

# Piano Syllabus

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Piano, Piano Accompanying

Grade exams  
2015-2017

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

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# Important information

## Changes from the 2012-2014 syllabus

- ▶ Refreshed technical work (scales and arpeggios, and exercises).
- ▶ New performance repertoire.
- ▶ There is no longer an option to perform an own choice piece at Initial level.
- ▶ Please note that from 2015, candidates are required to provide the examiner with photocopies of all pieces being performed (excluding Trinity publications), in addition to bringing original copies or authorised downloads into the exam.

## Overlap arrangements

This syllabus is valid from 1 January 2015. The 2012-2014 syllabus will remain valid until 31 December 2015, giving a one-year overlap. During this time, candidates may present pieces and technical work from either syllabus, but not a mixture of both.

## Impression information

*Please note that this is the **second impression** (February 2015).*

Candidates should refer to [www.trinitycollege.com/music](http://www.trinitycollege.com/music) to ensure that they are using the latest impression of the syllabus.

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# Introduction

I am delighted to introduce this syllabus containing details of grade exams in piano and piano accompanying.

Like all Trinity College London ('Trinity') syllabuses, this syllabus is designed to enable candidates of all levels and abilities to demonstrate their skills in a way that suits their individual needs as learners. It does this by offering unrivalled flexibility of choice within each section of the exam, as well as giving candidates the opportunity to express their own musical identities through options to improvise and perform original compositions. Underpinning these innovative features is a uniquely diagnostic mark scheme, ensuring that candidates receive precise and specific feedback to inform their continued learning.

Trinity aims to treat each candidate individually when considering how we can make our exams accessible to all, recognising that requirements vary. Please visit [www.trinitycollege.com/music](http://www.trinitycollege.com/music) ('our website') for more information or contact us directly to discuss any specific requirements.

We hope you enjoy exploring the music on offer in this syllabus, and we wish you every success in your exams and wider music-making. Further information on all our exams, as well as additional supporting materials for teachers and candidates, can be found on our website.

## **Francesca Christmas**

Head of Academic Governance – Music

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

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England and the Welsh Government (WG). Trinity's qualifications are regulated by these authorities within the Qualifications and Credit Framework (QCF). Various arrangements are in place with governmental education authorities worldwide.

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points. Please see page 54 for further information.

# Why take a Trinity grade exam?

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Recognising that there is no single approach to musical assessment, Trinity's grade exams are guided by a core philosophy of flexibility, placing the needs of individual candidates at the heart of the exam. This is done by:

- ▶ offering freedom of choice within the exam to enable candidates to play to their strengths
- ▶ examining real musical skills that are specific to each instrument or the voice
- ▶ allowing candidates to express their own musical identities through options to improvise and present original compositions
- ▶ using a diagnostic mark scheme, offering precise and specific feedback to inform continued learning
- ▶ linking closely with Trinity's other music qualifications to provide flexible progression routes
- ▶ drawing on Trinity's many relationships around the world to feature repertoire inspired by a range of musical genres, as well as exciting new works by up-and-coming composers.

As well as incorporating these innovative features, Trinity's grade music exams are delivered by a panel of friendly examiners who are rigorously trained and standardised. This aims to create a positive and personalised experience for all candidates.

# Range of qualifications

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

Grade exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for stagecraft. Candidates can enter any combination of grade or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Each level features an equivalent grade theory exam, supporting candidates in developing their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter grade or certificate exams at any level.

After Grade 8 or the Advanced Certificate, candidates can progress to diplomas at associate (ATCL), licentiate (LTCL) and fellowship (FTCL) levels. These assess higher skills in performance, teaching, theory and composition. Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME).

This syllabus focuses on grade exams in piano. Visit our website for more information about other grade exams, certificate exams, diplomas, the Trinity CME, and Music Tracks – an initiative designed to support teachers in delivering large- and small-group instrumental tuition.

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

\* Qualifications and Credit Framework in England, Wales and Northern Ireland

\*\* European Qualifications Framework

<sup>†</sup> Not QCF or EQF accredited

# About this syllabus

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This syllabus is designed to give pianists the freedom and choice to demonstrate the full extent of their musicianship. Wide-ranging repertoire lists are provided, and candidates at Initial and Grade 1 can perform duets with their teacher or any other player. Technical work includes attractive, original exercises as well as scales and arpeggios. There is also flexibility of choice within the supporting tests at all grades.

The piano accompanying grades, offered from Grade 5, enable candidates to demonstrate their skills as accompanists through accompanied and solo repertoire. Supporting tests match those for the piano grades, while technical work comprises prepared excerpts from mainstream repertoire, chosen to represent a variety of technical skills most associated with accompaniment.

The following pages provide more detail on the different sections of the exam.

