

GRADE
02
PIANO

12 pieces plus exercises for
Trinity College London
exams 2021-2023

**BÖHM
HÄSSLER
HEUMANN
SZYMANOWSKA
SUKONTAPATIPARK
CROSLAND
GUMBLEY
PROKSCH
YANDELL
TANNER
DONKIN
NEEFE**

TRINITY
COLLEGE LONDON PRESS

G R A D E
02
PIANO

12 pieces plus exercises for
Trinity College London
exams 2021-2023

Now with performance notes



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other
publications



video and online
resources

* The duet part in 'Island in the Sun' must be performed in the exam by the teacher, another adult or another pupil but may not be pre-recorded.

Metronome markings are given as a useful guide and are not definitive. Repeats of more than a few bars should be omitted in the exam unless otherwise instructed, as indicated in this book. All *da capo* and *dal segno* instructions should be observed.

Please refer to the Piano Syllabus 2021-2023 for details on all sections of the exam.
Check trinitycollege.com/piano to make sure you are using the current version.

Performance notes

Minuet in G / Böhm

Page 6

- Baroque
- Minuet style
- Playing groups of quavers evenly

This charming minuet comes from a collection of pieces presented by the composer Johann Sebastian Bach to his second wife Anna Magdalena. Not all the works were composed by Bach himself, and the collection gives us an insight into the sort of music played at home during the eighteenth century.

Judging the tempo correctly is often difficult when playing a minuet – neither too fast nor too slow! The metronome mark given here is helpful, and you might also like to think of the quavers in this piece being full of character and maybe even quite expressive, rather than particularly quick. The quaver groups are often used to lead into the next phrase or section of the piece eg the end of bars 4 and 13, and so you might like to think of them growing slightly in dynamic into the next bar. The exception is bar 17, where the quavers *diminuendo* through the bar. In order to keep these quavers even, you could practise them in a dotted rhythm a few times and then go back to the notated rhythm.

Taking a broader look at the piece, why not look up the sort of costumes worn for dancing in the eighteenth century? Once you've seen them, imagine dancing in them yourself, and then picture this piece as the accompaniment for it!

Minuets were a very popular form of composition in the Baroque and Classical periods. Often tuneful and elegant, see if you can find some by Bach or Mozart, and listen for the similarities with this piece.

Allegro in C / Hässler

Page 7

- Classical
- Fanfare style
- Clarity of articulation

Johann Hässler was a German musician who travelled widely in Europe, spending time in London before eventually settling in Moscow.

This lively and upbeat piece is suggestive of a fanfare – particularly the opening with its repeated notes and writing in thirds for the right hand. Perhaps you could imagine it played by a pair of trumpets, and aim for a similar bold tone on the piano. You might also like to think of the repeated notes in bars 1 and 3 as getting slightly louder as you go through the bar, so each note is slightly more important than the previous one. The left hand here isn't marked *legato* or *staccato*, so if you aim for something between the two (ie slightly detached), you'll be able to create a sense of energy and excitement right from the start of the piece.

At the end of bar 10 there is an echo effect with the dynamics, before the energy builds again on the bottom line. Don't forget to use your left hand to help drive the *crescendo* here, even though the right hand has the most notes to play!

It would be a good idea to listen to some fanfares to get in the mood for this piece – even better if you can listen to some fanfare trumpets. Or for a piece with a very similar opening bar (and in the same celebratory mood), try Handel's 'La Réjouissance' from the *Music for the Royal Fireworks*.

Canzonet / Neefe

Page 8

- Classical
- Expressive playing
- Phrasing

The composer of this piece, Neefe, is best known as being Beethoven's piano teacher. 'Canzonet' is an unusual title, but indicates a short song-like work, which is also shown by the Italian term *cantabile* ('in a singing style') marked at the opening.

You might like to imagine, or even try, singing the right-hand part. You'll find that many of the phrase markings in this piece are only two bars long – this is clearest to see in the left hand. As a result, there are plenty of places to breathe when singing. You could think of these short phrases as arches, with the dynamic rising slightly towards the start of the second bar, and then fading away slightly towards the end of the bar.

To add to the expressive character of the melody, you can use the repeated notes, with the second of each pair being the more important one. You might compare it to the way the text is set in songs, with the important words or syllables coinciding with the important beats in the music, particularly the first beat of a bar. With that song comparison in mind, imagine breathing between phrases and sections. Take your time, with plenty of space for that imaginary breath before starting the next phrase. You could even try taking a breath yourself in those places when practicing!

