

# TRINITY GUILDHALL

## Piano Syllabus

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Grade examinations:

Piano, Piano Accompanying

Certificate examinations:

Piano Solo, Piano Duet, Piano Six Hands

## 2012-2014

Trinity College London

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# Piano Syllabus 2012-2014

## Introduction

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

It is valid from 1 January 2012 to 31 December 2014. However, during the first examination session at any centre in 2012, candidates may perform Pieces and Technical Work requirements from either the 2009-2011 syllabus or the 2012-2014 syllabus, but not a mixture of both. A new syllabus will be published in July 2014 valid from 2015. Please check the website regularly for the latest impressions of this syllabus and updates at [www.trinitycollege.co.uk/music](http://www.trinitycollege.co.uk/music)

Also available from the website are details of mark schemes and assessment criteria for all examinations. These are also contained in the supplementary booklet *Information and Regulations*, available direct from Trinity's London Office or Centre Representatives.

Trinity Guildhall examinations are delivered by Trinity College London; the syllabuses have gained international acclaim for their innovative mark schemes, breadth of repertoire and flexibility of choice.

This new syllabus builds upon the success of previous ones with new repertoire lists, newly commissioned Technical Work exercises and a flexible approach to the selection of Supporting Tests, enabling teachers to support the strengths and interests of their pupils.

Performing is at the heart of Trinity Guildhall Grade examinations, which is key to their continued success around the world. Certificate examinations offer an alternative to Grade assessments; designed as mini-recitals, they place increased emphasis on performance and presentation.

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

**Nicholas Keyworth**

Chief Examiner in Music

Trinity Guildhall examinations are offered and delivered by Trinity College London, the international examinations board.

Trinity College London is an awarding body recognised in the United Kingdom by the Office of Qualifications and Examinations Regulation (Ofqual) in England, the Welsh Assembly Government (WAG) and the Northern Ireland Council for Curriculum, Examinations and Assessment (CCEA). Trinity's qualifications are accredited by these authorities within the Qualifications and Credit Framework (QCF). Various arrangements are in place with governmental education authorities worldwide.

# Range of qualifications

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The range of qualifications allows for a variety of routes through musical performance for candidates to demonstrate their ability as musicians. There are no prerequisites for any of these examinations. Candidates may enter Grades, Certificates or any combination of the two. Each level is also supported by Theory examinations.

Beyond Grade 8, candidates should consider Trinity Guildhall's suite of Diploma examinations at ATCL, LTCL and FTCL levels, covering performance, teaching, theory and composition qualifications.

Grade Examinations	Certificate Examinations	Theory Examinations
Initial		
Grade 1		Grade 1
Grade 2		Grade 2
Grade 3	Foundation	Grade 3
Grade 4		Grade 4
Grade 5	Intermediate	Grade 5
Grade 6		Grade 6
Grade 7		Grade 7
Grade 8	Advanced	Grade 8

# Grade examinations – Piano, Piano Accompanying

## Structure

### Piano

Initial-Grade 5	Grades 6-8
Three pieces	Three pieces
Technical Work Scales & Arpeggios <i>and</i> Three exercises	Technical Work Scales & Arpeggios <i>and</i> Three exercises
Supporting Tests Any TWO of the following: Sight Reading <i>or</i> Aural <i>or</i> Improvisation <i>or</i> Musical Knowledge	Supporting Test 1 Sight Reading
	Supporting Test 2 One of the following: Improvisation <i>or</i> Aural

### Piano Accompanying

Initial-Grade 4	Grade 5	Grades 6-8
(not available)	Three pieces	Three pieces
	Technical Work Extracts set for the grade from Trinity Guildhall's <i>Piano Plus 2</i>	Technical Work Extracts set for the grade from Trinity Guildhall's <i>Piano Plus 2</i>
	Supporting Tests Any TWO of the following: Sight Reading <i>or</i> Aural <i>or</i> Improvisation <i>or</i> Musical Knowledge	Supporting Test 1 Sight Reading
		Supporting Test 2 One of the following: Improvisation <i>or</i> Aural

### Order of examination

Candidates may present their examination in any order and should write their preferred sequence on the back of the appointment slip, indicating this to the examiner on entering the examination room.

## Duration

Examination	Duration (minutes)
Initial	10
Grade 1	11
Grade 2	11
Grade 3	12
Grade 4	16
Grade 5	16
Grade 6	22
Grade 7	22
Grade 8	27

## Marking

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

Component	Pass mark	Maximum mark
Piece 1	13	22
Piece 2	13	22
Piece 3	13	22
Technical Work	9	14
Test 1	6	10
Test 2	6	10
<b>Total</b>	<b>60</b>	<b>100</b>

Pass is awarded at 60 marks, Merit at 75 and Distinction at 87.

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

- **Notational Accuracy & Fluency (7 marks):**  
How well the notes are prepared and realised: 'Me and the Music'.
- **Technical Facility (7 marks):**  
Instrumental control and the ability to draw the most from the instrument (e.g. tone colour, articulation, pedalling): 'Me and the Instrument'.
- **Communication & Interpretation (8 marks):**  
How well the candidate interprets the music, engages the audience and conveys a sense of the context of the music they are playing: 'Me and the Audience'.

## Pieces

### Repeats, ornaments & tempi

All pieces should be prepared in full unless otherwise stated, but repeats of more than a few bars should be omitted unless instructed otherwise in the syllabus or examination publications. All *da capo* and *dal segno* instructions should be observed, as should 1st and 2nd time bars (of moderate length) where the 1st time bar contains significant musical material. Trills and other appropriate ornamentation are encouraged, particularly in the higher grades. Metronome marks are given as a guide, and candidates should observe terms showing the tempo and/or character of the music (e.g. *Lento*, *Allegro*).

### Page-turners

The examiner will not be able to act as a page-turner. Difficult page-turns should be overcome by photocopying the relevant pages. A page-turner may assist in Grades 6-8 and Certificate examinations if necessary, but may remain in the examination room only when needed.

### Playing from memory

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

### Music and copies

It is essential that candidates bring an original copy of the music being performed into the exam room. If an unauthorised copy (including an unauthorised photocopy) is used, candidates should be aware that Trinity may not award marks in relation to the performance of that piece. Original copies of sheet music can be purchased or downloaded from music shops and publishers, for whom contact details are given at the end of this syllabus. Details regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at [www.mpaonline.org.uk](http://www.mpaonline.org.uk). Allowances cannot be made for delays in obtaining music.

Examiners of Grade examinations welcome the provision of reference copies of pieces not published by Trinity Guildhall. Photocopies can legitimately be used for this purpose, providing an original copy of the music is also in the room; any photocopies provided will be retained by the examiner and destroyed after the examination.

## Own Composition

Candidates may offer their own composition in place of a listed piece where indicated in the syllabus.

### Content

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

### Notation

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

### Assessment

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

The specific composition requirements are listed below:

Grade	Duration (minutes)	Requirements
Initial	1-2	A piece containing sudden changes
Grade 1	1.5-2.5	A piece containing sudden dynamic contrast
Grade 2	1.5-2.5	A piece contrasting <i>legato</i> and <i>staccato</i> passages
Grade 3	1.5-2.5	A piece which starts quietly and simply, and builds to a loud, grand climax
Grade 4	2.5-3.5	A piece with long melodic phrases in both hands (though not necessarily at the same time)
Grade 5	2.5-3.5	A piece containing many wide leaps
Grade 6	3.5-4.5	A piece using a variety of pedal effects
Grade 7	3.5-4.5	A piece featuring octaves in both hands
Grade 8	4.5-5.5	A piece featuring at least two contrapuntal voices



## Technical Work

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

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

Scales and arpeggios must be performed from memory. Exercises may be played either from memory or using the music printed in the Trinity Guildhall Examination Pieces & Exercises book for the grade. Candidates must prepare three exercises, but only two will be played during the examination. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.

### Tempi for scales and arpeggios

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

Grade	Scales	Broken chords & arpeggios	Scales in thirds	Dominant & diminished sevenths
Initial	♩ = 60			
Grade 1	♩ = 70	♩ = 50		
Grade 2	♩ = 80	♩ = 60		
Grade 3	♩ = 90	♩ = 70		
Grade 4	♩ = 100	♩ = 80		
Grade 5	♩ = 110	♩ = 90		
Grade 6	♩ = 120	♩ = 100	♩ = 60	♩ = 100
Grade 7	♩ = 130	♩ = 110	♩ = 70	♩ = 110
Grade 8	♩ = 140	♩ = 120	♩ = 80	♩ = 120

## Supporting Tests










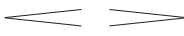



### Sight Reading

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

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise the music. The examiner will then invite the candidate to perform the test for assessment.

Examples of Sight Reading tests can be found in Trinity Guildhall's *Sound at Sight* original and 2nd series for piano (see page 68).

## Parameters for Sight Reading tests

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

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

## Aural

Aural tests are designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The tests, which are all based on the same example to encourage a deepening of knowledge, are carefully graded from basic skills to more advanced understanding.

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

### Initial

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

### Grade 1

1. i) To clap back the rhythm of a four-bar melody in  $\frac{2}{4}$  or  $\frac{3}{4}$  time, played twice;  
ii) to state the time signature.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To state, after hearing the melody again, whether the melody was played mainly *legato* or *staccato*.
4. To listen to the melody played twice more, first as originally heard and then with a change to the pitch at one point, and indicate where the change occurs.

### Grade 2

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

**Grade 3**

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

**Grade 4**

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

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

Candidates may sing or hum the notes before answering.

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

**Grade 5**

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

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

## Grade examinations

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

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

Candidates may sing or hum the notes before answering.

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

### Grade 6

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

### Grade 7

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

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

### **Grade 8**

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

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

## Improvisation

The improvisation test explores the candidate's ability to respond creatively to a musical stimulus.

Candidates must select any one of the following types of stimuli and identify their choice on the appointment slip:

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

The parameters are given in the chart overleaf.

### Melodic Stimulus

The examiner will give the candidate a copy of a series of written pitches and will play it through twice at a steady tempo. Candidates should repeat the pitches on their instrument, and then prepare and perform an improvisation using these pitches as the basis for the performance.

### Rhythmic Stimulus

The examiner will give the candidate a copy of an opening rhythm and then play it twice. Candidates should repeat it on their instrument, and then prepare and perform a short improvisation based on this rhythm, adding melodic material as appropriate.

### Chordal Stimulus

The examiner will give the candidate a copy of a 2-stave piano score containing notated chords with chord symbols printed above. The examiner will play this through twice at a steady tempo. The candidate should then prepare and perform a short improvisation based on given chords.

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

### Written Keys for Chordal Stimuli

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

Up to Grade 5, candidates will be given 30 seconds preparation time to develop their response. The examiner will then request that they begin their improvisation. At Grades 6–8 this preparation time is extended to 60 seconds.

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

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

A document giving example responses and guidance on expectations is available to download from the website [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk)



**Parameters for Improvisation tests**

Grade	Melodic stimuli: max. range of given motif	Rhythmic stimuli  (cumulative*)	Chordal stimuli  (cumulative*)
Initial	3 stepwise notes	in $\frac{4}{4}$ 2 bars crotchets, minims	4-bar phrase major key I/V 2 bars per chord
Grade 1	3 notes – one step one leap – up to a 4th	quavers	4-bar phrase major key I/V 1 chord per bar
Grade 2	4 notes – range up to a 5th	as above with dots	4-bar phrase major key I/IV/V 1 chord per bar
Grade 3	5 notes – range up to a 6th	as above with ties	4-bar phrase major key I/IV/V/ii 1 chord per bar
Grade 4	octave (diatonic)	$\frac{2}{4}, \frac{3}{4}$ semiquavers	4-bar phrase minor key I/IV/V 1 chord per bar
Grade 5	octave (simple chromaticism)		4-bar phrase minor key I/IV/V/vi 1 chord per bar
Grade 6	twelfth (chromatic)	$\frac{6}{8}$	8-bar phrase major key I/ii/IV/V & 7ths 1 chord per bar
Grade 7		triplets	8-12 bar phrase major or minor key I/ii/III/iv/V/VI & 6ths/7ths 1 or 2 chords per bar
Grade 8		$\frac{7}{8}$	12-16 bar phrase major or minor key all chords 6ths/7ths/9ths & dim/aug simple suspensions 1 or 2 chords per bar

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

## Musical Knowledge (Initial-Grade 5 only)

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

Questions will include discussions on most of the areas listed as relevant.

Candidates should demonstrate their knowledge by reference to the printed score, which must be free from annotation.

### Initial

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

### Grade 1

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

### Grade 2

As for Grade 1, and additionally:

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

### Grade 3

As for previous grades, and additionally:

1. Identify and demonstrate an understanding of the keys (together with their relative major/minor), in which the pieces played are written.
2. Identify any common musical devices such as scale or arpeggio patterns.

3. Show an understanding of the reasons for, and methods employed in, the instrumental or vocal warm up (of both instrument and performer).
4. The difference between sounding pitch of their instrument (transposing instruments only, including descant recorder, double bass and other octave transposing instruments).

**Grade 4**

As for previous grades, and additionally:

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

**Grade 5**

As for previous grades, and additionally:

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

**Grades 6-8**

Musical Knowledge questions are not available at these grades.