# About the exam

## Exam structure and mark scheme

### Piano

| Initial-Grade 5  | Max. marks | Grades 6-8  | Max. marks |
|--|------------|---|------------|
| Piece 1  | 22         | Piece 1   | 22         |
| Piece 2  | 22         | Piece 2   | 22         |
| Piece 3  | 22         | Piece 3   | 22         |
| Technical work<br>scales & arpeggios<br><i>and</i><br>exercises  | 14         | Technical work<br>scales & arpeggios<br><i>and</i><br>exercises                   | 14         |
| Supporting tests<br>Any TWO of the following:<br>sight reading<br><i>or</i><br>aural<br><i>or</i><br>improvisation<br><i>or</i><br>musical knowledge | 10<br>10   | Supporting test 1<br>sight reading  | 10         |
|  |            | Supporting test 2<br>One of the following:<br>improvisation<br><i>or</i><br>aural | 10         |
| Total  | 100        |   | 100        |

### Piano accompanying

| Initial-Grade 5  | Max. marks | Grades 6-8  | Max. marks |
|--|------------|---|------------|
| Piece 1  | 22         | Piece 1   | 22         |
| Piece 2  | 22         | Piece 2   | 22         |
| Piece 3  | 22         | Piece 3   | 22         |
| Technical work<br>extracts   | 14         | Technical work<br>extracts  | 14         |
| Supporting tests<br>Any TWO of the following:<br>sight reading<br><i>or</i><br>aural<br><i>or</i><br>improvisation<br><i>or</i><br>musical knowledge | 10<br>10   | Supporting test 1<br>sight reading  | 10         |
|  |            | Supporting test 2<br>One of the following:<br>improvisation<br><i>or</i><br>aural | 10         |
| Total  | 100        |   | 100        |



## About the exam

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Comments and marks are given for each section of the exam, up to the maximums listed in the table on page 7. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different pass/below pass bands as follows:

| Overall mark | Band         |
|--------------|--------------|
| 87-100       | Distinction  |
| 75-86        | Merit        |
| 60-74        | Pass         |
| 45-59        | Below pass 1 |
| 0-44         | Below pass 2 |

Candidates may present the sections of the exam in an order of their choice, and should indicate their preferred order on the appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated, pieces are heard first in exams for accompanied instruments, and technical work is heard first in exams for unaccompanied instruments.

Exams are designed to allow sufficient time for setting up and presenting all sections.

| Level   | Exam 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                      |

## Pieces

### Piece choice and programming

- ▶ Candidates must perform three pieces, and are encouraged to present a balanced programme.
- ▶ Pieces by at least two composers must be played.
- ▶ From Grade 4, pieces are divided into two groups: group A and group B. Candidates must choose at least one piece from each group. The third piece may be chosen from either group, or may be candidates' own composition (see page 10).

## Performance and interpretation

- ▶ All pieces must be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless otherwise stated.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Cadenzas should be omitted unless otherwise stated.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6–8. Realisation of ornamentation in Trinity’s exam publications is given as a guide; however, any appropriate stylistic interpretation will be accepted.
- ▶ All tempo and performance markings should be observed (eg Allegro, rall., *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory, although this is not compulsory and no additional marks are given for this.

## Page turns

- ▶ The examiner will not be able to act as a page turner. Difficult page turns may be overcome by photocopying the relevant pages.
- ▶ A page turner may assist at Grades 6–8, but may only remain in the exam when required to turn pages.

## Music and copies

- ▶ Candidates are responsible for obtaining the music for their exam in good time prior to entering. Candidates are advised to check the availability of pieces before deciding to perform them.
- ▶ Recommended editions are listed in the syllabus, but candidates may perform from any edition as long as it has not been shortened or otherwise simplified. Where a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ Guidelines 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). Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the Code of Fair Practice, candidates must produce original copies of all pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided may be awarded no marks.
- ▶ Candidates must provide photocopies of all pieces to be performed, except pieces taken from Trinity publications, as a reference for the examiner. Photocopies will be retained by the examiner and destroyed after the exam.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or the web address where it was accessed for the examiner’s reference.

## Own composition

Candidates can choose to present an own composition as one of their pieces. The focus of the assessment for this is on performance, using the same assessment criteria as for all other pieces. Marks will not be awarded for the quality of the composition.

Candidates should note that:

- ▶ the technical and musical demands of the own composition must be comparable to the pieces listed at the same grade
- ▶ own compositions should largely be candidates' unaided work, although teachers may offer guidance as necessary
- ▶ own compositions at Initial-Grade 5 may be notated in any coherent form, including graphic score or lead sheet. Own compositions at Grades 6-8 must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation
- ▶ notation may be handwritten, typeset or produced electronically
- ▶ a copy of the own composition must be given to the examiner at the start of the exam.

### Durations and compositional brief for own composition

| 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  |

## Mark scheme for pieces

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

The three components are as follows:

- ▶ fluency and accuracy: the ability to perform fluently, with a stable pulse and with an accurate realisation of the notation
- ▶ technical facility: the ability to control the instrument effectively, encompassing the various technical demands of the music
- ▶ communication and interpretation: the interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

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

|                                  | Maximum mark |
|----------------------------------|--------------|
| Fluency and accuracy             | 7            |
| Technical facility               | 7            |
| Communication and interpretation | 8            |
| <b>Total mark for each piece</b> | <b>22</b>    |

Total marks awarded for pieces correspond to the pass/below pass bands as follows:

| Total mark for each piece | Band         |
|---------------------------|--------------|
| 19-22                     | Distinction  |
| 16-18                     | Merit        |
| 13-15                     | Pass         |
| 10-12                     | Below pass 1 |
| 3-9                       | Below pass 2 |

Further information about this mark scheme and the assessment criteria that support it is available on our website.