Neefe's teaching must have instilled an understanding and appreciation of this singing style of music in his pupil Beethoven, and it's possible Beethoven himself played this piece when learning the piano. Have a listen to Beethoven's 'Bagatelle' op. 119 no. 4 for a very similar style of piece.

Mazurka / Szymanowska

Page 9

- Early Romantic
- Mazurka style (triple-time dance)
- Grace notes

Maria Szymanowska was a Polish composer and one of the first professional concert pianists. Her style paved the way for one of the most famous of all composers for the piano, also from Poland, Frédéric Chopin. The Mazurka is a traditional Polish dance-form, which is characterised by repetition, as in this example.

Although the right hand has the melody and most of the interest in this piece, it's worth getting the left-hand part going first. As well as getting used to the octave jumps in the first section, remember that in three time, the first beat of the

bar is much more important than the other two beats.

Imagine dancing to this Mazurka – the second and third beats are graceful dance steps, whereas you might think of putting both feet firmly on the floor for the first beat. The small notes are formally called '*acciaccaturas*', but the informal name of 'crushed notes' is much more helpful – they are played very quickly and 'crushed' into the note that follows them. Although they look curious on the page and are fun to play, don't forget that they're just decorations, adding a little flourish to the melody rather than taking over completely!

Chopin's Mazurkas are cornerstones of the piano repertoire, full of energy and often incredibly virtuosic. If you haven't heard at least one, have a listen and see if you can spot any similarities with this earlier Mazurka.

Island in the Sun (duet) / Heumann Page 10

- ▶ Extended range in the higher register
- ▶ Dialogue between right and left hands
- ▶ Suspensions

As the title suggests, 'Island in the Sun' is a descriptive piece, painting a musical picture. Like a lot of piano music about the water, it has a flowing and lyrical quality.

The scene for this duet could be an island in the Mediterranean, where the sun shines high in the sky and makes the water glisten. The high registers in the candidate's part also have a twinkling quality, which could be the sun on the water. As such, the melody will sound best played clearly and strongly but also in a flowing way. The left hand and the accompanying duet part also emphasise the rocking quality, indicating the image of waves on the shore.

This piece uses suspended notes in bars 7 and 15, which emphasise the sense of contented resolution. This musical 'sigh' will sound most effective by keeping the fourth finger of the right hand down to maintain control as the bottom line moves under the held note.

Freudich/Felicitous / Proksch Page 12

- ▶ Left-hand staccato
- ▶ Baroque style
- ▶ Ground bass

'Freudich / Felicitous' is stylistically similar to the famous 'Pachelbel's Canon'. Like much stately music, it has regular, pulsating rhythms, a repeating (ground) bass line and decorative fast notes that move in semiquavers.

This piece has a grand character throughout – it could be an important procession. As such, the first beat of each bar has a clear emphasis, while the alternating smooth and short notes in the right hand bring a graceful, decorative quality. The regular, repetitive left-hand rhythm also suggests that you play in a steady tempo throughout.

Whilst the 2-3-4 fingering pattern is frequently used for ascending steps in the right hand, an alternative fingering for bar 5 would be to put the thumb under to play the D on the second beat, ready for a 1-2-3 ascent. This would minimise the number of hand jumps, but this will depend on what feels comfortable, allowing the audible result to be the same throughout the piece.

As Baroque-style music like this often uses sudden contrasts in volume, you could experiment with how gradual the changes in volume are, depending on how snappy a contrast they want to achieve.

For further listening, 'Canon in D' by Pachelbel and the 'Arrival of the Queen of Sheba' by Handel will help you to become familiar with the Baroque styles and techniques, including ground bass and decorative, graceful semiquavers.

Fun Fair Blues / Yandell Page 13

- ▶ Swing rhythms
- ▶ Chromatic sliding notes
- ▶ Broken closing chord

'Fun Fair Blues' is in a quick blues style and contains many bluesy elements – jazzy chords, walking bass lines and a swung rhythm. Even though the tempo is fairly fast, it has a chilled-out feel.

The scene here might be a busy fun fair – maybe people are strolling around at their leisure, giving the music an easy but confident feel. Notes are played in lots of different ways in this piece. Melodies that are not marked with a slur will need more separation between them, whilst those that do have slurs often lead into a short (*staccato*) note, emphasising the fun style. The final chord is played in a slightly broken-up way, creating a 'jazz hands' finish.