# Piano – Initial

Subject code: PNO

## Pieces (3 x 22 marks)

Three pieces are to be played chosen from the lists below. Alternatively, **one** piece only may be replaced by a solo piece of the candidate's own choice (of similar length and standard to the others chosen) or by their own composition (see page 8).

The following pieces are contained in the book *Piano Pieces & Exercises Initial 2012-2014* published by Trinity Guildhall:

Alexander	Sour Lemons!
Chwatal	Little Playmates
J Gruber	Sunshine [optional duet]*
U Gruber	Kindergarten Blues
Hall	The Secret Garden
Kabalevsky	The Little Twins
Keyworth	Alaskan Adventure
Lockhart	April Shower
Macardle	Driving Force

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Goedicke	Russian Dance	More Classics to Moderns book 1	Yorktown YK20121
Kember	On the Run	Starting Out	Schott ED 12700
Kendell	Thoughtful (from <i>Moods</i> )	A Century of Piano Music Grades 1-4	Bosworth BOE005125
Milne	Flâneur [optional duet]*	Very Easy Little Peppers	Faber
Salutrinskaya	The Shepherd's Tune	More Classics to Moderns book 1	Yorktown YK20121

\* The optional duet part (lower part) in *Sunshine* and *Flâneur* may be performed in the examination by the teacher, another adult or another pupil, but may not be pre-recorded.

## Technical Work (14 marks)

All sections to be prepared.				
i) Scales – the examiner will select from the following:				
C major	<i>mf</i>	legato	one octave	hands separately
A minor (candidate's choice of <i>either harmonic or melodic or natural minor</i> )				
ii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all). The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Piano Pieces &amp; Exercises Initial 2012-2014</i> .				
1a. First Thing This Morning or 1b. Out in the Sunshine	for tone, balance and voicing			
2a. Here and There or 2b. Going Out to Play	for co-ordination			
3a. Super Smooth or 3b. When I Get Home	for finger & wrist strength and flexibility			

## Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
<b>Sight Reading</b>	<b>Aural</b>	<b>Improvisation</b>	<b>Musical Knowledge</b>

# Piano – Grade 1

Subject code: PNO

## Pieces (3 x 22 marks)

Three pieces are to be freely chosen from the list below, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

The following pieces are contained in the book *Piano Pieces & Exercises Grade 1 2012-2014* published by Trinity Guildhall:


Telemann	Gigue in G
coll. L. Mozart	Menuett in F (from <i>Notebook for Nannerl</i> )
Czerny	Allegro in G
Wohlfahrt	Allegretto
Trad. arr. Eben	Our Old Stove is Bust Again
Barratt	Saturday Stomp
Hall/Drayton	The Very Vicious Velociraptor
Milne	Cat's Whiskers
Norton	Walking Together

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Anonymous	La Gamba	Abracadabra Piano book 3	A&C Black
Carroll	Raindrops	The Countryside	Forsyth FCW01
Duncombe	Fanfare	Piano Progress book 2	Faber
Grechaninov	The Little Traveller op. 98 no. 14	Children's Book (Das Kinderbuch)	Schott ED 1100
Gurlitt	Allegretto Grazioso*	Romantic Piano Anthology vol. 1	Schott ED 12912
Last	On the Trot	Razzamajazz, Grades 1-2	Forsyth FLJ05
Rowley	Fugue IV	Five Miniature Preludes and Fugues	Chester CH02270
Satie	At Play with a Hoop	More Classics to Moderns book 1	Yorktown YK20121
Wedgwood	Minnie Mouse Hits Town!	Up-Grade! Piano Grades 0-1	Faber

\* First repeat to be played in the examination.

## Technical Work (14 marks)

All sections to be prepared.				
i) Scales – the examiner will select from the following:				
F and G major	<i>mf</i>	legato	one octave	hands separately
D and E minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)				hands together
Chromatic scale in contrary motion starting on D				
ii) Broken Chords – the examiner will select from the following:				
F and G major	<i>mf</i>	legato	one octave	hands separately
D and E minor				
				
iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 1 2012-2014</i> .				
1a. Toast and Jam or 1b. Two at a Time	for tone, balance and voicing			
2a. Hill and Dale or 2b. Scherzo	for co-ordination			
3a. Up and Under or 3b. Moving Out, Moving In	for finger & wrist strength and flexibility			

## Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
<b>Sight Reading</b>	<b>Aural</b>	<b>Improvisation</b>	<b>Musical Knowledge</b>

# Piano – Grade 2

Subject code: PNO

## Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

The following pieces are contained in the book *Piano Pieces & Exercises Grade 2 2012-2014* published by Trinity Guildhall:

Mattheson	Menuet (from <i>Suite quatrième pour le clavecin</i> )
Anon.	Bourrée in D minor
Haydn	Scherzo (from <i>Divertimento in F</i> , Hob. XVI/9)
Steibelt	Andante
Tchaikovsky	Mazurka (from <i>Album for the Young</i> op. 39)
Lutosławski	Gaik (Mayday Dance) (from <i>Melodie Ludowe</i> )
Plé	Petit Mystère
DeHolt	Summer Swing
Chappell	Fanfare for the Common Cold

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Anon.	Menuet BWV Anh. 118	Notebook for Anna Magdalena	Any reliable edition
Bartók	Tramp's Song	Young People at the Piano, vol. 1 Sz. 42	Editio Musica Budapest ZO987
Cornick	Just Cruisin'	Easy Blue Piano	Universal UE 21260
D'Indy	Petite pièce	Romantic Piano Anthology vol. 1	Schott ED 12912
Gurlitt	Allegro non troppo	Masterpieces with Flair book 1	Alfred 00-6666
Harris	Hopscotch	Fingerprints – Piano Grades 1-4	Faber
Neeffe	Canzonet	Piano Progress book 2	Faber
Nevada	Wenn Paris träumt	Nacht und Traume	Schott ED 9048
Spindler	Song Without Words	Romantic Piano Anthology vol. 1	Schott ED 12912



## Technical Work (14 marks)

All sections to be prepared.				
i) Scales – the examiner will select from the following:				
B♭ and D major	<i>f or p</i>	legato	two octaves	hands together
G and B minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)				
Chromatic scale in similar motion starting on B♭				
ii) Arpeggios – the examiner will select from the following:				
B♭ and D major	<i>mf</i>	legato	two octaves	hands separately
G and B minor				
iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 2 2012-2014</i> .				
1a. Weird Waltz or 1b. The Manatee Parade	for tone, balance and voicing			
2a. Contrasts in Touch or 2b. Rag Doll	for co-ordination			
3a. Leading with the Right or 3b. Chinese Dragons	for finger & wrist strength and flexibility			

## Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading	Aural	Improvisation	Musical Knowledge

# Piano – Grade 3

Subject code: PNO

## Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

The following pieces are contained in the book *Piano Pieces & Exercises Grade 3 2012-2014* published by Trinity Guildhall:

Anonymous	Polonaise BWV Anh. 128 (from <i>Notebook for Anna Magdalena</i> )
Handel	Sonatina HWV 585
Mozart	Menuett in F, K. 5
Burgmüller	Pastorale op. 100 no. 3
Mendelssohn	Romance
Sandré	Requiem for a Little Bird
Reger	Bange Frage (Anxious Question) (no. 8 from <i>Aus der Jugendzeit</i> op. 17)
Nakada	Song of Twilight
Rollin	Jazzy Joey

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bortkiewicz	Through the Desert	Romantic Piano Anthology vol. 1	Schott ED 12912
Grechaninov	Nurse's Tale op. 119 no. 8	Das Grossvaterbuch (The Grandfather's Album)	Schott ED 1467
Maxwell Davies	No. 1 of Six Secret Songs	A Century of Piano Music Grades 1-4	Bosworth BOE005125
Mayer	Marche Miniature	The Joy of Romantic Piano book 1	Yorktown YK21145
Monn	Minuet	Little Piano Book: The Age of J S Bach	Peters EP 4452
Oesten	Polka-Mazurka op. 155 no. 2*	Sonatinen – Preparatory Sonatina Album	Peters EP 3195
Rodrigo	Canción del Hada Rubia	El Album de Cecilia Para Piano	UMP 18876
Zilcher	Wiegenlied	Nacht und Traume	Schott ED 9048
Zipoli	Versi (Fugetten) 1	Little Piano Book: Masters Before J S Bach	Peters EP 4451

\* Play *da capo* repeat and the F major section repeat in the examination.

## Technical Work (14 marks)

All sections to be prepared.				
<b>i) Scales</b> – the examiner will select from the following:				
E♭ and A major	<i><b>f</b> or <b>p</b></i>	legato	two octaves	hands together
C and F# minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)				
E♭ major contrary motion scale				
<b>ii) Arpeggios</b> – the examiner will select from the following:				
E♭ and A major	<i><b>mf</b></i>	legato	two octaves	hands separately
C and F# minor				
<b>iii) Exercises</b> – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all) The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed. The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 3 2012-2014</i> .				
1a. Keeping One's Balance or 1b. A Little Off-beat	for tone, balance and voicing			
2a. Mountain Mists or 2b. Up Hill and Down	for co-ordination			
3a. Over and Under or 3b. Nimble Jack	for finger & wrist strength and flexibility			

## Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
<b>Sight Reading</b>	<b>Aural</b>	<b>Improvisation</b>	<b>Musical Knowledge</b>

# Piano – Grade 4

Subject code: PNO

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each Group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 4 2012-2014* published by Trinity Guildhall:

Handel	Allemande in A minor, HWV 478
Beethoven	Rondo (2nd movt from Sonatina in F, Anh 5)
Kuhlau	Allegretto (from Sonatina in G, op. 55 no. 2)
Yuyama	Kaki-no-Tane

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Heller	Etude no. 7	25 Studies for Rhythm & Expression op. 47	Peters EP 3563
Kember	Louisiana Two-Step	Ragtime: 15 Pieces for Piano Solo	Schott ED 12890
Nichelmann	Allegro for Clavier	The Age of J S Bach – Intermediate Piano Book	Peters EP 4452
Taggart	Smile	Is it Still Raining?	Hunt HE71
Voříšek	Rondo in G, op. 18 no. 1	Sonatinen – Album for Piano band 2	Bärenreiter BA 6549

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 4 2012-2014* published by Trinity Guildhall:

Mozart	Solfeggio in F, K. 393 (385b) no. 2
Schumann	Sicilienne (no. 11 from <i>Album for the Young</i> op. 68)
Kabalevsky	A Sad Story (no. 6 from <i>Thirty Pieces for Children</i> op. 27)
Bullard	Tapping Heels
Hammond	Never Too Late

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Benda	Sonatina in G: Un poco allegretto	The Classical Period (Intermediate Piano Book)	Peters EP 54453
Norton	Early Evening	Microswing	Boosey M060120497
Pärt	Für Anna Maria		Universal UE 33363
Wolf	Schlummerlied no. 3	Romantic Piano Anthology vol. 3	Schott ED 12914

## Technical Work (14 marks)

All sections to be prepared.				
i) Scales – the examiner will select from the following:				
Ab and E major	<i><b>f</b> or <b>p</b></i>	legato or staccato	two octaves	hands together
F and C# minor (candidate's choice of <i>either</i> harmonic or melodic minor)				
Ab major contrary motion scale				
Chromatic scales in similar motion starting on Ab, C, E and F				
ii) Arpeggios – the examiner will select from the following:				
Ab and E major	<i><b>f</b> or <b>p</b></i>	legato	two octaves	hands separately
F and C# minor				
iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 4 2012-2014</i> .				
1a. Fun and Games or 1b. Solemn Melody	for tone, balance and voicing			
2a. Floating High, Sinking Low or 2b. Scuttlebugs	for co-ordination			
3a. Open Spaces or 3b. Moving In Closer	for finger & wrist strength and flexibility			

## Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
<b>Sight Reading</b>	<b>Aural</b>	<b>Improvisation</b>	<b>Musical Knowledge</b>

# Piano – Grade 5

Subject code: PNO

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each Group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 5 2012-2014* published by Trinity Guildhall:

Purcell	Prelude (from Suite in C, Z. 666)
Arne	Minuet with Variations (from Sonata VIII)
Haydn	Allegro (1st movt from Sonata in C, Hob. XVI/1)
Beethoven	Bagatelle in G minor, op. 119 no. 1
Pinto	March, little soldier! (Marcha, Soldadinho) (from <i>Scenas Infantis (Memories of Childhood)</i> )

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J S Bach	Prelude in D minor, BWV 935 (no. 3 from Sechs kleine Präludien)	J S Bach – Little Preludes and Fugues	Wiener Urtext UT 50041
Heller	Sanfter Vorwurf (Gentle Reproach), (no. 2 of <i>Fünf Lieder ohne Worte</i> )	Music Book For Small Folks and Grown-ups op. 138 book 1	Universal UE 3516
McCabe	Sports Car	Afternoons and Afterwards	Novello NOV100246
Pleyel	2nd movt: Adagio from Sonata I B. 571	2 Sonatas	Doblinger DM 1410
Zachau	Vom Himmel hoch, da komm ich her	Little Piano Book: Masters Before J S Bach	Peters EP 4451

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 5 2012-2014* published by Trinity Guildhall:

Debussy	Page d'album
Cornick	Last Summer
Milne	Vendetta
Nickol	Slink (no. 3 from <i>Night Thoughts</i> )

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Rodney Bennett	Two Turtle-Doves	A Century of Piano Music Grades 1-4	Bosworth BOE005125
MacDowell	Summer Song op. 7 no. 3	American Piano Repertoire level 1	Faber 978-0-571-52078-7
Shostakovich	Gavotte	Dances of the Dolls	Boosey BH 2407
Tchaikovsky	Süße Träumerei (Sweet Reverie)	Kinderalbum op. 39	Wiener Urtext UT 50134

## Technical Work (14 marks)

All sections to be prepared.				
i) Scales – the examiner will select from the following:				
D♭ and B major	<i><b>f</b> or <b>p</b></i>	legato or staccato	two octaves	hands together
B♭ and G♯ minor (candidate's choice of <i>either</i> harmonic or melodic minor)				
G harmonic minor contrary motion scale				
ii) Arpeggios – the examiner will select from the following:				
D♭ and B major	<i><b>f</b> or <b>p</b></i>	legato or staccato	two octaves	hands together
B♭ and G♯ minor				
Diminished 7th starting on B				
iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 5 2012-2014</i> .				
1a. Loops and Leaps or 1b. Run and Jump	for tone, balance and voicing			
2a. Espressivo or 2b. Aperto	for co-ordination			
3a. Lament or 3b. Fun and Games	for finger & wrist strength and flexibility			

## Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
<b>Sight Reading</b>	<b>Aural</b>	<b>Improvisation</b>	<b>Musical Knowledge</b>

# Piano – Grade 6

Subject code: PNO

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each Group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 6 2012-2014* published by Trinity Guildhall:

C P E Bach	Allegro di molto (1st movt from Sonata in F minor, Wq. 63/6)
Dussek	Allegro (1st movt from Sonatina op. 20 no. 6)
Beethoven	Menuetto and Trio (3rd movt from Sonata in D, op. 10 no. 3)
Raff	Romance op. 2

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J S Bach	Two-part Invention no. 13 in A minor, BWV 784	Two-Part Inventions BWV 772-786	Wiener Urtext UT 50254
Brahms	Waltz in E, op. 39 no. 2*	Waltzes op. 39	Henle HN 42
Haydn	3rd movt: Finale from Sonata in C, Hob. XVI/35	Selected Piano Sonatas vol. 1	Henle HN 152
Schubert	No. 1 of Moments musicaux op. 94 D. 780	Impromptus and Moments musicaux	Henle HN 4

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 6 2012-2014* published by Trinity Guildhall:

Dohnányi	Canzonetta op. 41 no. 3
Bartók	Stamping Dance (from <i>Mikrokosmos</i> vol. 5 SZ107)
Shostakovich	Prelude no. 8 (from <i>24 Preludes and Fugues</i> op. 87)
Headington	Prelude no. 2 (from <i>Five Preludes</i> )
Bonsor	Dreamy

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Debussy	Jimbo's Lullaby	Children's Corner	Bärenreiter BA 8767
Glass	Metamorphosis One	Solo Piano	Chester DU 10527
Kabalevsky	Cavalryman	Thirty Pieces for Children op. 27	Boosey M060113291
Peters	Wheeler Dealer	Ragtime Preludes	Boosey BH 101592
Scriabin	Prelude in E, op. 11 no. 9	Scriabin: Selected Works for Piano	Schott ED 7523

\* Repeats should be played in the examination.



## Technical Work (14 marks)

All sections to be prepared.				
i) Scales – the examiner will select from the following:				
B♭ and D major	<i>f or mf or p</i>	legato or staccato	four octaves	hands together
B♭ and D harmonic <i>and</i> melodic minor				
Chromatic scales in similar motion starting on B♭ and D		legato only	one octave	hands separately
C major scale in 3rds				
ii) Arpeggios – the examiner will select from the following:				
B♭ and D major	<i>f or mf or p</i>	legato or staccato	four octaves	hands together
B♭ and D minor				
Diminished 7th starting on B♭ and D				
Dominant 7th in the key of B♭ and D				
Dominant 7th starting on B♭ and D				
iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 6 2012-2014</i> .				
1a. A Sad Waltz or 1b. Three with Four	for tone, balance and voicing			
2a. A Neat Idea or 2b. A Suite Idea	for co-ordination			
3a. Off the Scale! or 3b. Three-part Invention	for finger & wrist strength and flexibility			

## Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading	ii) Aural or Improvisation

# Piano – Grade 7

Subject code: PNO

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each Group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 7 2012-2014* published by Trinity Guildhall:

J S Bach	Courante (from English Suite no. 2 in A minor, BWV 807)
Soler	Sonata in F, R. 8
Hummel	Adagio and Allegro vivace (from Caprice op. 49)
Mendelssohn	Song Without Words op. 19b no. 1

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Ibert	La cage de cristal	Histoires	Durand
Mozart	Sonata no. 5 in G, K. 283, 1st movt: Allegro	Piano Sonatas vol. 1	Henle HN 1
Paradies	Giga in Bb		Banks Music Publications IT250
Schubert	Sonata in A, op. 120 D. 664, 2nd movt: Andante		Wiener Urtext UT 50196
Schumann	Kind im Einschlummern	Kinderszenen op. 15	Henle HN 44

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 7 2012-2014* published by Trinity Guildhall:

Ravel	Assez lent, no. 2 (from <i>Valses nobles et sentimentales</i> )
Poulenc	Assez modéré, no. 1 (from <i>Trois mouvements perpétuels</i> )
Copland	Sentimental Melody (Slow Dance)
Henze	Ballade, no. 1 (from <i>6 Pieces for Young Pianists</i> )
Paynter	Melting

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
McGuire	No. 5 of 5 <i>Miniature Pieces</i>	A Century of Piano Music Grades 5-7	Bosworth BOE005126
Milne	Wild Mushrooms	Pepperbox Jazz book 2	Faber
Prokofiev	No. 10 (from <i>Visions Fugitives</i> op. 22)		Boosey BH 101359
Scott	Water-Wagtail	A Century of Piano Music Grades 5-7	Bosworth BOE005126

## Technical Work (14 marks)

All sections to be prepared.				
i) Scales – the examiner will select from the following:				
Ab and E major	<i>f</i> or <i>mf</i> or <i>p</i> or crescendo/ diminuendo ( <i>p</i> – <i>f</i> – <i>p</i> )	legato or staccato	four octaves	hands together
G# and E harmonic <i>and</i> melodic minor				
Chromatic scales in similar motion a minor 3rd apart, starting on C and Eb				
E major scale in 3rds			two octaves	hands separately
ii) Arpeggios – the examiner will select from the following:				
Ab and E major	<i>f</i> or <i>mf</i> or <i>p</i> or crescendo/ diminuendo ( <i>p</i> – <i>f</i> – <i>p</i> )	legato or staccato	four octaves	hands together
G# and E minor				
Diminished 7th starting on Ab and E				
Dominant 7th in the key of Ab and E				
Dominant 7th starting on Ab and E				
iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 7 2012-2014</i> .				
1a. A Russian Song or 1b. Song of Sadness	for tone, balance and voicing			
2a. Basso sostenuto or 2b. Basso espressivo	for co-ordination			
3a. A Heavy Heart or 3b. Con bravura	for finger & wrist strength and flexibility			

## Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading	ii) Aural or Improvisation

# Piano – Grade 8

Subject code: PNO

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each Group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 8).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 8 2012–2014* published by Trinity Guildhall:

Handel	Air and Variations in E (The Harmonious Blacksmith), HWV 430
Clementi	Più tosto allegro con espressione (1st movt from Sonata in F# minor, op. 25 no. 5)
Schumann	Romance in F#, op. 28 no. 2
Brahms	Intermezzo op. 119 no. 3

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J S Bach	Prelude & Fugue in E♭, BWV 876	The Well-tempered Clavier book 2	Any reliable edition
Beethoven	Sonata in F, op. 10 no. 2, 1st movt: Allegro		Schott ED 0215
Chopin	Valse in A♭ posth. op. 69 no. 1 [Fontana's version]	Waltzes	Henle HN 131
Haydn	Sonata in D, Hob. XVI/37, 1st movt: Allegro con brio	Piano Sonatas, Selection vol. 1	Henle HN 152
Tchaikovsky	June: Barcarolle	The Seasons op. 37 bis	Henle HN 616

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 8 2012–2014* published by Trinity Guildhall:

Beach	Scottish Legend, no. 1 from <i>Two Pieces</i> op. 54
Medtner	Bird's Tale from <i>Romantic Sketches for the Young</i> op. 54
Messiaen	La colombe (The Dove), no. 1 from <i>Préludes</i>
Dring	Blue Air from <i>Colour Suite</i>
Rorem	Barcarolle no. 1

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Granados	Andaluza (no. 5 from <i>Danzas españolas</i> )	Album for Piano	Schirmer GS82219
Hindemith	Praeludium	Ludus tonalis	Schott ED 3964
Joplin	Fig Leaf Rag	Complete Rags	Schirmer GS82729
Schoenberg	Nos. 3: Sehr langsam, 5: Etwas rasch and 6: Sehr langsam	Sechs Kleine Klavierstücke op. 19	Universal UE 13577

## Technical Work (14 marks)

All sections to be prepared.				
i) Scales – the examiner will select from the following:				
F#, Eb and B major	<i>f</i> or <i>mf</i> or <i>p</i> or crescendo/ diminuendo ( <i>p</i> – <i>f</i> – <i>p</i> )	legato or staccato	four octaves	hands together
F#, Eb and B harmonic <i>and</i> melodic minor				
Chromatic scales in similar motion starting on F#, Eb and B				
B major scale in 3rds			two octaves	hands separately
B melodic minor scale in 3rds				
ii) Arpeggios – the examiner will select from the following:				
F#, Eb and B major	<i>f</i> or <i>mf</i> or <i>p</i> or crescendo/ diminuendo ( <i>p</i> – <i>f</i> – <i>p</i> )	legato or staccato	four octaves	hands together
F#, Eb and B minor				
Diminished 7th starting on F#, Eb and B				
Dominant 7th in the key of F#, Eb and B				
Dominant 7th starting on Eb and B				
iii) Exercises – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in all)				
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.				
The exercises are contained in the book <i>Piano Pieces &amp; Exercises Grade 8 2012-2014</i> .				
1a. Which way is up? I don't know! <i>or</i> 1b. Song of Love	for tone, balance and voicing			
2a. Deliberato <i>or</i> 2b. Follow My Leader	for co-ordination			
3a. Strides <i>or</i> 3b. Uncompromising	for finger & wrist strength and flexibility			

## Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading	ii) Aural or Improvisation

# Piano Accompanying – Grade 5

Subject code: PAC

## Pieces (3 x 22 marks)

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

Group A	Piece	Publisher
<b>Voice</b>		
Arne	When Daisies Pied (from <i>Selected Songs</i> )	Cramer 90142
Pergolesi	Se tu m'ami (from <i>24 Italian Songs and Arias</i> )	Schirmer GS26114
Purcell	Music for a While (from <i>15 Songs and Airs Set 2</i> )	Novello NOV170266

<b>Violin</b>		
J S Bach	3rd movt: Andante (from Sonata no. 1 in B minor, BWV 1014) (from <i>Six Sonatas</i> BWV 1014-1019 vol. 1)	Bärenreiter BA 5118
Corelli	2nd movt: Allegro (from Sonata in E minor, op. 5 no. 8) (from <i>Violin Sonatas</i> op. 5 vol. 1)	Wiener Urtext UT50236
Fiocco arr. Bent & O'Neill	Allegro	Schott ED 11963

<b>Cello</b>		
Le Fleming	Air (from <i>Air and Dance</i> )	Chester CH 56275
Norton	Rough Justice (from <i>Microjazz</i> cello collection 2)	Boosey M060111136

<b>Flute</b>		
J S Bach	2nd movt: Siciliano (from Sonata no. 2 in Eb, BWV 1031) (from <i>Flute Sonatas</i> vol. 1)	Peters EP4461AA
Cowles	Busy Lizzie (from <i>Woodwind World Flute</i> book 4)	Trinity
Rutter	Prelude (from <i>Suite Antique</i> )	OUP 978-0-19-358691-8

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

<b>Group B</b>		
<b>Voice</b>		
Fauré ed. Kagen	Chanson d'amour (from <i>30 Songs</i> )	IMC 1601/2/1131
Schubert	Du bist die Ruh (from <i>Schubert Lieder</i> vol. 5 – high voice)	Bärenreiter BA 7008
Vaughan Williams	Linden Lea (available in F, G or A)	Boosey M060028434 (in F); (in G); (in A)

<b>Violin</b>		
Dvořák	2nd movt: Larghetto (from Sonatina in G, op. 100)	Peters EP 9363
Elgar	Chanson de matin op. 15 no. 2 (from <i>Edward Elgar: Chanson De Matin and Chanson De Nuit</i> )	Novello NOV120431R
Shostakovich arr. Fraser	Romance (from <i>The Gadfly</i> op. 97)	Fentone F 399-401