## Technical work

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

- ▶ All similar motion scales and arpeggios must be performed ascending then descending with the right hand playing one octave above the left hand.
- ▶ Scales and arpeggios must be performed from memory. Exercises may be played either from memory or using the music printed in the Trinity *Piano Pieces & Exercises* book for the grade.
- ▶ A minimum pace is required, increasing gradually grade by grade. Rhythmic patterns are all even quavers in pairs or fours (except for Grade 1 which requires triplet broken chords). Full details of scale patterns are given in the two volumes of *Piano Scales & Arpeggios*. The fingering in the scale books is advisory but not compulsory; any logical and effective fingering pattern (giving a smooth *legato*) is acceptable.

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

### Mark scheme

Technical work is awarded a single mark that corresponds to the pass/below pass bands as follows:

| Mark  | Band         |
|-------|--------------|
| 13-14 | Distinction  |
| 11-12 | Merit        |
| 9-10  | Pass         |
| 7-8   | Below pass 1 |
| 1-6   | Below pass 2 |

Information about the assessment criteria that support this mark scheme is available on our website.

## Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests. At Initial-Grade 5, candidates must choose two supporting tests from the following options:

- ▶ sight reading
- ▶ aural
- ▶ improvisation
- ▶ musical knowledge

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

### Mark scheme

Each supporting test is awarded a single mark that corresponds to the pass/below pass bands as follows:

| Mark | Band         |
|------|--------------|
| 9-10 | Distinction  |
| 8    | Merit        |
| 6-7  | Pass         |
| 4-5  | Below pass 1 |
| 1-3  | Below pass 2 |

Information about the assessment criteria that support this mark scheme is available on our website.

## Sight reading


This test assesses candidates' ability to perform an unseen musical extract, at a level approximately two grades lower than the exam being taken.

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

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

Tests comply with the musical parameters listed in the table opposite. Lists are cumulative, meaning that tests may also include requirements from preceding grades.

## Parameters for sight reading tests

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

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



## Aural

This test supports the development of candidates' abilities in the field of musical perception by assessing their responses to carefully graded questions. Questions are detailed in the table below and based on a single musical example, performed at the piano by the examiner. Practice tests can be found in Trinity's *Aural Tests from 2007* books, available from our online shop or your local music retailer.

| Grade   | Parameters  | Task  | Response   |
|---------|---|---|--|
| Initial | major key<br>4 bars<br>$\frac{2}{4}$                  | ▶ Listen to the melody with a missing final note                                    | Sing, hum or whistle the final tonic note  |
|         |   | ▶ Listen to the melody twice  | Clap the rhythm  |
|         |   | ▶ Listen to the melody once   | Identify the melody as mainly <i>legato</i> or <i>staccato</i>   |
|         |   | ▶ Listen to three notes from the melody   | Identify the highest or lowest note  |
| Grade 1 | major key<br>4 bars<br>$\frac{2}{4}$ or $\frac{3}{4}$ | ▶ Listen to the melody twice  | i) Clap back the rhythm<br>ii) Identify the melody as in $\frac{2}{4}$ or $\frac{3}{4}$ time   |
|         |   | ▶ Listen to the melody once   | Identify the last note as higher, lower or the same as the first note  |
|         |   | ▶ Listen to the melody once   | Identify the melody as mainly <i>legato</i> or <i>staccato</i>   |
|         |   | ▶ Listen to the melody twice with a change of pitch in the second playing           | Identify where the change occurs   |
| Grade 2 | major or minor key<br>$\frac{2}{4}$ or $\frac{3}{4}$  | ▶ Listen to the melody twice  | Indicate a sense of the pulse and time signature during the second playing   |
|         |   | ▶ Listen to the melody once   | Identify the last note as higher, lower or the same as the first note  |
|         |   | ▶ Listen to the melody once   | i) Identify the melody as major or minor<br>ii) Explain the dynamics during the piece, which may also include <i>crescendo</i> and <i>diminuendo</i> |
|         |   | ▶ Listen to the melody twice with a change of rhythm or pitch in the second playing | Identify the change as rhythm or pitch   |

| Grade   | Parameters   | Task  | Response   |
|---------|--|---|--|
| Grade 3 | major or minor key<br>$\frac{3}{4}$ or $\frac{4}{4}$                 | ▶ Listen to the melody twice  | Indicate a sense of the pulse and time signature during the second playing   |
|         |  | ▶ Listen to the first two notes played from low to high   | Identify the interval formed as a major second, minor third, major third, perfect fourth or perfect fifth  |
|         |  | ▶ Listen to a triad played with three notes sounding together   | Identify the triad as major or minor   |
|         |  | ▶ Study a copy of the melody, provided in treble and bass clef as appropriate, and listen to it three times with a change of rhythm and pitch in the second and third playing | Identify in which bar the change occurred  |
| Grade 4 | major or minor key<br>$\frac{4}{4}$ or $\frac{6}{8}$                 | ▶ Listen to the accompanied melody twice  | Indicate a sense of the pulse and time signature during the second playing   |
|         |  | ▶ Listen to the first two notes played consecutively  | Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth                                      |
|         |  | ▶ Listen to the melody once   | Identify the cadence as perfect or imperfect   |
|         |  | ▶ Study a copy of the melody, provided in treble and bass clef as appropriate, and listen to it three times with a change of rhythm and pitch in the second and third playing | Identify in which bars the changes to rhythm and pitch occurred  |
| Grade 5 | major or minor key<br>$\frac{2}{4}$ , $\frac{3}{4}$ or $\frac{6}{8}$ | ▶ Listen to the piece twice   | i) Identify the time signature<br>ii) Identify the opening as major or minor<br>iii) Identify any changes in tonality  |
|         |  | ▶ Listen to the final part of the piece   | Identify the cadence as perfect, imperfect or interrupted  |
|         |  | ▶ Listen to two notes from the melody line played consecutively   | Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or an octave |
|         |  | ▶ Listen to the piece once  | Explain the articulation and the dynamics  |
|         |  | ▶ Study a copy of the piece and listen to it three times with a change of rhythm and of pitch in the melody line in the second and third playing                              | Locate and describe the changes of rhythm and of pitch   |