To help feel the blues, you could listen to examples such as 'One Shoe Blues' by B B King.

Orpheus in his Underpants / Tanner Page 14

- ▶ Playing and clapping
- ▶ Crossing hands
- ▶ Can-can style

'Orpheus in his Underpants' is a reference to *Orpheus in the Underworld* by Offenbach. This was a comic opera, the final section of which has been immortalised by being used for the 'can-can' dance.

As this piece is based on the can-can, it makes sense to try to play with great confidence and energy – don't be afraid to make the most of this and have lots of fun. You might want to imagine you are in a French cabaret, playing for this crazy dance!

This piece uses grace notes (small, short notes that come before the first note of certain bars) which could be played just before the beat or on the beat itself. Playing these before the beat might add to the snappy dance feel of the piece, but you could discuss this with your teacher. It is a good idea to keep your left hand in position and prepare to play the D note when crossing your right hand over in bar 4 to maintain control whilst allowing you to add a suitable flare to your performance.

Listening to Offenbach's *Orpheus in the Underworld* will help you throw yourself into the world of can-can music.

The Penguin Parade / Donkin Page 15

- ▶ Jazz style
- ▶ Keyboard familiarity
- ▶ Expression

This appealing march offers plenty of scope for characterful

playing with its contrasting *staccato* crotchet and quaver motifs, and it's easy to imagine a group of penguins perkily hopping about on the rocks and diving into the water. Why not take a look at some film of penguins to help you shape the music.

The mood of this piece is cheerful and fun. Swung quavers bring a catchy, jazzy flavour to the music and explore the technique of gradually changing hand positions, which will help build confidence in finding your way around the keyboard. In the final bars the hands actually cross over.

There is also scope to practise scale technique and fingering as the thumb tucks under in the right-hand quaver phrases in bars 1-3, 6 and 9-11. Dynamics add to the character of the piece, and the long *crescendo* from bar 12 is an excellent exercise in sound control and building drama, so don't be tempted to start the *crescendo* too soon. Changes in tempo, including the *poco rit.* at bar 7 and the *fermata* (pause) followed by a marked break (the comma sign) at bar 8 enhance the playful mood of the music.

Bendin' the Rules / Crosland

Page 16

- Contemporary, rock 'n' roll style
- Articulation
- Left-hand independence

British composer Ben Crosland manages to combine fun and learning in his imaginative music for young pianists. In this instance, the 'rules' being broken are perhaps the notion that the right hand always gets to play the tune, and that all notes have to sound the same. Here, different articulations (*staccato*, drop slurs* and *legato*) introduce the student to various types of touch and bring character and vibrancy to the music. Make the *staccatos* really crisp to contrast with the slurred notes.

The direction 'sassily' is a reminder to play this music confidently and with plenty of spirit. Be careful to keep a steady pulse, to ensure notes come in on time, especially where a phrase begins on a weaker beat (eg in bar 4). Given the rock 'n' roll character of the piece, don't be afraid to put plenty of 'oomph' into the left-hand notes – imagine the deep, twanging sound of a bass guitar or double bass – and make the accented chords punchy and bright, especially the final chord, which is accented and marked *sfz*. Build up to it from a really soft *piano* and surprise your listener!

* A pair of notes with a slur across them. The second note is played slightly shorter to create an interesting articulation.

'Nuff Said / Gumbley

Page 17

- Contemporary, rock style
- Syncopated rhythms
- Dynamics and expression

This characterful piece by British composer Chris Gumbley draws inspiration from the rhythms and energy of rock music, and the music has an appealing immediacy in its melody and harmonic twists.

The direction 'straight quavers' means that you should play the quavers evenly (and not swung). The 'swinging' rhythms in this piece come from the tied notes which create syncopation. Count these carefully as quavers often appear on the off-beat and use the accented notes to highlight this.

Most of the notes lie comfortably under the hand in a five-finger position and the right-hand melody is largely based around an A minor broken chord. The left hand mostly comprises long sustained notes – try to give these resonance, so that they sound right through the bar, and beyond in the case of the tied notes (eg bars 7-8). There is plenty of scope to explore changing dynamic levels and in the last line, you have just 5 bars to move from *pp* to that final *ff* accented chord, so don't start the *crescendo* too soon and build up the drama gradually.