<b>Cello</b>		
Squire	Romance	Stainer 2284
Trowell	Meditation (from <i>12 Morceaux faciles</i> )	Schott 11212

**Flute**

Cowles	Meadow-Sweet (from <i>Woodwind World Flute</i> book 3)	Trinity
Rutter	Chanson (from <i>Suite Antique</i> )	OUP 978-0-19-358691-8

**Clarinet**

Finzi	Carol (from <i>Five Bagatelles</i> op. 23)	Boosey M060030253
Harris	Daydreams (from <i>Woodwind World Clarinet</i> book 4)	Trinity

**Group C**

Bizet	Entr'acte (from <i>Piano Plus</i> )	Trinity
Fauré	Agnus Dei (from <i>Piano Plus</i> )	Trinity
Vivaldi	Propter magnam gloriam (from <i>Gloria</i> ) (from <i>Piano Plus</i> )	Trinity

**Technical Work** (14 marks)

Candidate to prepare:

**Extracts** – set for Grade 5 from Trinity Guildhall's *Piano Plus 2***Supporting Tests** (2 x 10 marks)

Candidates to prepare two from:

Sight Reading	Aural	Improvisation	Musical Knowledge
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# Piano Accompanying – Grade 6

Subject code: PAC

## Pieces (3 x 22 marks)

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

Group A	Piece	Publisher
<b>Voice</b>		
Caldara	Sebben crudele (from <i>24 Italian Songs and Arias</i> )	Schirmer GS 26114
Fauré ed. Kagen	Claire de lune (from <i>30 Songs</i> )	IMC 1601/2/1131
Rutter	All Things Bright and Beautiful	OUP 978-0-19-342062-5
<b>Violin</b>		
J S Bach	4th movt from Sonata no. 1 in B minor, BWV 1014 (from <i>Six Sonatas BWV 1014-1019, vol. 1</i> )	Bärenreiter BA 5118
Corelli	4th movt: Giga-Allegro (from Sonata in D minor, op. 5 no. 7)	Stainer 7406A
<b>Cello</b>		
Le Fleming	Dance (from <i>Air and Dance</i> )	Chester CH 56275
Vivaldi	Any <i>Allegro</i> movement from any of the 6 Sonatas for cello	Schott 4927
<b>Flute</b>		
Handel	4th movt: Allegro (from Sonata in F, HWV 369) (from <i>Eleven Sonatas for Flute &amp; basso continuo</i> )	Bärenreiter BA 4225
Rutter	Waltz (from <i>Suite Antique</i> )	OUP 978-0-19-358691-8
<b>Clarinet</b>		
Lutosławski	No. 1 from <i>5 Dance Preludes</i>	Chester CH 55171
Saint-Saëns	2nd movt: Allegro animato (from Sonata op. 167) (from Sonata for Clarinet in Eb, op.167 )	Durand DF01006300
<b>Group B</b>		
<b>Voice</b>		
Fauré ed. Kagen	Après un rêve (from <i>30 Songs</i> )	IMC 1601/2/1131
Head	Sweet Chance that Led my Steps Abroad	Boosey
Schubert	An die Musik	Any reliable edition
<b>Violin</b>		
Elgar	Chanson de nuit op. 15 no. 1 (from <i>Edward Elgar: Chanson De Matin and Chanson De Nuit</i> )	Novello NOV120431R
Elgar	Salut d'amour	Schott ED 11174-02
Fauré	Sicilienne op. 78	Peters EP 7386
<b>Cello</b>		
Elgar	Chanson de nuit op. 15 no. 1	Novello NOV120943 [archive]
Fauré arr. Casals	Après un rêve	IMC 540
Fauré	Sicilienne op. 78 (from <i>Elégie</i> op. 24; <i>Sicilienne</i> op. 78)	Peters EP 7385



**Flute**

Fauré		
ed. Buesser	Sicilienne op. 78	Chester CH 55156
Godard	Idylle (from <i>Suite de trois morceaux</i> op. 116)	Chester CH55136
Mower	The Great Outside (from <i>Landscapes</i> )	Itchy Fingers IFP 034

**Clarinet**

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

**Group C**

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

**Technical Work** (14 marks)

Candidate to prepare:

**Extracts** – set for Grade 6 from Trinity Guildhall's *Piano Plus 2***Supporting Tests** (2 x 10 marks)

Candidates to prepare i) and ii)

**i) Sight Reading****ii) Aural or Improvisation**

# Piano Accompanying – Grade 7

Subject code: PAC

## Pieces (3 x 22 marks)

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

Group A	Piece	Publisher
<b>Voice</b>		
Berlioz	Villanelle (from <i>Les nuits d'été</i> )	Bärenreiter BA 5784-90
Gurney	Desire in Spring (from <i>20 Favourite Songs</i> )	OUP
Schubert	Im Frühling (from <i>Singer's World</i> book 4: high)	Trinity
Sullivan	Orpheus with his Lute	Boosey [archive]
<b>Violin</b>		
Gade	Second Fantasy Piece (Allegro Vivace) (from <i>Fantasy Pieces</i> op. 43)	Hansen WH03537
Handel	2nd movt: Allegro (from Sonata no. 4 in D, HWV 371)	Peters EP 2475b
Mozart	2nd movt: Allegretto (from Sonata in G, K. 301)	Peters EP 7579a
<b>Cello</b>		
Berkeley	Andantino op. 21 no. 2a	Chester CH 00945
Stravinsky arr. Markevich	Russian Maiden's Song	Boosey MO60027017
<b>Flute</b>		
Handel	2nd movt: Allegro (from Sonata in E minor, HWV 359b) (from <i>Eleven Sonatas for Flute</i> )	Bärenreiter BA 4225
R R Bennett	Allegro Tranquillo (no. 1 from <i>Summer Music</i> )	Novello NOV120560
<b>Clarinet</b>		
Mozart arr. Hyde	2nd movt: Larghetto (from Clarinet Quintet in A, K. 581)	Boosey 9790060038617
Schumann	No. 1: Zart und mit Ausdruck (from <i>Fantasiestücke</i> op. 73)	Henle HN 416
<b>Group B</b>		
<b>Voice</b>		
Chausson	Le Colibri	IMC IMC 1130/31
Elgar	Is she not Passing Fair? (from <i>New Imperial Edition of Tenor Songs</i> )	Boosey
Fauré	Ici-bas	IMC
Schumann	Der Nussbaum	Peters EP 8160a/b/c
<b>Violin</b>		
Kreisler	Liebeslied	Schott BSS 29029
Massenet <i>trans.</i> Marsick	Méditation	UMP
<b>Cello</b>		
Fauré	Berceuse op. 16	Hamellet AL 26499/HA 09060
Saint-Saëns	The Swan (from <i>Carnival of the Animals</i> )	Durand DF00376700

**Flute**

Arrieu	1st movt: Sonatine	Amphion A126
Roussel	Krishna (from <i>Joueurs de Flûte</i> op. 27)	Broekmans 1573

**Clarinet**

Horovitz	2nd movt: Sonatina	Novello NOV120541
Saint-Saëns	1st movt: Allegretto (from Sonata op. 167)	Durand 1006300

**Group C**

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

**Technical Work** (14 marks)

Candidate to prepare:

**Extracts** – set for Grade 7 from Trinity Guildhall's *Piano Plus 2***Supporting Tests** (2 x 10 marks)

Candidates to prepare i) and ii)

**i) Sight Reading****ii) Aural or Improvisation**

# Piano Accompanying – Grade 8

Subject code: PAC

## Pieces (3 x 22 marks)

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

Group A	Piece	Publisher
<b>Voice</b>		
Armstrong		
Gibbs	Five Eyes	Boosey
Purcell	Hark hark! the Echoing Air	Novello NOV952908 [archive]
Quilter	Love's Philosophy	Boosey
Schubert	Der Musensohn (from <i>Selected Songs</i> )	Any reliable edition
Schubert	Die Forelle (from <i>Selected Songs</i> )	Any reliable edition
<b>Violin</b>		
J S Bach	4th movt: Allegro (from Sonata no. 3 in E, BWV 1016) (from Six Sonatas BWV 1014-1019 vol. 1)	Bärenreiter BA 5118
J S Bach	1st movt: Allegro (from Concerto in A minor, BWV 1041)	Bärenreiter BA 5189-90
Gade	Fourth Fantasy Piece (Allegro molto vivace) (from <i>Fantasy Pieces</i> op. 43)	Hansen WH 03537
Mozart	2nd movt: Minuetto (from Sonata in E minor, K. 304) (from Violin Sonatas vol. 1)	Peters EP 7579a
Schubert	1st movt from Sonatina in D, op. 137 no. 1	Stainer 35592
<b>Cello</b>		
Mendelssohn	Song Without words op. 109	Stainer R2247
Shostakovich	2nd movt: Allegro (from Sonata in D minor, op. 40)	Peters EP4748
<b>Flute</b>		
J S Bach	1st movt: Allegro moderato (from Sonata no. 2 in E $\flat$ BWV 1031) (from <i>Flute Sonatas</i> vol. 1)	Peters EP4461AA
J S Bach	3rd movt: Presto (from Sonata no. 1 in B minor, BWV 1030) (from <i>Flute Sonatas</i> vol. 1)	Peters EP4461AA
Mathias	1st movt: Allegro ritmico (from Sonatina)	OUP
<b>Clarinet</b>		
Gade	Fourth Fantasy Piece (Allegro molto vivace) (from <i>Fantasy Pieces</i> op. 43)	Hansen WH 03537
Lutosławski	no. 3 (from <i>5 Dance Preludes</i> )	Chester CH 55171
Poulenc	1st movt: Allegro con fuoco (from Sonata for clarinet and piano)	Chester CH 70972
<b>Group B</b>		
<b>Voice</b>		
Elgar	The Shepherd's Song (from <i>Seven Lieder</i> )	Any reliable edition
Howells	Come Sing and Dance	OUP
Rachmaninov	Vocalise op. 34 no. 14	Boosey M060022289
Schumann	Widmung	Any reliable edition

**Violin**

Dvořák	4th movt from Sonatina in G, op. 100	Peters EP 9363
Mendelssohn	2nd movt from Concerto in E minor, op. 64	Peters EP 1731
Rachmaninov	Vocalise op. 34 no. 14	Boosey M060112010

**Cello**

Rachmaninov	Vocalise op. 34 no. 14	Boosey M060112027
Saint-Saëns	Allegro appassionato (from <i>Allegro Apassionato</i> op. 43)	Stainer R10020

**Flute**

Gaubert	Madrigal	Enoch UNI14224
Poulenc	1st movt: Allegretto malincolico (from Sonata)	Chester CH01605

**Clarinet**

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

**Group C**

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

**Technical Work** (14 marks)

Candidate to prepare:

Extracts – set for Grade 8 from Trinity Guildhall's *Piano Plus 2***Supporting Tests** (2 x 10 marks)

Candidates to prepare i) and ii)

i) Sight Reading

ii) Aural or Improvisation

# Certificate examinations – Piano Solo, Piano Duet, Piano Six Hands & Ensembles

Full details of Certificate examinations, including repertoire descriptors and regulations, are available on the Trinity Guildhall website [www.trinitycollege.co.uk/certificateexams](http://www.trinitycollege.co.uk/certificateexams)

## Structure

Foundation	Intermediate	Advanced
Performance of Pieces of a set duration		
Presentation Skills		
(Technical Work and Supporting Tests are not applicable)		

## Marking

The marks available for all Certificate examinations are as follows:

Component	Pass marks	Maximum marks
Performance	54	90
Presentation Skills	6	10
<b>Total</b>	<b>60</b>	<b>100</b>

Pass is awarded at 60 marks and Distinction at 80.

The mark out of 90 is made up of three component marks, based on the holistic performance.

- **Notational Accuracy & Fluency (30 marks):**

How well the notes are prepared and realised: 'Me and the Music'.

- **Technical Facility (30 marks):**

Instrumental control and the ability to draw the most from the instrument (e.g. tone colour, articulation, pedalling): 'Me and the Instrument'.

- **Communication & Interpretation (30 marks):**

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

The mark out of 10 for Presentation Skills is split into 3 sections:

- **Programme Planning (4 marks)**

The effectiveness and overall balance of the pieces played and the way in which they show different facets of the candidate's abilities. The accuracy of the timing of the programme.

- **Programme Notes (4 marks)**

Researched notes to increase the listener's appreciation and understanding of the performance. Ranging from a brief description of each piece at Foundation to an extended and more insightful piece for Advanced.

- **Presentation Skills (2 marks)**

Presentation of the performance to the listener; including stagecraft, personal presentation and comportment.

For Piano Duet and Piano Six Hands examinations **one** written report will be issued for each ensemble. Each member will receive a certificate if the examination is passed.

## Repertoire

(See also *Pieces*, page 7)

Each examination requires a performance of pieces in accordance with a set time duration, rather than a specific number of pieces to be performed.

Certificate Examination	Programme duration* (minutes)	Examination duration (minutes)
Foundation	8-10	13
Intermediate	15-20	23
Advanced	25-30	33

\* This time limit refers to the total duration of all the pieces performed, including breaks between movements but does not include:

- arrival/departure time
- setting up
- tuning
- breaks or pauses between items

More than one item must be presented.

Repertoire lists, from which the entire programme may be freely selected are provided on pages 54-59.