## About the exam

| Grade   | Parameters                                | Task   | Response   |
|---------|---|--|--|
| Grade 6 | major key<br>2/4, 3/4, 4/4 or 6/8         | ▶ Listen to a piece twice  | State the time signature and comment after either or both playings on the main features of the piece, eg phrasing, style and dynamics                                      |
|         |   | ▶ Listen to the final part of the piece  | Identify the cadence as perfect, imperfect, plagal or interrupted  |
|         |   | ▶ Listen to part of the piece which modulates. The opening key will first be stated and the tonic chord played             | Identify the key to which the music modulates as dominant, subdominant or relative minor. Answers may alternatively be given as key names                                  |
|         |   | ▶ Study a copy of the piece and listen to it twice with two changes to the melody line                                     | Locate and describe changes as rhythm, pitch or articulation   |
| Grade 7 | minor key,<br>any time signature          | ▶ Listen to a piece twice  | Comment, after either or both playings, on the main features of the piece, eg style, phrasing, articulation and dynamics   |
|         |   | ▶ Listen to a passage from the piece once  | Identify the cadence as perfect, imperfect, plagal or interrupted  |
|         |   | ▶ Study a copy of the first section of the piece and listen to it twice with three changes                                 | Locate and describe three changes of pitch (of the melody line) or rhythm  |
|         |   | ▶ Listen to part of the piece once with a modified ending. The opening key will first be stated and the tonic chord played | Identify the key to which the music has modulated as sub-dominant minor, relative major or dominant of the relative major. Answers may alternatively be given as key names |
| Grade 8 | major or minor key,<br>any time signature | ▶ Listen to a piece twice  | Comment on the significant features of the piece, eg style, rhythm, texture, dynamics, phrasing and articulation   |
|         |   | ▶ Study a copy of the music and listen to it three times with three areas of changes in the second and third playing       | Locate and describe, after either the second and/or the third playing, the three changes as rhythm, melody, harmony, articulation, dynamics or tempo                       |

## Improvisation

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

- ▶ melodic: based on a series of pitches
- ▶ rhythmic: based on a rhythmic idea
- ▶ chordal: based on a set of chord symbols

In the exam, candidates are presented with a notated stimulus, which the examiner then plays twice on the piano. Where a melodic or rhythmic stimulus is chosen, the examiner asks candidates to play or tap it back to ensure that they have understood it. Candidates are then given time to study the test before they perform it, during which time they may prepare their response aloud. At Initial-Grade 5, 30 seconds' preparation time is given. At Grades 6-8, 60 seconds are given.

Where a chordal stimulus is chosen, the examiner will give the candidate a copy of a two-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 the given chords. Candidates can choose to perform the improvisation as a solo incorporating the chord pattern, or they may request that the examiner play 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.

At all grades, responses should use both hands. Stimuli comply with the musical parameters listed in the table overleaf. Lists are cumulative, meaning that tests may also include requirements from preceding grades. Further guidance and example stimuli can be found on our website.

### Written keys for chordal tests

| <b>Initial, Grades 1, 2 &amp; 3</b> | <b>Grades 4 &amp; 5</b><br>(cumulative*) | <b>Grades 6, 7 &amp; 8</b><br>(cumulative*)                      |
|-------------------------------------|--|--|
| C, F & G major                      | A, D, E, G & B minor                     | C, F, G, B $\flat$ , D, E $\flat$ & A major plus relative minors |

\* Tests may also include requirements from preceding grades.

Parameters for improvisation tests

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

\* Tests may also include requirements from preceding grades.

## Musical knowledge (Initial-Grade 5 only)

This test assesses candidates' understanding of the pieces being performed, as well as their knowledge of notation and their instrument. It does this by assessing their responses to carefully graded questions based on candidates' three chosen pieces.

In the exam, candidates are invited to choose which piece they would like to be asked about first. The examiner then chooses a second piece for the remaining questions. Candidates' scores should be free of annotations which might aid their responses. The examiner usually points to the relevant part of the score when asking questions. American terms (eighth note, half note, etc) may be used as an alternative to English terms (quaver, minim, etc).