Floating Balloons / Sukontapatipark

Page 18

- Contemporary
- Romantic
- Scale patterns

Party balloons or the hot air variety are atmospherically evoked in this attractive piece by young Thai composer Waris Sukontapatipark. The rising scales, sensitively-shaded dynamics and choice of registers beautifully suggest balloons floating up into the sky.

The piece is built around several repeating patterns, from the opening scale figure to the right-hand rhythmic motif which first appears in bar 5. Identifying these repetitions will help you learn the piece more quickly and confidently. Be mindful of the contrasting articulation, from *staccato* to *legato* within a single phrase, plus some notes are marked *tenuto*, and don't be afraid of expressing the dynamics fully – these aspects all help to bring character and atmosphere to the music.

Good scale fingering will help you to manage the opening phrases (suggested fingering 2-1-2-1-2-3-4-1-2-3-4). The climax of the piece is at bar 14 with the accented *forte* dotted crotchet. Linger on this note before rising up the keyboard again to the final line which needs delicacy of touch and dynamic to suggest the balloons have floated far away into the blue sky.

Authors: Martin Ford, Owen Burton and Frances Wilson

Minuet in G

from *Clavierbüchlein für Anna Magdalena Bach*

Georg Böhm
(1661-1733)

Moderato ♩ = 110

The musical score for the Minuet in G by Georg Böhm is presented in a standard piano format. It is in G major (one sharp) and 3/4 time. The tempo is marked Moderato with a quarter note equal to 110 beats per minute. The score is written for piano, with a dynamic marking of *mf* (mezzo-forte) at the beginning. The piece consists of 32 measures, divided into five systems. The first system contains measures 1-6, the second system measures 7-12, the third system measures 13-18, the fourth system measures 19-24, and the fifth system measures 25-32. The score includes numerous fingering numbers (1-5) and dynamic markings (*mf*, *f*, *p*). A first and second ending are provided for the final measures of the piece.

Omit the repeats in the exam.

Allegro in C

Johann Hüssler

(1747-1822)

ed. Pauline Hall

Allegro ♩ = c.88

The musical score is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a forte (*f*) dynamic. The second system concludes with a repeat sign. The third system starts with a mezzo-piano (*mp*) dynamic. The fourth system begins with a crescendo (*cresc.*) and ends with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, fingerings, and articulation marks.

Omit the repeats in the exam.

Canzonet

Christian Gottlob Neefe (1748-1798)
arr. by Fanny Waterman and Marion Harewood

Andantino ♩ = c.84

mf cantabile

mp

p *mf*

mf

Omit the repeats in the exam.

Mazurka

Maria Szymanowska
(1789-1831)

Moderato ♩ = 88

mf

5 1/3 2 1/2

Fine

f

p

mf

D.C. al Fine

f

Omit the repeat in the exam, but do observe the DC.

Island in the Sun

(duet part)

Hans-Günter Heumann

(b. 1955)

Flowing ♩ = 72-80

Measures 1-4 of the duet part. The music is in G major (one sharp) and common time (C). The tempo is marked 'Flowing' with a quarter note equal to 72-80 beats per minute. The dynamics are marked 'p' (piano). The notation features a flowing eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand. A 'Ped.' (pedal) marking is present under the first measure, and a 'simile' marking is placed over measures 2 and 3.

Measures 5-8 of the duet part. The notation continues the flowing eighth-note pattern in the right hand and the steady eighth-note accompaniment in the left hand.

Measures 9-12 of the duet part. Measures 9 and 10 feature a trill in the right hand. Measures 11 and 12 continue the flowing eighth-note pattern in the right hand and the steady eighth-note accompaniment in the left hand.

Measures 13-16 of the duet part. Measures 13, 14, and 15 continue the flowing eighth-note pattern in the right hand and the steady eighth-note accompaniment in the left hand. Measure 16 concludes the piece with a final chord in the right hand and a half note in the left hand, marked with a 'rit.' (ritardando) and a fermata.

Island in the Sun

(candidate's part)

Hans-Günter Heumann
(b. 1955)

Flowing ♩ = 72-80

p

p

rit.