### Own-choice repertoire

Candidates are permitted to make their own selections of repertoire taking up to one third (in time) of the recital programme (e.g. an Intermediate Certificate examination programme totalling 15 minutes may contain up to five minutes of own-choice repertoire).

These own-choice pieces may be taken from any source, including drawn from current or past Grade syllabuses of any accredited board which relate to each Certificate level as indicated below. All own-choice repertoire must be of a similar level of technical and musical demand as the pieces on the list. A candidate's own composition(s) may also be included.

Certificate Examination	Approximate Grade equivalent
Foundation	Grade 3
Intermediate	Grade 5
Advanced	Grade 8

There is **no facility** for pre-approval of any own-choice repertoire, either by Trinity's London Office or by individual examiners. Candidates are strongly advised to refer to the lists of indicative repertoire and the repertoire descriptors for each Certificate examination level which are available on the website.

## Presentation Skills

Programme notes should be formatted in a similar way to those used for public recitals, e.g. a folded A4 (A5), typed or word-processed document. The content should range from a brief description of each piece for Foundation Certificate to a more extended and insightful piece of work for Advanced.

This work must be the candidate's own, showing evidence of personal creativity and input and must include timings for each piece.

They may be in a language other than English, though a translation to English should also be provided. The translation need not be the candidate's own work.

Programme notes should be presented to the examiner at the beginning of the examination. The examiner will then let the programme flow, without comments between pieces to allow the candidate to proceed at their own rate, within the confines of the regulatory timings.



## Certificate examinations for Ensembles

Designed to encourage the co-operative skills essential for the development of a well-rounded musician, Trinity Guildhall also offers Certificate examinations for ensembles. These are structured in the same way as Certificate examinations for individual instruments.

### **Instruments and size of ensemble**

Provided that ensembles have repertoire of the appropriate level of difficulty and, as long as the examination centre can accommodate the performers adequately, there is no restriction on the nature or size of ensembles.

Any ensemble of three or more players and/or singers may be entered, except in the case of Piano Six Hands, for which a syllabus already exists, and which should be entered under its own subject code. Duos will also be accepted, except in cases where standard Grade examinations already exist (such as most single-line instruments with piano or Piano Duet).

### **Repertoire**

No repertoire lists are provided, however repertoire should be chosen in line with the guidelines set out for solo Certificate examinations. Each part may be played by one player, as in chamber music, or by multiple performers according to the suitability of the music. Players may change instruments between pieces, but no extra credit will be given for performing on more than one instrument.

### **Entering**

A special Ensemble Entry Form – obtainable from Local Representatives or from Trinity's London office – must be used for each ensemble. Each must be given a name (e.g. 'The Proctor Quintet') which will be printed on the report form and certificates. For Ensemble examinations one written report will be issued for each ensemble. Each member will receive a certificate if the examination is passed.

A teacher may not take part in an ensemble examination except as a conductor.

# Piano Solo – Foundation Certificate

Subject code: PS

## Pieces (90 marks)

A programme within the duration of **8-10 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

Composer	Piece	Publisher
J S Bach	Prelude in C minor BWV 999	Any reliable edition
Bartók	A Joke from <i>Mikrokosmos</i> (from <i>Keynotes</i> Grades 2-3)	Faber 9780571523226
Bartók	Jest (no. 27 from <i>For Children</i> vol. 1)	Any reliable edition
Bartók	Minuet (from <i>The First Term at the Piano</i> )	Any reliable edition
Beach	Weaving Song (from <i>Fingerprints</i> )	Faber 9780571520901
Beethoven	Allemande in A, WoO 81	Any reliable edition
Beethoven	Für Elise (complete)	Any reliable edition
Cimarosa	Sonata no. 1 (from <i>11 Sonatas</i> book 1)	UMP ME00155000
Clementi	3rd movt from Sonata in C, op. 36 no. 3	Any reliable edition
Einaudi	Le Onde	Any reliable edition
Harris	Twilight (from <i>Fingerprints</i> )	Faber 9780571520901
Hässler	Capriccio (from <i>Succeeding With The Masters: The Festival Collection</i> book 4)	FJH FJHFF1588
Haydn	4th movt: Allegro from Piano Sonata in G Hob. XVI/8	Any reliable edition
Haydn arr. Salomon	Vivace from Finale to Symphony no. 96 in D	Any reliable edition
Hengeveld	Easy Improvisation no. 1 (from <i>13 Easy Improvisations</i> )	Broekmans BRP831
Kuhlau	Andante Cantabile from Sonatina in G, op. 55 no. 2 (from <i>Sonatinas</i> op. 20 & op. 55)	Kjos KJ15968
Lenehan	Marching Tune [lower version] (from <i>Keynotes</i> Grades 1-2)	Faber 978057152320X
Mozart	Andante no. 37 from <i>The Chelsea Notebook</i> (from <i>Keynotes</i> Grades 2-3)	Faber 9780571523226
L. Mozart	Allegro in G (from <i>Notebook for Nannerl</i> )	Any reliable edition
Norton	Any performance étude [with improvisation] from <i>American Popular Piano 3 – Etudes Book</i> [accompanied by either the CD* or the second piano part contained in <i>American Popular Piano 3 Repertoire Book</i> ]	Novus Via Publications
Pasquini	Aria (from <i>Keynotes</i> Grades 1-2)	Faber 978057152320X
Scarlatti (attrib.)	Sonata in G (from <i>Keynotes</i> Grades 3-4)	Faber 9780571523226
Schumann	Wild Rider (from <i>Album for the Young</i> )	Any reliable edition
Sculthorpe	Sea Chants from <i>Two Easy Pieces</i> (from <i>Keynotes</i> Grades 3-4)	Faber 9780571523226
Smetana	Toccata (from <i>Keynotes</i> Grades 1-2)	Faber 978057152320X
Williams arr. Coates	Hedwig's Theme (from <i>Harry Potter and the Prisoner of Azkaban – Easy Piano</i> )	Warner Bros AFM0407
Zamecni	Burglar Music (from <i>Keynotes</i> Grades 1-2)	Faber 978057152320X

## Presentation Skills (10 marks) (see page 48)

\* It is the responsibility of the person signing the Entry Form to ensure that suitable playback equipment for CDs is provided, by contacting the centre to confirm arrangements.

# Piano Solo – Intermediate Certificate

Subject code: PS

## Pieces (90 marks)

A programme within the duration of **15–20 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

### Group A – Baroque

		Publisher
C P E Bach	Solo for the Cembalo BWV Anh. 129 (from <i>Baroque Real Repertoire</i> )	Trinity Faber 9780571523331
J S Bach	1st movt: Allegro Moderato from <i>Brandenburg Concerto</i> no. 3 in G, BWV 1048 [ <i>Die hard</i> ] (from <i>Cult Classics</i> )	Faber 571520960
J S Bach	Gigue from <i>French Suite</i> no. 6 in E, BWV 817	Any reliable edition
Couperin	Les petits moulins à vent (from <i>Hours With The Masters</i> book 4)	Bosworth BOE003585
Daquin	L'amusante (from <i>Little Piano Book</i> vol. 2 <i>The Age of J S Bach – Intermediate Piano</i> )	Peters EP 4452
Daquin	Le coucou (from <i>Baroque Real Repertoire</i> )	Trinity Faber 9780571523331
Galuppi	Adagio from Sonata in D, op. 1 no. 4	Any reliable edition
Handel	Allemande from <i>Suite for Keyboard</i> no. 16 in G minor	Any reliable edition
Handel	Pasacaille from Suite no. 7 in G minor, HWV 432	Any reliable edition
Leo	Toccata in G minor (from <i>Classics to Moderns</i> book 4)	Yorktown YK20048

### Group B – Classical

Beethoven	3rd movt: Scherzando from Sonatina in D major (no. 3 of 3 Sonatinas WoO 47)	Any reliable edition
Beethoven	Bagatelle in C, op. 119 no. 2 (from <i>Complete Bagatelles</i> )	Henle HN 158
Beethoven	Bagatelle in G minor, op. 119 no. 1 (from <i>Complete Bagatelles</i> )	Henle HN 158
Cimarosa	Sonata in B♭ (from <i>11 Sonatas</i> book 1)	UMP ME00155000
Kuhlau	1st movt: Allegro con spirito from Sonatine in C, op. 55 no. 3 (from Sonatinas op. 20 & op. 55)	Kjos KJ15968
Mozart	1st movt from <i>Viennese Sonatina</i> no. 2 in A, KV 439b (from 6 <i>Viennese Sonatinas</i> )	Schott ED 9021
Mysliveček	Sonata in D (from <i>Bärenreiter Sonatina Album</i> vol. 2)	Bärenreiter BA 6549
Schubert	No. 3 (in F minor) (from <i>Moments musicaux</i> op. 94 D780)	Henle HN 375
Vogel	Andantino from Sonata on themes from the <i>Magic Flute</i> op. 48 (from <i>Keynotes</i> Grades 4–5)	Faber 9780571523234

### Group C – Romantic

Bizet	Habañera from <i>Carmen</i> [ <i>Trainspotting</i> ] (from <i>Cult Classics</i> )	Faber 0571520960
Chopin	Mazurka in A minor, op. 7 no. 2	Any reliable edition
Donizetti	Mad Scene from <i>Lucia di Lammermoor</i> [ <i>The Fifth Element</i> ] (from <i>Cult Classics</i> )	Faber 0571520960
Gade ed. Ruthardt	No. 2: Scherzo in E from <i>Aquarelles</i> op. 19	Peters EP 3532
Mendelssohn	Overture from <i>The Hebrides</i> [ <i>L.A. Confidential</i> ] (from <i>Cult Classics</i> )	Faber 0571520960
Mendelssohn	Venetian Gondoliers Song op. 19 no. 6 (from <i>Romantic Real Repertoire</i> )	Trinity Faber 9780571523358
Mussorgsky	Theme from <i>Night on a Bare Mountain</i> [ <i>Natural Born Killers</i> ] (from <i>Cult Classics</i> )	Faber 0571520960
Puccini	Un bel dì from <i>Madama Butterfly</i> [ <i>Fatal Attraction</i> ] (from <i>Cult Classics</i> )	Faber 0571520960

Wagner	Albumblatt (from <i>Little Piano Book</i> vol. 4: <i>The Romantic Period</i> )	Peters EP 4454
Bruch	No. 6: Andante Con Larghezza (from 6 <i>Klavierstücke</i> op. 12)	Breitkopf EB 8114

### Group D – Early Modern

Frank	Adagio from <i>Three Early Pieces</i> (from <i>Keynotes</i> Grades 3-4)	Faber 9780571523226
Harvey	Rumba Toccata (from <i>Twentieth Century Real Repertoire</i> )	Trinity Faber 9780571523366
MacDowell	To A Wild Rose, no. 1 from <i>Woodland Sketches</i> op. 51 (from <i>Real Repertoire</i> )	Trinity Faber 9780571521193
Nielsen	Spilleværket [The Musical Clock] (from <i>Humoresque-bagatelles</i> op. 11 no. 6)	Edition Wilhelm Hansen
Reger	Fast zu keck! [Almost too bold!] op. 19/12 from <i>Aus der Jugendzeit</i> (from <i>The New Sonatina Book</i> )	Schott ED 2511
Satie	Gnossienne no. 3 (from <i>Piano Works</i> vol. 1)	Schott ED 9013
Turina	The Peasant's Boots (from <i>The Turina Collection</i> )	Schott SMC 534

### Group E – Contemporary

Kember	Cuban Serenade (from <i>Play Latin</i> )	Faber 05715518958
Norton	Any performance étude [with improvisation] from <i>American Popular Piano 6 – Etudes Book</i> [accompanied by either the CD* or the second piano part contained in <i>American Popular Piano 6 Repertoire Book</i> ]	Novus Via Publications
Russell	La Cumparsita (from <i>Play Latin</i> )	Faber 05715518958
Schiffrin	Theme from the 1968 film <i>Bullitt</i> (from <i>Cult Classics</i> )	Faber 0571520960

## Presentation Skills (10 marks) (see page 48)

\* It is the responsibility of the person signing the Entry Form to ensure that suitable playback equipment for CDs is provided, by contacting the centre to confirm arrangements.