Example questions and responses are given in the table below. Further guidance is available on our website.

| Grade   | Parameters<br>(cumulative*)                  | Sample question                           | Sample answer                 |
|---------|--|---|-------------------------------|
| Initial | Pitch names                                  | What is the pitch name of this note?      | G                             |
|         | Note durations                               | How many beats are there for this note?   | Two                           |
|         | Clefs, stave, barlines                       | What is this sign?                        | Treble clef                   |
|         | Identify key/time signatures                 | What is this called?                      | Time signature                |
|         | Musical terms and signs (simple)             | What is this called?                      | A pause mark                  |
| Grade 1 | Note values                                  | What is this note value?                  | Quaver                        |
|         | Explain key/time signatures                  | What does $\frac{4}{4}$ mean?             | Four crotchet beats in a bar  |
|         | Notes on ledger lines                        | What is the name of this note?            | B $\flat$                     |
|         | Musical terms and signs (more comprehensive) | What is the meaning of <i>da capo</i> ?   | Go back to the start          |
|         | Parts of the instrument                      | What are these called?                    | Pedals                        |
| Grade 2 | Metronome marks, grace notes and ornaments   | Explain the sign $\text{♩} = 72$          | 72 crotchet beats per minute  |
|         | Intervals (numerical only)                   | What is the interval between these notes? | 3rd                           |
|         | Basic posture                                | Show me a good hand position              | <i>Candidate demonstrates</i> |

## About the exam

| Grade   | Parameters<br>(cumulative*)        | Sample question   | Sample answer  |
|---------|------------------------------------|---|--|
| Grade 3 | Relative major/minor               | What is the relative major/minor of this piece?                 | D minor  |
|         | Scale/arpeggio pattern             | What pattern of notes do you see here?                          | Scale  |
|         | Warm up                            | How might you warm up in preparation for playing this piece?    | By playing a selection of scales and arpeggios in related keys                               |
| Grade 4 | Modulation to closely related keys | What key does this music change to?                             | A minor  |
|         | Tonic/dominant triads              | Name the notes of the tonic triad                               | C, E, G  |
|         | Intervals (full names)             | What is the interval between these notes?                       | Perfect 5th  |
|         | Technical challenges               | Show me the most challenging part of this piece and tell me why | Here [ <i>candidate indicates</i> ], because of the awkward leaps                            |
| Grade 5 | Musical style                      | Comment on the style of this piece                              | <i>Candidate identifies style of piece and gives examples of stylistic features</i>          |
|         | Musical period                     | How does this piece reflect the period in which it was written? | <i>Candidate suggests a musical period and gives examples of how the music reflects this</i> |
|         | Musical structures                 | Describe the form of this piece                                 | <i>Candidate describes form of piece and identifies relevant sections</i>                    |
|         | Subdominant triads                 | Name the notes of the subdominant triad                         | F, A, C  |

\* Tests may also include requirements from preceding grades.

*Turn over for grade requirements*



## Pieces (3 x 22 marks)

Three pieces are to be played, chosen freely from the list below. Instead of one piece, candidates may offer an own composition (see page 10). Only one duet may be chosen for the exam.

The following pieces are contained in the book *Piano Pieces & Exercises Initial 2015-2017* published by Trinity:


|          |                        |
|----------|------------------------|
| Charlton | Easy Living            |
| Crosland | Ready to Go!           |
| Holland  | On a Wintry Day        |
| Hook     | Gavotte*               |
| Milne    | Smooth and Crunchy     |
| Müller   | Summer Swing           |
| Norton   | Spring Day*            |
| Vogel    | March Time             |
| Walker   | The Stroke of Midnight |

The following alternative pieces are also available:

| Composer                             | Piece   | Book                         | Publisher               |
|--------------------------------------|---|------------------------------|-------------------------|
| Barratt                              | Mopstick Rag*                                 | Chester's Piano Duets vol. 1 | Chester CH 55275        |
| Bullard                              | A Chat Between Friends                        | Piano Time Pieces book 1     | OUP 9780193727854       |
| Churchill/Morey<br><i>arr.</i> Sebba | Heigh-ho                                      | Abracadabra Piano 2          | A&C Black 9780713637250 |
| Hall                                 | Martians' March                               | Piano Time Pieces book 1     | OUP 9780193727854       |
| Haughton                             | Flannagan's Jig                               | Piano Time Going Places      | OUP 9780193727304       |
| Iles                                 | Circle Dance                                  | Piano Time Dance             | OUP 9780193370050       |
| Trad.<br><i>arr.</i> Sebba           | Britches Full of Stitches                     | Abracadabra Piano 2          | A&C Black 9780713637250 |
| Walker                               | Captain Xenon's<br>Intergalactic Mystery Tour | The Superhero Piano Book     | Faber 0571528589        |
| Wilton                               | Little Sonata                                 | Classics to Moderns 1        | Yorktown 9780860014034  |