FreuDich/Feelicitous

Michael Proksch
(b. 1958)

Vivo ♩ = 76

f
l.h. staccato

p
cresc.

f

Fun Fair Blues

Naomi Yandell
(b. 1961)

Steady and confident (swung quavers) ♩ = 120 



5 3 1 3 5 1

mf

5 3 2 3 4 5 1 5

5 3 *cresc.* 2 5 1 5

9 1 *f* *p* 4

13 3 *cresc.* 1 1 2 1 3 2

17 5 *f* 5 *p* 1 5

Orpheus in His Underpants

Mark Tanner
(b. 1963)

As evenly as you can-can ♩ = 110

Measures 1-5 of the piece. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'As evenly as you can-can ♩ = 110'. The first system shows measures 1-5. The right hand starts with a half note G4, followed by a quarter note A4, and then a half note B4. The left hand starts with a half note G2, followed by a quarter note A2, and then a half note B2. There are fingerings 2 and 5 indicated. Dynamics include *mp* and *(r.h. over)*. A 'clap' instruction is present above measure 2.

Measures 6-10 of the piece. The right hand continues with a half note C5, followed by a quarter note D5, and then a half note E5. The left hand continues with a half note C2, followed by a quarter note D2, and then a half note E2. There are fingerings 2, 1, 5, and 4 indicated. Dynamics include *clap*, *ff*, and *mf*.

Measures 11-15 of the piece. The right hand continues with a half note F#5, followed by a quarter note G#5, and then a half note A5. The left hand continues with a half note F#2, followed by a quarter note G#2, and then a half note A2. There are fingerings 4, 3, 5, 5, 5, and 1 indicated. Dynamics include *f* and *p*.

Measures 16-20 of the piece. The right hand continues with a half note B5, followed by a quarter note C6, and then a half note D6. The left hand continues with a half note B2, followed by a quarter note C3, and then a half note D3. There are fingerings 3, 1, 2, 3, 4, 3, 1, 1, and 1 indicated. Dynamics include *f*, *mp*, and *f*. A 'slightly slower' instruction is present above measure 18. A 'hold...' instruction is present above measure 20.

Measures 21-24 of the piece. The right hand continues with a half note E6, followed by a quarter note F#6, and then a half note G#6. The left hand continues with a half note E2, followed by a quarter note F#2, and then a half note G#2. There are fingerings 5, 5, 5, and 5 indicated. Dynamics include *mp*, *f*, *p*, and *ff*. A 'back in time' instruction is present above measure 21.

The Penguin Parade

Christine Donkin
(b. 1967)

Cheerfully ♩ = 108 $\text{♩} = \text{♩} \text{ } \text{♩}$

mf *cresc.* *mf* *poco rit.* *p* *a tempo* *r.h. over* *f*

Bendin' the Rules

Ben Crossland
(b. 1968)

Sassily ♩ = 76

5

mf

2 1 2 4

5

1 3

10

3 5 2 1

15

1 5

mf

p *sfz*

5

'Nuff Said

Chris Gumbley
(b. 1958)

Light rock feel (straight quavers) $\text{♩} = c. 69$

1

5

9

13

17

p

mp

mf

pp

ff

1 2 1

1 3

2 1

3 1

1 2 1 3

8^{vb}

Floating Balloons

Waris Sukontapatipark
(b. 1998)

Adagio grazioso ♩ = 44 (♩ = 132)

Omit the repeat in the exam.

Exercises

1a. Smooth Operation – tone, balance and voicing

Moderately ♩ = c.94

mp *expressively*

rit.

1b. A Crisp Winter Morning – tone, balance and voicing

Moderato ♩ = c.82

f *mp* *p*

2a. Striding Out – co-ordination

Brightly ♩ = c.92

mp *f*

2b. Marching Orders – co-ordination

Moderato ♩ = 112

f *mp*

1 2 5

2 4

3a. Rumblestrips – finger & wrist strength and flexibility

Allegro ♩ = 92

f *p* *f*

3 1 3 4 2

1 2

3b. Feeding the Llamas – finger & wrist strength and flexibility

Allegretto ♩ = 72

mp *mp* *f* *mp*

2 1 5 1 2 2 1

Scales and arpeggios

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

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

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

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

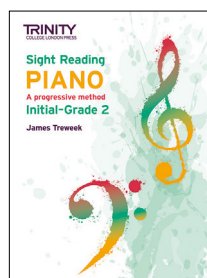
Please note that the recommended speeds are a guide to what can be expected at each level. For the purposes of fulfilling exam criteria, accuracy, fluency and evenness of touch and tone should be regarded as equally important aspects of technical competence.