# Piano Solo – Advanced Certificate

Subject code: PS

## Pieces (90 marks)

A programme within the duration of **25–30 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

### Group A – Baroque

		Publisher
J S Bach	Fantasia in C minor, BWV 906	Any reliable edition
J S Bach	Prelude and Fugue in C minor, BWV 871 (from <i>The Well-Tempered Clavier</i> book 2)	Any reliable edition
J S Bach	Prelude & Fugue in E, BWV 854 (from <i>The Well-Tempered Clavier</i> book 1)	Any reliable edition
J S Bach	Prelude & Fugue in E♭, BWV 876 (from <i>The Well-Tempered Clavier</i> book 2)	Any reliable edition
J S Bach	Prelude & Fugue in F♯, BWV 858 (from <i>The Well-Tempered Clavier</i> book 1)	Any reliable edition
J S Bach	Prelude & Fugue in G, BWV 860 (from <i>The Well-Tempered Clavier</i> book 1)	Any reliable edition
J S Bach	Prelude from <i>English Suite</i> no. 5 in E minor, BWV 810 (from <i>English Suites</i> BWV 806–811)	Any reliable edition
D Scarlatti	Fugue in G minor, K. 30 ( <i>The Cat's Fugue</i> ) (from <i>Schott Piano Collection – D Scarlatti</i> )	Schott ED 7200
D Scarlatti	Sonata in A minor, Kp. 175	Any reliable edition
D Scarlatti	Sonatas in A, Kp. 208 & 209	Any reliable edition

### Group B – Classical

Beethoven	1st movt: Allegro or 4th movt: Prestissimo from Sonata in F minor, op. 2 no. 1	Any reliable edition
Beethoven	Andante Favori in F, WoO 57	Henle HN 21
Beethoven	Rondo in C, op. 51 no. 1	Henle HN 140
Clementi	1st movt: Allegro con spirito from Sonata in C, op. 34 no. 1 (from <i>24 Sonatas</i> vol. 1)	Peters EP 146a
Field	Nocturne no. 6 in F (from <i>Nocturnes</i> )	Peters EP 491
Haydn	1st movt from Sonata in E, Hob. XVI/31	Any reliable edition
Haydn	Fantasy in C, Hob. XVII/4	Henle HN 69
Hummel	Rondo in E♭, op. 11	Peters EP 7045
Lipavský	Theme with 10 Variations (from <i>18th-Century Bohemian Variations</i> )	Bärenreiter Praha H 4136
Mozart	1st movt: Allegro from Sonata in F K. 332	Any reliable edition
Mozart	Fantasy in C minor, K. 475	Henle HN 345
Schubert	Impromptu in A♭, op. 142 no. 2 (D. 935)	Any reliable edition
Schubert	No. 1: Allegro assai from <i>Drei klavierstücke</i> D. 946	Any reliable edition

### Group C – Romantic

Brahms	Ballade in D minor, op. 10 no. 1	Any reliable edition
Brahms arr. Grainger	Cradle Song (from <i>Free Settings of Favourite Melodies</i> )	Schott ED 12778
Brahms	Intermezzo in A minor, op. 116 no. 2 (from <i>Fantasien</i> op. 116)	Henle HN 120
Brahms	Intermezzo in E, op. 116 no. 4 (from <i>Fantasien</i> op. 116)	Henle HN 120
Brahms	Intermezzo in E♭, op. 117 no. 1 (from <i>Drei Intermezzi</i> op. 117)	Henle HN 121

Brahms	Intermezzo in B minor, op. 119 no. 1 (from <i>Klavierstücke</i> op. 119)	Henle HN 123
Chabrier	Ronde Champêtre (from <i>Works for Piano</i> )	Dover
Chopin	Etude no. 1 in F minor (from <i>Trois nouvelles études</i> )	Any reliable edition
Chopin	Mazurka in A minor, op. 59 no. 1	Any reliable edition
Chopin	Nocturne in C# minor, op. posth. no. 20a	Any reliable edition
Chopin	Nocturne in F minor, op. 55 no. 1	Any reliable edition
Chopin	Valse Brillante no. 4 in F, op. 34 no. 3	Any reliable edition
Chopin	Valse no. 14 in E minor, op. posth.	Any reliable edition
Grieg	March of the Trolls op. 54 no. 3 (from <i>Lyric Pieces</i> )	Any reliable edition
Grieg	Wedding Day at Trolldhaugen op. 65 no. 6	Peters EP 2922
Lavallée	Le Papillon [The Butterfly] op. 18	UMP 11399
Liadov	Prelude in D♭, op. 57 no. 1 (from <i>Selected Pieces</i> )	Peters EP 9193
Liszt	Consolation no. 2	Any reliable edition
Liszt	Notturmo no. 1 in A♭: Hohe Liebe (from <i>Liebesträume, 3 Nottornos</i> )	Henle HN 634
Martucci	Scherzo op. 53 no. 2	UMP NR12800100
Mendelssohn	Song without Words in A♭ major, op. 38 no. 6, <i>Duetto</i>	Any reliable edition
Mendelssohn	Prelude and Fugue in D, op. 35 no. 2	Any reliable edition
Schumann	Arabesque op. 18 (from <i>Arabesque and Blumenstücke</i> )	Wiener UT50059
Schumann	Aufschwung [Soaring] (from <i>Fantasiestücke</i> op. 12)	Any reliable edition
Smith	La Traviata fantasie brillante op. 103	<a href="http://www.sydney-smitharchive.org.uk">www.sydney-smitharchive.org.uk</a>
Smith	Lucia di Lammermoor op. 7	<a href="http://www.sydney-smitharchive.org.uk">www.sydney-smitharchive.org.uk</a>

### Group D – Early Modern

Arndt	Nola – A Silhouette for the Piano (from <i>In Recital – for the Advancing Pianist: book 1 – Popular</i> )	FJH FJHFF1796
Bartók	Dances in Bulgarian Rhythm [any 1 or 2 movements] (from <i>Mikrokosmos</i> vol. 6)	Boosey M060080067
Bartók	Ostinato (from <i>Mikrokosmos</i> vol. 6)	Boosey M060080067
Bowen	Nocturne or Finale (Allegro) (from <i>4 Pieces</i> op. 3)	Schott ED 13061
Britten	No. 3: Fun-Fair (from <i>Holiday Diary</i> op. 5)	Boosey M060014451
Confrey	Kitten on the Keys Hal Leonard [single sheet download from <a href="http://www.musicroom.com">www.musicroom.com</a> ]	
Copland	Jazzy (from <i>Three Moods</i> )	Boosey M051282753
Debussy	Arabesque no. 2	Any reliable edition
Debussy	La fille aux cheveux de lions	Any reliable edition
Debussy	No. 5: Bruyères (from <i>Préludes</i> book 2)	Any reliable edition
Debussy	Prélude (from <i>Suite Bergamasque</i> )	Any reliable edition
Delius	Prelude no. 1 for piano (from <i>Three Preludes</i> 1923)	Any reliable edition
Dohnányi	Gigue (from <i>Suite in the Olden Style</i> op. 24)	Simrock M22110770
Gershwin	Three Preludes [complete] (1926)	Any reliable edition
Granados	No. 6: Zapateado (from <i>Seis piezas sobre cantos populares españoles</i> )	UME UMP71040
Ireland	Sonatina [complete]	OUP [archive] 193729407
Ireland	The Darkened Valley	Stainer H 0642
Khachaturian	Toccata	Peters EP 4734
Moeran	Windmills (from <i>Fancies</i> )	Schott ED 12343
Rachmaninov	Prelude in C# minor, op. 3 no. 2	Any reliable edition
Scott	Lotus Land op. 47 no. 1	Novello NOV260322
Shostakovich	Three Fantastic Dances [complete] op. 5	Boosey M060024603

Turina	Exaltacion (from <i>Danzas Fantásticas</i> op. 22)	UME UMP21257
Turina	Toccata y Fuga from <i>Fantasia Sobre Cinco Notas</i> op. 83 (from <i>Piano Music of Spain</i> )	Chester CH68288
Villa-Lobos	Dansa (Miudinho) from <i>Bachianas Brasileiras</i> no. 4 (from <i>The Piano Music of Heitor Villa-Lobos</i> )	Amsco AM41732

**Group E – Contemporary**

Causton	Non mi comporto male	OUP [Archive] 193558351
Chapple	Nos. 2 & 3 from <i>Bagatelles Diverses</i>	Chester CH74371
Einaudi	Divenire	Chester CH72006
Horne	4ths and 5ths (from <i>The Boosey &amp; Hawkes 20th-Century Piano Collection – 1945</i> )	Boosey M060106729
Kapustin	Toccata op. 36	MusT M708036081
Kats-Chernin	No. 1: Russian Rag (from <i>Book of Rags for Piano</i> )	Boosey M051246199
Lutosławski	2 studies from <i>The Most Beautiful Lutosławski</i> [either or both may be played]	PWM PWM 10226
McCabe	Snowfall in Winter	Novello NOV955207
Peterson	Pacific Ocean Blue	Wirripang M720065885
Rawsthorne	Any 2 from <i>4 Romantic Pieces</i> (from <i>Selected Piano Pieces</i> )	OUP 193735651

**Presentation Skills** (10 marks) (see page 48)

# Piano Duet – Foundation Certificate

Subject code: PDT

## Pieces (90 marks)

A programme within the duration of **8-10 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

### Group A – Baroque

		Publisher
J S Bach	Air from Suite in D (from <i>Advertising the Classics</i> book 1)	Hal Leonard 017082Q
J S Bach	Arioso (from <i>The Joy of Piano Duets</i> )	Yorktown YK2111
Boyce	Gavot from Symphony IV (from <i>Two 18th-Century Gavottes</i> )	Banks 13904
Handel	Hornpipe (from <i>The Classic Experience</i> )	Cramer 90533
Vivaldi	Spring (from <i>The Classic Experience</i> )	Cramer 90533

### Group B – Classical

Beethoven	Pastoral Symphony (from <i>Advertising the Classics</i> book 1)	Hal Leonard 017082Q
Clementi	1st movt: Allegro from Sonatina no. 1 (from <i>6 Sonatinas</i> op. 36)	Peters EP 1979
Diabelli	Rondo (from <i>Studio 21 Duets</i> )	Universal UE 19174
Mozart	La ci dare La mano Duet from <i>Don Giovanni</i> (from <i>The Joy of Piano Duets</i> )	Yorktown YK2111
Mozart	Minuet from <i>A Little Night Music</i> (from <i>The Joy of Piano Duets</i> )	Yorktown YK2111

### Group C – Romantic

Burgmüller	Arabesque (from <i>The Library of Piano Duets</i> )†	Music Sales AM948904
Grieg	Morning (from <i>Advertising the Classics</i> book 1)	Hal Leonard 017082Q
Grechaninov	In the Meadows or Mother's Song (from <i>In the Meadows</i> op. 99)	Schott ED 1172
ed. Schüngeler	Der kleine Gernegroß op. 98 no. 15 (from <i>Original Piano Duets</i> vol. 1)	Schott ED 2892
Tchaikovsky	Danse des Mirlitons (from <i>Advertising the Classics</i> book 1)	Hal Leonard 017082Q

### Group D – Early Modern

Bartók	Frolic (from <i>The Joy of Piano Duets</i> )	Yorktown YK2111
Carse	Fair Exchange or Dance or Good-night (from <i>Tunes For Two</i> )	Stainer H1125
Fauré	Pavane (from <i>Advertising the Classics</i> book 1)	Hal Leonard 017082Q
Macdowell	To a Wild Rose (from <i>The Library of Piano Duets</i> )†	Music Sales AM948904
Ravel	Pavane de la belle au bois dormant (no. 1 from <i>Ma mère l'oye</i> )	Durand 774600
Satie	Gymnopédie (from <i>Advertising the Classics</i> book 1)	Hal Leonard 017082Q
Warlock	Pavane (from <i>Capriol Suite</i> )	Curwen JC99059

### Group E – Contemporary

Cornick	Blues for Two or Chromatic Blues [with repeats] (from <i>Jazzy Duets 1</i> )	Universal UE 19756
Cornick	The Metamorphic Rock Boogie (from <i>Boogie Piano Duets</i> )	Universal UE 18796
Cowles	Preamble and Dirge (from <i>6 Easy Duets in the Modern Idiom</i> )	Griffiths GE0178
Drumheller	The Banjo Rag [with repeats] (from <i>The Joy of Piano Duets</i> )	Yorktown YK2111
Gilkyson	Bare Necessities (from <i>Disney Movie Hits for Two</i> )	Hal Leonard HLD00292076
Hall	Donkey Ride or Ghost Walk (from <i>Duets with a Difference</i> book 1)	OUP 19-372753-3
Helyer	The Musical Box or Hornpipe (from <i>Two's Company</i> )	Novello NOV100139
Hengeveld	Noorse Dans or Quick Fox (from <i>Ten Folk and Rhythmical Dances</i> )	Broekmans BRP 756



John	I Just Can't Wait to be King (from <i>Disney Movie Hits for Two</i> )	Hal Leonard HLD00292076
Kember	Black-note Blues or Ragetty Waltz or Body and Soul (from <i>On the Lighter Side</i> )	Schott ED 12615
Khatchaturian	Theme from Spartacus (from <i>The Classic Experience</i> )	Cramer 90533
Last	Echo Tune or Gliding or Comic Capers (from <i>For You and Me</i> book 1)	Forsyth FLJ 15
Menken	A Whole New World or Beauty and the Beast or Under The Sea (from <i>Disney Movie Hits for Two</i> )	Hal Leonard HLD00292076
Norton	Any 1 duet piece from <i>American Popular Piano Repertoire</i> book 4	Novus Via Publications NVM 49
Rodgers & Hammerstein	Edelweiss (from <i>The Sound of Music: Early Intermediate Piano Duets</i> )	Hal Leonard HLW00290389
Runswick	Ginger Baker or Treesa's Blues or Orlando's Boogie or Josephine Baker (from <i>Play Boogie Duets</i> )	Faber 9780571513913
Schmitz	Take Five for Mini Player or Czerny-Jogging and Clementi Swing (from <i>Mini Jazz</i> vol. 2)	Dvfm DVFM31092
Schönberg	I Dreamed A Dream (from <i>Les Misérables Piano Duet</i> ) <sup>†</sup>	Music Sales AM947276
Scott	A Foggy Day (from <i>Studio 21 Duets</i> )	Universal UE 19174
Shur	Any piece from <i>Keys for Two</i> book 2	Spartan SP315
Smith	Daisy or Buttercup (from <i>The Flower Duets</i> book 1)	Banks BE 71
arr. Shur	We wish you a Merry Christmas with The Holly and The Ivy and either The First Nowell or Rocking Carol or Go Tell it on the Mountain (from <i>Easy Piano</i> !)	Spartan SP431
Norton	Winter Scene and Bike Blues (from <i>Microjazz Duets</i> collection 1)	Boosey M060106804