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

## Technical work (14 marks)

| All sections to be prepared. (see page 12)  |   |           |               |            |                     |
|---|---|-----------|---------------|------------|---------------------|
| <b>i) Scales</b> (from memory) – the examiner will select from the following:   |   |           |               |            |                     |
| C major   | min.<br>♩ = 60                              | <i>mf</i> | <i>legato</i> | one octave | hands<br>separately |
| A minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)  |   |           |               |            |                     |
| Broken triad in C major and A minor, using the following pattern:<br>  |   |           |               | to 5th     |                     |
| <b>ii) Exercises</b> (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)<br>The candidate will choose one exercise to play first; the examiner will then select one of the remaining two prepared exercises to be performed.<br>The exercises are contained in the book <i>Piano Pieces &amp; Exercises Initial 2015-2017</i> . |   |           |               |            |                     |
| 1a. Snow Flakes <i>or</i><br>1b. Change of Mind   | for tone, balance and voicing               |           |               |            |                     |
| 2a. Sad Moment <i>or</i><br>2b. Last One In!  | for co-ordination                           |           |               |            |                     |
| 3a. First Frost <i>or</i><br>3b. Relay Race   | for finger & wrist strength and flexibility |           |               |            |                     |

## Supporting tests (2 x 10 marks)

| Candidates to prepare two from: |                        |                                |                                    |
|---------------------------------|------------------------|--------------------------------|------------------------------------|
| sight reading<br>(see page 14)  | aural<br>(see page 16) | improvisation<br>(see page 19) | musical knowledge<br>(see page 21) |

## 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 piece, candidates may offer an own composition (see page 10). Only one duet may be chosen for the exam.

The following pieces are contained in the book *Piano Pieces & Exercises Grade 1 2015-2017* published by Trinity:

|            |                          |
|------------|--------------------------|
| Cleaver    | Railbird Rag             |
| Harris     | Ghostly Conversations    |
| Haughton   | Swing's the Thing*       |
| Holland    | Donkey Trot              |
| Le Couppey | Melody in C              |
| Lully      | Minuet**                 |
| Ponchielli | Dance of the Hours       |
| Rea        | Red Square March         |
| Tanner     | The Owl and the Pussycat |

The following alternative pieces are also available:

| Composer                            | Piece  | Book                                  | Publisher              |
|-------------------------------------|--|---------------------------------------|------------------------|
| Arlen/Harburg<br><i>arr. Walker</i> | We're Off to See<br>the Wizard                     | The Magic Piano Book                  | Faber 0571528600       |
| Clarke                              | King William's March                               | The Young Pianist's Repertoire book 1 | Faber 0571502105       |
| Diabelli                            | Bagatelle  | Classics to Moderns 1                 | Yorktown 9780860014034 |
| Hall/Drayton                        | Never Vex a<br>Tyrannosaurus Rex!                  | Prehistoric Piano Time                | OUP 9780193727663      |
| Kabalevsky                          | Little March                                       | Classics to Moderns 1                 | Yorktown 9780860014034 |
| Offenbach                           | Can-Can from <i>Orpheus<br/>in the Underworld*</i> | Pianoworks Duets 1                    | OUP 9780193378353      |
| Rae                                 | Ghosts!  | Bewitched!                            | Trinity 0571522416     |
| Telemann                            | Gavotte  | Piano Progress book 1                 | Faber 057150860X       |
| Wedgwood                            | The Brave Knight                                   | Piano for Fun                         | Faber 0571534104       |

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

\*\* First repeat to be played.

## Technical work (14 marks)

| All sections to be prepared. (see page 12)   |   |           |               |            |                  |
|--|---|-----------|---------------|------------|------------------|
| <b>i) Scales</b> (from memory) – the examiner will select from the following:  |   |           |               |            |                  |
| F and G major  | min.<br>♩ = 70                              | <i>mf</i> | <i>legato</i> | one octave | hands separately |
| D and E minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)   |   |           |               |            | hands together   |
| Chromatic scale in contrary motion starting on D   |   |           |               |            |                  |
| C major contrary motion  |   |           |               |            |                  |
| <b>ii) Broken chords</b> (from memory) – the examiner will select from the following:  |   |           |               |            |                  |
| F and G major  | min.<br>♩ = 50                              | <i>mf</i> | <i>legato</i> | one octave | hands separately |
| D and E minor  |   |           |               |            |                  |
|  |   |           |               |            |                  |
| <b>iii) Exercises</b> (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)                    |   |           |               |            |                  |
| 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 2015-2017</i> .  |   |           |               |            |                  |
| 1a. Kit's Waltz or<br>1b. Stately Home   | for tone, balance and voicing               |           |               |            |                  |
| 2a. On the March or<br>2b. The Hedgehog  | for co-ordination                           |           |               |            |                  |
| 3a. Concertina or<br>3b. The Worm  | for finger & wrist strength and flexibility |           |               |            |                  |

## Supporting tests (2 x 10 marks)

| Candidates to prepare two from: |                        |                                |                                    |
|---------------------------------|------------------------|--------------------------------|------------------------------------|
| sight reading<br>(see page 14)  | aural<br>(see page 16) | improvisation<br>(see page 19) | musical knowledge<br>(see page 21) |

## 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 piece, candidates may offer an own composition (see page 10).

The following pieces are contained in the book *Piano Pieces & Exercises Grade 2 2015-2017* published by Trinity:

|          |  |
|----------|--|
| Adam     | Allegro un peu louré                         |
| Boyce    | Gavotte                                      |
| Bullard  | Street Beat                                  |
| Crosland | The Swing Detectives                         |
| Cullen   | Mexican March                                |
| Donkin   | The Penguin Parade                           |
| Proksch  | FreuDich/Feelicitous                         |
| Schubert | Ländler                                      |
| Sullivan | Willow, tit-willow (from <i>The Mikado</i> ) |