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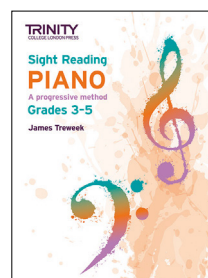
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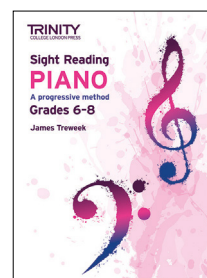
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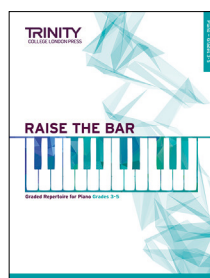
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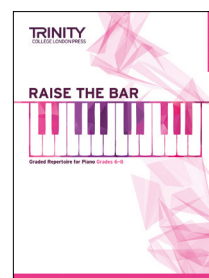
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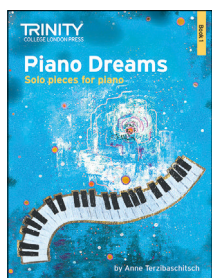
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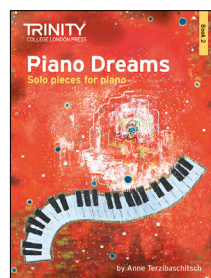
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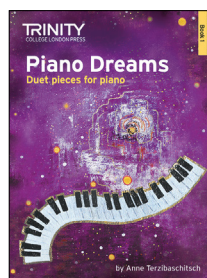
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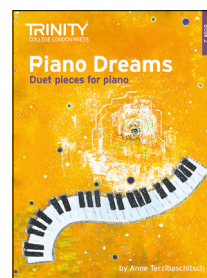
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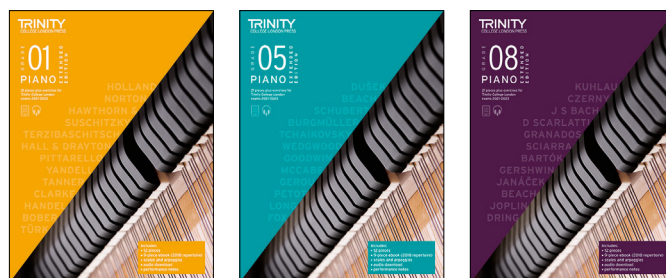
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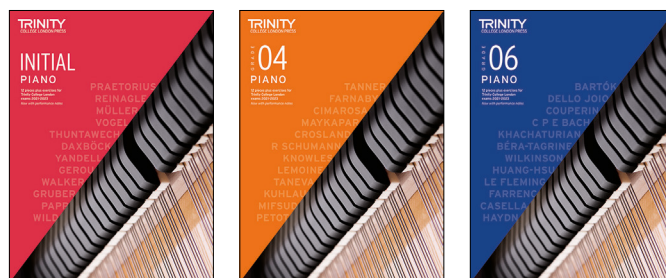
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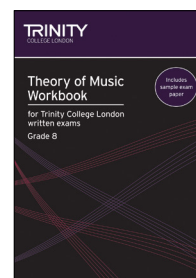
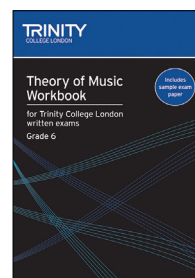
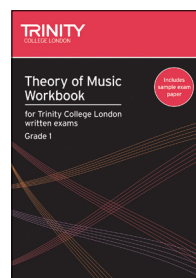
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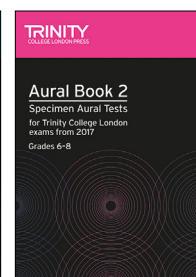
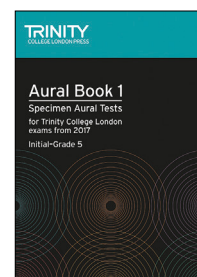
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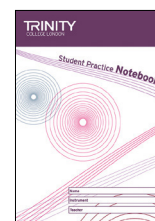
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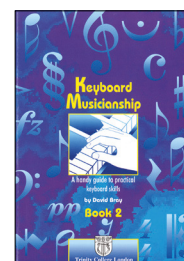
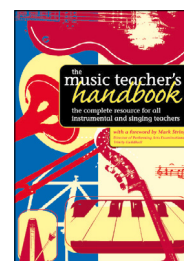
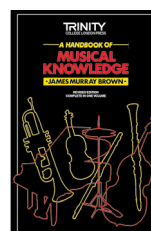
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