## Presentation Skills (10 marks) (see page 48)

<sup>†</sup> Available from [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com) or [www.musicroom.com](http://www.musicroom.com)

# Piano Duet – Intermediate Certificate

Subject code: PDT

## Pieces (90 marks)

A programme within the duration of **15-20 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

### Group A – Baroque

		Publisher
J S Bach	Badinerie (from <i>The Classic Experience</i> )	Cramer CRA90533
J S Bach	Sheep May Safely Graze (from <i>Perfect Partners</i> vol. 1)	Fentone F 602-401
Handel	Largo from <i>Xerxes</i>	
Pachelbel		
arr. Johnson	Canon in D Major (from <i>Perfect Partners</i> vol. 1)	Fentone F 602-401
Rameau	Tambourin en rondeau (from <i>Court Dances</i> )	Stainer H 223
Whittaker	Sarabande and Air with Doubles (from <i>A Dance Suite</i> )	Banks 13930
Vivaldi	Winter (from <i>Advertising the Classics</i> )	LGB

### Group B – Classical

Beethoven	Minuet in G (from <i>Perfect Partners</i> vol. 3)	Fentone F 611-401
Clementi	Sonatina no. 1, 2nd movt: Andante and 3rd movt: Vivace (from 6 <i>Sonatinas</i> op. 36)	Peters EP 1979
Dussek	Allegretto (from Sonata in G) (from <i>Studio 21 Duets</i> )	Universal UE 19174
Kuhlau	Allegro (from Sonatina op. 17)	Kjos KJ 14460
Mozart	A Musical Joke KV 522	Fentone F 296-401
Mozart	Turkish Rondo from Sonata in A, K. 331 (from <i>Perfect Partners</i> vol. 3)	Fentone F 611-401
Schubert	Any 3 pieces from 20 <i>Ländler für Pianoforte</i>	Universal UE 31 958
Vanhal	no. XX (Polonaise) and no. XXI (Allegretto) (from 24 <i>Little Duets</i> )	Schott ED 9027

### Group C – Romantic

Bizet	La poupée or Petit mari, petite femme (from <i>Jeux d'enfants</i> op. 22)	Peters EP 8747
Bruckner	Drei kleine Stücke [complete] (from <i>Original Piano Duets</i> vol. 1)	Schott ED 2892
Chopin	Two Mazurkas no. 2 <sup>†</sup>	
Dvořák	Largo from <i>New World Symphony</i> (from <i>Perfect Partners</i> vol. 4)	Fentone F 612-401
Gossec	Tambourin	Stainer H 297
Grieg	Gavotte and Musette (from <i>Holberg Suite</i> op. 40)	Peters EP 2266
Rimsky-Korsakov	Song of India <sup>†</sup>	
Schumann	Träumerei <sup>†</sup>	
Strauss	Pizzicato Polka	Ashdown EA11984
Tchaikovsky	Love theme from <i>Romeo and Juliet</i> (from <i>Perfect Partners</i> vol. 1)	Fentone F 602-401
Tchaikovsky	Sugar Plum Fairy (from <i>Advertising the Classics</i> book 2)	LGB 017083U
Verdi	Chorus of Slaves ( <i>Nabucco</i> ) (from <i>Perfect Partners</i> vol. 4)	Fentone F 612-401

### Group D – Early Modern

Elgar	Chanson de matin (from <i>The Classic Experience</i> )	Cramer CRA90533
Gershwin	Melody from <i>Rhapsody in Blue</i> (from <i>Piano Duet Series</i> )	Fentone 454 [Print on demand]
Joplin	Any piece from 5 <i>Joplin Rags</i>	Kjos KJ14445

MacDowell	To a Wild Rose (from <i>Perfect Partners</i> vol. 3)	Fentone F 611-401
Prokofiev	Peter and the Wolf (from <i>Perfect Partners</i> vol. 1)	Fentone F 602-401
Rachmaninov	Piano Concerto no. 2: theme from 1st movement (from <i>20th-Century Classics</i> vol. 1)	Boosey BH200097
Ravel	Petit Poucet no. 2 (from <i>Ma mère l'oye</i> )	Durand DR 774600
Reger	Walzer op. 22 no. 5 (from <i>Tunes for 4 Hands</i> )	Universal UE 10191
Rowley	Any piece from <i>Six short dance impressions</i> op. 41	Peters EP 4381
Vaughan Williams	Prelude: Rhosymedre	Stainer H 287
Warlock	Basse-Danse (from <i>Capriol Suite</i> )	Curwen JC99059

### Group E – Contemporary

arr. Shur	O Come All Ye Faithful with Hark the Herald Angels Sing and either Sussex Carol or Rise Up, Shepherd, and Follow (from <i>More Piano!</i> )	Spartan SP531
Batt	Bright Eyes (from <i>It's Easy To Play Piano Duets</i> )	Wise AM62514
Bernstein	America (from <i>West Side Story</i> ) (from <i>20th-Century Classics</i> vol. 1)	Boosey BH200097
Britten	Theme from <i>The Young Person's Guide to the Orchestra</i> (from <i>20th-Century Classics</i> vol. 1)	Boosey BH200097
Copland	Fanfare for the Common Man (from <i>20th-Century Classics</i> vol. 1)	Boosey BH200097
Cornick	Blues no. 2 (from <i>Jazz Suite for Piano Duet</i> )	Universal UE 21548
Cornick	Dissonant Boogie (from <i>Boogie Piano Duets</i> )	Universal UE 18796
Cornick	Sur la plage or Fugue (from <i>Jazzy Duets Piano 2</i> )	Universal UE 16536
Hedges	Hornpipe Rondo (from <i>Studio 21 Duets</i> )	Universal UE 19174
Hengeveld	Spaanse Dans or Rumba Cubana (from <i>Ten Folk and Rhythmical Dances</i> )	Broekmans BRP 756
Horner	My Heart Will Go On	Hal Leonard HL00351795
James	Angela (theme from <i>Taxi</i> ) (from <i>It's Easy To Play Piano Duets</i> )	Wise AM62514
Joel	Just the Way You Are (from <i>It's Easy To Play Piano Duets</i> )	Wise AM62514
Kabalevsky	Comedians' Galop (from <i>The Joy of Piano Duets</i> )	Yorktown YK21111
Lennon/ McCartney	Yesterday or Michelle (from <i>It's Easy to Play Piano Duets</i> )	Wise AM62514
Lloyd Webber	Memory [single sheet download from <a href="http://www.musicroom.com">www.musicroom.com</a> ]	
Martin	Boogie For Two (from <i>The Joy of Piano Duets</i> )	Yorktown YK21111
Norton	Any 1 duet piece from <i>American Popular Piano Repertoire</i> book 7	Novus Via Publications NVM 8
Norton	Brat Pack or Feeling Zany (from <i>Rock Duets</i> )	Boosey BH 200128
Norton	Plucky or Running Shoes or Sailboat or Waltz (from <i>Microjazz Duets</i> collection 3)	Boosey MO60106828
Rodgers & Hammerstein	The Sound Of Music (from <i>The Sound of Music: Early Intermediate Piano Duets</i> )	HLW00290389
Schönberg	On My Own†	
Senneville	Ballade pour Adeline (from <i>It's Easy To Play Piano Duets</i> )	Wise AM62514
Shur	The Water Wheel or Celebration Waltz (from <i>Keys for Two</i> book 3)	Spartan SP360
Takács	Park in the Mist or Chimes Canon or Austrian Potpourri or Alborada (from <i>4x4 Piano Pieces for Four Hands</i> )	Universal UE 17419

† Available from [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com) or [www.musicroom.com](http://www.musicroom.com)

## Piano Duet – Intermediate Certificate

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*arr. Shur*      Good King Wenceslas *with* O Little Town of Bethlehem *and*  
In Dulci Jubilo *with* I Saw Three Ships *and* God Rest You  
Merry Gentlemen (from *Pianoë!*)  
*Or* O Come All Ye Faithful *with*  
Hark the Herald Angels Sing *and either* Sussex Carol *or*  
Rise Up, Shepherd, and Follow (from *More Pianoë!*)

Walton      Hop Scotch (from *Duets for Children*)

Wedgwood      Just Another Day (from *After Hours for Piano Duet*)

Spartan SP312  
OUP 19-368323-5  
Faber 9780571522606

## Presentation Skills *(10 marks)* (see page 48)

# Piano Duet – Advanced Certificate

Subject code: PDT

## Pieces (90 marks)

A programme within the duration of **25–30 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

### Group A – Baroque

Bach arr. Hess	Jesu, Joy of man's desiring	OUP 9780193851726 [archive]
Handel	The Arrival of the Queen of Sheba	Peters EP 7721

### Group B – Classical

J C F Bach	1st movt: Allegro con spirito from Sonata in A op. 18 no. 5	Schott ED 9023
J C Bach	Rondo from Sonata in C (from 3 <i>Sonatas for Piano Duet</i> )	Peters EP 4516
Benda	1st movt: Allegro vivo or 2nd movt: Presto scherzando from Sonata in E♭	Schott ED 9020
Mozart	2nd movt: Adagio from Sonata in B♭ K. 358 (from <i>Works for Piano Duets</i> )	Bärenreiter BA 4786
Mozart	1st movt: Allegro from Sonata in D K. 381 or 1st movt: Allegro from Sonata in B♭, K. 358 (from <i>Works for Piano Duets</i> )	Bärenreiter BA 4786
Mozart	3rd movt: Allegro from Sonata in D, K. 381 (from <i>Works for Piano Duets</i> )	Bärenreiter BA 4786

### Group C – Romantic

Bizet	La Toupe or Le bal (from <i>Jeux d'enfants</i> op. 22)	Peters EP 8747
Brahms	Hungarian Dance no. 3 (from <i>Hungarian Dances</i> )	Wiener UT50181
Brahms	Waltzes 1–4 (from <i>Waltzes</i> op. 39)	Peters EP 3665
Brahms	Waltzes 12–15 (from <i>Waltzes</i> op. 39)	Peters EP 3665
Dvořák	Slavonic Dance no. 6 (from <i>Slavonic Dances</i> op. 46)	Schott ED 9004
Dvořák	Slavonic Dance no. 7 (from <i>Slavonic Dances</i> op. 46)	Schott ED 9004
Dvořák	Waltz in G minor op. 54 no. 5 (from <i>Vierhändiges Klavierbuch</i> )	Schott ED 4550
Grieg	Air or Præludium (from <i>Holberg Suite</i> op. 40)	Peters EP 2266 [archive]
Schumann	Bilder aus dem Osten op. 66 no. 2 & no. 4 (from <i>Vierhändiges Klavierbuch</i> )	Schott ED 4550
Strauss	Tritsch-Tratsch Polka	Ashdown EA12008

### Group D – Early Modern

Bowen	Serenade op. 90 no. 3 (from <i>Twentieth-Century British Composers</i> )	OUP 19-372117-3
Debussy	Ballet (from <i>Petite suite</i> )	Peters EP 7262
Debussy	En bateau (from <i>Petite suite</i> )	Peters EP 7262
Elgar	Land of Hope and Glory ( <i>Pomp &amp; Circumstance</i> March no. 1) (from <i>20th Century Classics</i> vol. 1)	Boosey M060084782
Fauré	Berceuse or Kitty Waltz or Le pas espagnole (from <i>Dolly Suite</i> op. 56)	Peters EP 7430
Joplin	Bethena (from 4 <i>Joplin Waltzes</i> )	Kjos KJ14817
Poulenc	Final (from Sonata for four hands – 1918)	Chester CH02907
Prokofiev	Larghetto and Gavotte from <i>Classical Symphony</i> (from <i>20th-Century Classics</i> vol. 1)	Boosey M060084782
Rachmaninov	Vocalise (from <i>20th-Century Classics</i> vol. 2)	Boosey M060087790
Ravel	Bolero (from <i>Perfect Partners</i> vol. 4)	Fentone F 612-401

## Piano Duet – Advanced Certificate

Ravel	Laideronnette, Impératrice des Pagodes (from <i>Ma mère l'oye</i> )	Durand DR 774600
Ravel	Les entretiens de la belle et de la bête (from <i>Ma mère l'oye</i> )	Durand DR 774600
Satie	Fugue de Papier (from <i>World Renowned Piano Duets</i> book 1)	Lengnick AL0692
Shostakovich	Symphony no. 5: theme from 2nd movement (from <i>20th-Century Classics</i> vol. 2)	Boosey M060087790
Vaughan Williams	The Lake in the Mountains (from <i>Twentieth-Century British Composers</i> )	OUP 19-372117-3
Warlock	Pieds en l'air and either Bransles or Mattachins (from <i>Capriol Suite</i> )	Curwen JC99059