The following alternative pieces are also available:

| Composer                       | Piece  | Book                                   | Publisher         |
|--------------------------------|--|--|-------------------|
| Arnold                         | Gigue from <i>Gavotte and Gigue</i>                | The Young Pianist's Repertoire book 1  | Faber 0571502105  |
| Attwood                        | Andante  | Music Through Time book 1 (Grades 1-2) | OUP 9780193571938 |
| Bullard                        | Flying Above the Clouds                            | Piano Time Going Places                | OUP 9780193727304 |
| Hässler                        | Allegro  | Music Through Time book 1 (Grades 1-2) | OUP 9780193571938 |
| Seiber                         | Jazz – Etudiette<br>(from <i>Easy Dances, II</i> ) | The Young Pianist's Repertoire book 1  | Faber 0571502105  |
| Spindler                       | Waltz  | Music Through Time book 2 (Grades 2-3) | OUP 9780193571945 |
| Tanner                         | Walrus Rag   | Seascapes Grades 1-3                   | Spartan SP 1135   |
| Telemann                       | Fantasy  | Piano Progress book 1                  | Faber 057150860X  |
| Williams<br><i>arr. Walker</i> | Hedwig's Theme                                     | The Magic Piano Book                   | Faber 0571528600  |

## Technical work (14 marks)

| All sections to be prepared. (see page 12)   |   |                      |               |                |                     |
|--|---|----------------------|---------------|----------------|---------------------|
| <b>i) Scales</b> (from memory) – the examiner will select from the following:  |   |                      |               |                |                     |
| B♭ and D major   | min.<br>♩ = 80                              | <i>f</i> or <i>p</i> | <i>legato</i> | two<br>octaves | hands<br>together   |
| G and B minor (candidate's choice<br>of <i>either</i> harmonic or melodic<br>minor)  |   |                      |               |                |                     |
| Chromatic scale in similar motion<br>starting on B♭  |   |                      |               |                |                     |
| C major contrary motion  |   |                      |               |                |                     |
| <b>ii) Arpeggios</b> (from memory) – the examiner will select from the following:  |   |                      |               |                |                     |
| B♭ and D major   | min.<br>♩ = 60                              | <i>mf</i>            | <i>legato</i> | two<br>octaves | hands<br>separately |
| G and B minor  |   |                      |               |                |                     |
| <b>iii) Exercises</b> (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)                    |   |                      |               |                |                     |
| 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 2015-2017</i> .  |   |                      |               |                |                     |
| 1a. Revolving Door or<br>1b. No Reply  | for tone, balance and voicing               |                      |               |                |                     |
| 2a. Hot Coals or<br>2b. Pins and Needles   | for co-ordination                           |                      |               |                |                     |
| 3a. Chill Factor or<br>3b. Creepy Goings-on  | for finger & wrist strength and flexibility |                      |               |                |                     |

## Supporting tests (2 x 10 marks)

| Candidates to prepare two from: |                        |                                |                                    |
|---------------------------------|------------------------|--------------------------------|------------------------------------|
| sight reading<br>(see page 14)  | aural<br>(see page 16) | improvisation<br>(see page 19) | musical knowledge<br>(see page 21) |

## 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 piece, candidates may offer an own composition (see page 10).

The following pieces are contained in the book *Piano Pieces & Exercises Grade 3 2015-2017* published by Trinity:

|                |  |
|----------------|--|
| Bartók         | The Highway Robber (from <i>For Children</i> )     |
| Haydn          | Allegro (from <i>Sonatina in G</i> )               |
| Johnson        | Sad Song   |
| Leiber/Stoller | Hound Dog  |
| Lemoine        | Study, op. 37 no. 34                               |
| Moore          | The Rainbow  |
| Mozart         | Bird-catcher's Song (from <i>The Magic Flute</i> ) |
| Tadman-Robins  | Square Dance                                       |
| Tchaikovsky    | Dance of the Little Swans (from <i>Swan Lake</i> ) |

The following alternative pieces are also available:

| Composer  | Piece                                       | Book                                      | Publisher         |
|-----------|---|---|-------------------|
| Bartók    | Rhythmic Dance                              | Masterpieces with Flair! book 1           | Alfred 6666       |
| Diabelli  | Bagatelle<br>(from <i>10 Short Pieces</i> ) | Masterpieces with Flair! book 1           | Alfred 6666       |
| Goedicke  | Sonatina                                    | Music Through Time book 3<br>(Grades 3-4) | OUP 9780193571952 |
| Hengeveld | Cha-cha-cha                                 | Melodie en Rythme                         | Broekmans 752     |
| Jírovec   | Waltz no. 1*                                | Fascinations                              | Boosey M060119033 |
| Martin    | Jack-Junior                                 | Composers Series 1                        | Bosworth BOE4941  |
| Schubert  | Ecossaise                                   | Piano Progress book 1                     | Faber 057150860X  |
| Schumann  | Erster Verlust                              | Album for the Young, op. 68 no. 16        | Peters EP9500A    |
| Tanner    | A Fish can Whistle                          | Eye Tunes for Zoo Keepers                 | Spartan SP1110    |