### Group E – Contemporary

Arnold	English Dances Set One no. 1 or no. 4 (from <i>World Renowned Piano Duets</i> book 1)	Lengnick AL0692
Barber	Pas de Deux (from <i>Souvenirs from Ballet Suite</i> op. 28)	Schirmer GS28637
Benjamin	Jamaican Rumba	Boosey M060012877
Berkeley	Andante (from <i>Sonatina</i> op. 39 in E♭ major)	Chester CH02944
Claus-Dieter	Happy Birthday – Humorous Variations on a Birthday Song	Schott ED 9749
Cornick	Temporary Diversion (from <i>Blue Piano Duets</i> )	Universal UE 21006
Cornick	Latin or Swing or Waltz or Boogie/Latin (from <i>Jazz Suite for Piano Duet</i> )	Universal UE 21548
Fraser	Strathspey (from <i>Strathspey &amp; Reel</i> )	Fraser-Enoch 40492
Hengeveld	Paso-Doble or Rumba (from <i>Ten Rhythmical Dances</i> )	Broekmans BRP 444
Joubert	Vivace (from <i>Divertimento</i> )	Novello NOV 100140 [archive]
Lane	Mouvement perpétuel (from <i>Badinages</i> )	Roberton 9919
Ligeti	1st movt: Allegro from <i>Sonatina</i> (from <i>Five Pieces</i> )	Schott ED 7955
Moskowski	Spanish Dance no. 2 or no. 3 or no. 5 (from <i>Spanish Dances</i> op. 12 [complete])	Peters EP 2125
Norton	Any piece from <i>American popular Piano Repertoire</i> book 8	Novus Via Publications NVM 9
Proksch	No. 12 from <i>A Spaniard For Elise</i>	Breitkopf EB 8769
Rawsthorne	Sprat and Carp (from <i>The Creel</i> )	OUP 19-373568-2 [archive]
Scott	Danse nègre	Novello NOV 260448 [archive]
Shur	Negro Spiritual Fantasy	Alfred PA9523
Walton	Popular Song from <i>Façade</i> (from <i>Twentieth-Century British Composers</i> )	OUP 19-372117-3

## Presentation Skills (10 marks) (see page 48)

## Piano Six Hands – Foundation Certificate

Subject code: PSH

### Pieces (90 marks)

A programme within the duration of **8–10 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

Campolletti	Passeggiata per pianoforte a 6 mani	www.freehandmusic.com
Cornick	Encore (from <i>4 Pieces for 6 Hands at 1 Piano</i> )	Universal UE 21300
Cornick	Blues for three (from <i>4 pieces for 6 Hands at 1 Piano</i> )	Universal UE 21300
Cornick	At the movies §	Universal UE 21520
Fauré	Pie Jesu from Requiem (from <i>Thirty Fingers Easy Romantic</i> )	Roberton 09934
Moy	The Haunted House (from <i>Three's Company</i> )	Lengnick AL3391
Norton	Slow Dance and Enchanted Castle and Donkey Ride (from <i>The Microjazz Trios Collection Level 4</i> )	Boosey BH 200211
Norton	Bouncing Along and Net Surfer and Country Waltz (from <i>The Microjazz Trios Collection Level 4</i> )	Boosey BH 200211
Shur	A Sad Day and Coffee Calypso (from <i>More Tunes for Three</i> )	Novello NOV100283
Shur	Lazy River (from <i>Tunes for Three</i> )	Novello NOV100272
	and Clapping Song (from <i>More Tunes for Three</i> )	Novello NOV100283
arr. Shur	Choose any 3 from <i>Christmas Tunes for Three</i>	Novello NOV100282
Schmitz	Happy Birthday Rock and Boogie for Six Hands (from <i>Mini Jazz – 13 Easy Piano Pieces for Six Hands</i> )	DVfM DV 31093
Tchaikovsky	Arabian Dance (from <i>Thirty Fingers Easy Romantic</i> )	Roberton 09934
Tchaikovsky	Dance of the Sugar Plum Fairy §	Universal UE 21519
Trad.	Greensleeves §	Universal UE 21518
Wedgwood	Poppy (from <i>Riverdancing, Three Pieces for Six Hands</i> )	Faber 9780571566624

### Presentation Skills (10 marks) (see page 48)

## Piano Six Hands – Intermediate Certificate

Subject code: PSH

### Pieces (90 marks)

A programme within the duration of **15–20 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

J S Bach	2 Gavotten (from <i>Klavierspiel zu dritt Band 3</i> )	Schott ED 7703
Beethoven	Türkischer Marsch (from <i>Klavierspiel zu dritt Band 3</i> )	Schott ED 7703
Cornick	Easy Going Blues (from <i>4 Pieces for 6 Hands at 1 Piano</i> )	Universal UE 21300
Cornick	Module Five (homage to Paul Desmond) §	Universal UE 21314-27
	and Sempre legato (from <i>4 Pieces for six hands at 1 Piano</i> )	Universal UE 21300
Dennys	Three-way Stretch and Clowning Around and Bumpy Road (from <i>Three-way Stretch</i> )	Novello NOV100264
Dennys	Fantasy Dance	Novello NOV100308
Gautier	The Secret	Faber 9780571507085

§ Available from [www.universaledition.com/trinity](http://www.universaledition.com/trinity) or [www.musicroom.com](http://www.musicroom.com) or [www.musicnotes.com](http://www.musicnotes.com)

## Piano Six Hands – Intermediate Certificate

Gurlitt	Gavotta (from <i>Klavierspiel zu dritt Band 2</i> )	Schott ED 7258
Haydn	No. 1 of 2 Menuette (from <i>Klavierspiel zu dritt band 3</i> )	Schott ED 7703
Joplin	Maple Leaf Rag	Peacock Press P347
Kaja Bjømtvedt	Fast Forward (from <i>Piquant Pieces</i> )	Musikk-Husets Forlag A/S
Mendelssohn	Frühlingslied op. 62/5 (from <i>Klavierspiel zu dritt band 2</i> )	Schott ED 7258
Missa	Les Caquets du Moulin	UMP M224407747
Norton	Strength of Feeling (from <i>The MicroJazz Trios Collection Level 4</i> )	Boosey BH 200211
Norton	Free 'n' Easy (from <i>The MicroJazz Trios Collection Level 4</i> )	Boosey BH 200211
Shur	Just Reminiscing (from <i>Concert Tunes for Three</i> )	Novello NOV100307
Shur	Marching By (from <i>Concert Tunes for Three</i> )	Novello NOV100307
Shur	Tropical Breeze (from <i>Concert Tunes for Three</i> )	Novello NOV100307
Shur	Ragamatazz (from <i>Concert Tunes for Three</i> )	Novello NOV100307
Wedgwood	Riverdancing (from <i>Riverdancing, Three Pieces for Six Hands</i> )	Faber 9780571566624

## Presentation Skills (10 marks) (see page 48)

## Piano Six Hands – Advanced Certificate

Subject code: PSH

## Pieces (90 marks)

A programme within the duration of **25–30 minutes** should be freely selected from the list below and must include more than one item. Candidates may also include own-choice repertoire taking up to one third (in time) of the recital programme (see page 47 for details).

J S Bach		
arr. Shur	Jesu Joy of Man's Desiring (from <i>Piano Trio Series</i> book 1)	Peacock P100
J S Bach	Vivace from BWV 530 (from <i>Thirty Fingers</i> )	Robertson 09936
W F E Bach	Dreyblatt (from <i>Klavierspiel zu dritt band 3</i> )	Schott ED 7703
Beethoven	Allegro con brio from Symphony no. 5 (from <i>Thirty Fingers</i> )	Robertson 09937
Castérède	Ménage a trios	UMP UN184353
Cornick	Anyone for Tennis (from <i>3 Pieces for 6 Hands at 1 Piano</i> )	Universal UE 21123
Cornick	Baroque to the Blues (from <i>3 Pieces for 6 Hands at 1 Piano</i> )	Universal UE 21123
Cornick	Bénodet Breeze (from <i>3 Pieces for 6 Hands at 1 Piano</i> )	Universal UE 21123
Debussy	Golliwog's Cake Walk (from <i>Piano Trio Series</i> book 1)	Peacock P100
Debussy	Clair de Lune	Peacock Press P346
Glass	Playtime	Griffiths GEO 169
Mendelssohn	Wedding March (from <i>Klavierspiel zu dritt Band 3</i> )	Schott ED 7703
Norton	Regrets (from <i>The Microjazz Trios Collection Level 4</i> )	Boosey BH 200211
Norton	Gliding (from <i>The Microjazz Trios Collection Level 4</i> )	Boosey BH 200211
Rachmaninov	Valse or Romance (from <i>Valse and Romance</i> )	Belwin PA02284a
Shur	The Clog Dance	Peacock Press P348
R Weber	Vier Miniaturen (from <i>Klavierspiel zu dritt band 2</i> )	Schott ED 7258
Zilcher	Alla Tarentella (from <i>Klavierspiel zu dritt band 2</i> )	Schott ED 7258

## Presentation Skills (10 marks) (see page 48)



# Music Publishers

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

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

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

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

T +44 (0)20 7758 0200; [www.acblack.com](http://www.acblack.com)

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

**Allegro Music** (*Allegro*): 43 The Hop Pocket Craft Centre, New House Farm, Bishops Cleeve, Shropshire WV6 5BT; T +44 (0)1885 490375; [www.allegro.co.uk](http://www.allegro.co.uk)

**Amphion Music Publishing** (*Amphion*): c/o UMP

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

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

T +44 (0)1653 628 545; [www.banksmusicpublications.co.uk](http://www.banksmusicpublications.co.uk)

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

T +44 (0)1279 828 930; [www.barenreiter.com](http://www.barenreiter.com)

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

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

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

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

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

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

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

T +31 (0)20 7240 1612; [www.broekmans.com](http://www.broekmans.com)

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

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

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

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

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

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

T +44 (0)1536 260981; [www.dehaske.com](http://www.dehaske.com); in UK: c/o Music Sales

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

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

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

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

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

T +33 (0)1 53 24 80 01; [www.durand-salabert-eschig.com](http://www.durand-salabert-eschig.com); in UK: c/o UMP

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

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

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

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

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

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

T +44 (0)1279 828 989; [www.fabermusic.com](http://www.fabermusic.com)

**Fentone Music Ltd** (*Faber*): c/o De Haske

**FJH Music Company Inc** (*FJH*): c/o De Haske

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

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

**Fraser-Enoch Publications** (*Fraser-Enoch*): High View, Rackham Road, Amberley, West Sussex

BN18 9NR, UK; T +44 (0)1798 831010; [Steve@profact.co.uk](mailto:Steve@profact.co.uk)

**Goodmusic Music Publishers** (*Goodmusic*): P.O. Box 100, Tewkesbury GL20 7YQ, UK

T +44(0)1684 773883; [www.goodmusicpublishing.co.uk](http://www.goodmusicpublishing.co.uk)

**Griffiths Edition** (*Griffiths*): 21 Cefn Coed, Bridgend, Mid Glamorgan CF31 4PH, UK; T +44 (0)1656 766 559

**Hal Leonard Publishing Co.** (*Hal Leonard*): 7777 W. Bluemound Road, PO Box 13819, Milwaukee WI 53213, USA; T +1 414 7743630; *in UK*: c/o Music Sales

**Editions Hamelle** (*Hamelle*): c/o Leduc

**Edition Wilhelm Hansen** (*Hansen*): T +45 (0)33 11 78 88; [www.ewh.dk](http://www.ewh.dk); *in UK*: c/o Music Sales

**G Henle Verlag** (*Henle*): Forstenrieder Allee 122, 81476 München, Germany; T +49 89 759 820; [www.henle.de](http://www.henle.de); *in UK*: c/o Schott

**Hunt Edition** (*Hunt*): c/o Spartan

**International Music Company** (*IMC*): 5 West 37 Street, New York, NY 10018 USA;

T +1 (0)212 391 4200; [www.internationalmusicco.com](http://www.internationalmusicco.com)

**Itchy Fingers** (*Itchy Fingers*): *in UK*: c/o Schott; [www.itchyfingers.com](http://www.itchyfingers.com)

**Neil A Kjos Music Company** (*Kjos*): c/o Music Sales

**Editions Musicales Alphonse Leduc** (*Leduc*): 175, rue Saint-Honoré 75040, Paris cedex 01, France

T +33 (0)1 42 96 89 11; [www.alphonseleduc.com](http://www.alphonseleduc.com); *in UK*: c/o UMP

**Alfred Lengnick & Co.** (*Lengnick*): c/o Faber

**Leonard, Gould & Boltzler** (*LGB*): c/o Music Exchange

**Kevin Mayhew Publishers** (*Mayhew*): Buxhall, Stowmarket, Suffolk IP14 3BW, UK;

T +44 (0)1449 737 978; [www.kevinmayhew.com](http://www.kevinmayhew.com)

**Music Exchange (Manchester) Ltd** (*Music Exchange*): Claverton Road, Wythenshawe, Manchester

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