\* With repeats

## Technical work (14 marks)

| All sections to be prepared. (see page 12)   |   |                      |               |             |                  |
|--|---|----------------------|---------------|-------------|------------------|
| <b>i) Scales</b> (from memory) – the examiner will select from the following:  |   |                      |               |             |                  |
| E♭ and A major   | min.<br>♩ = 90                              | <i>f</i> or <i>p</i> | <i>legato</i> | two octaves | hands together   |
| C and F# minor (candidate's choice of <i>either</i> harmonic or melodic minor)   |   |                      |               |             |                  |
| E♭ major contrary motion scale   |   |                      |               |             |                  |
| Chromatic scale in similar motion starting on F#   |   |                      |               |             |                  |
| <b>ii) Arpeggios</b> (from memory) – the examiner will select from the following:  |   |                      |               |             |                  |
| E♭ and A major   | min.<br>♩ = 70                              | <i>mf</i>            | <i>legato</i> | two octaves | hands separately |
| C and F# minor   |   |                      |               |             |                  |
| <b>iii) Exercises</b> (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)                    |   |                      |               |             |                  |
| 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 2015-2017</i> .  |   |                      |               |             |                  |
| 1a. Royal Visit or<br>1b. A Moody Moment   | for tone, balance and voicing               |                      |               |             |                  |
| 2a. Mirrors or<br>2b. Music Box  | for co-ordination                           |                      |               |             |                  |
| 3a. Fine Fingers or<br>3b. Caribbean Moves   | for finger & wrist strength and flexibility |                      |               |             |                  |

## Supporting tests (2 x 10 marks)

| Candidates to prepare two from: |                        |                                |                                    |
|---------------------------------|------------------------|--------------------------------|------------------------------------|
| sight reading<br>(see page 14)  | aural<br>(see page 16) | improvisation<br>(see page 19) | musical knowledge<br>(see page 21) |



## 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 piece, candidates may offer an own composition (see page 10).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 4 2015-2017* published by Trinity:

|           |   |
|-----------|---|
| Gounod    | Soldiers' Chorus (from <i>Faust</i> )                             |
| Haydn     | Presto (3rd movt from Sonata in A, Hob. XVI/26)                   |
| Köhler    | Allegro moderato (1st movt from Sonatine, op. 300)                |
| Podgornov | Der Schmetterling und die Blume ('June' from <i>The Seasons</i> ) |

The following alternative pieces are also available:

| Composer   | Piece  | Book   | Publisher           |
|------------|--|--|---------------------|
| Carroll    | From Ship to Shore   | In Southern Seas                                     | Forsyth FCW07       |
| Diabelli   | Rondo<br>(from <i>Sonatina in G major</i> ,<br>op. 168 no. 2, p. 47) | Eleven Sonatinas,<br>op. 151 & op. 168 for the piano | Alfred 038081038179 |
| Farnaby    | Tower Hill   | Music Through Time book 3<br>(Grades 3-4)            | OUP 9780193571952   |
| Kabalevsky | Toccatina<br>(from <i>Thirty Pieces for<br/>Children op. 27</i> )    | The Best of Grade 4 Piano                            | Faber 0571527744    |

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 4 2015-2017* published by Trinity:

|          |                 |
|----------|-----------------|
| Benda    | Sonatina no. 16 |
| Crosland | Cucumber Jam    |
| McMillan | Matsuri         |
| Milne    | Garden Path     |
| Tanner   | Forty Winks     |

The following alternative pieces are also available:

| Composer  | Piece  | Book                      | Publisher         |
|-----------|--|---------------------------|-------------------|
| Bartók    | Variations   | Mikrokosmos vol. 3        | Boosey M060080036 |
| Benjamin  | Soldiers in the Distance<br>(from <i>Fantasies</i> )             | The Best of Grade 4 Piano | Faber 0571527744  |
| Clementi  | Rondo<br>(3rd movt from <i>Sonatina<br/>in G, op. 36 no. 5</i> ) | The Best of Grade 4 Piano | Faber 0571527744  |
| Milne     | No Worries   | Even More Little Peppers  | Faber 0571523153  |
| Scarlatti | Minuet, Kp.83  | The Best of Grade 4 Piano | Faber 0571527744  |

## Technical work (14 marks)

| All sections to be prepared. (see page 12)   |   |                             |                                     |             |                     |
|--|---|-----------------------------|-------------------------------------|-------------|---------------------|
| <b>i) Scales</b> (from memory) – the examiner will select from the following:  |   |                             |                                     |             |                     |
| A $\flat$ and E major  | min.<br>♩ = 100                             | <b><i>f</i> or <i>p</i></b> | <i>legato</i> or<br><i>staccato</i> | two octaves | hands<br>together   |
| F and C $\sharp$ minor (candidate's choice of <i>either</i> harmonic or melodic minor)   |   |                             |                                     |             |                     |
| E major contrary motion scale  |   |                             |                                     |             |                     |
| Chromatic scale in similar motion starting on B  |   |                             |                                     |             |                     |
| Chromatic scale in contrary motion starting on A $\flat$   |   |                             | <i>legato</i> only                  | one octave  |                     |
| <b>ii) Arpeggios</b> (from memory) – the examiner will select from the following:  |   |                             |                                     |             |                     |
| A $\flat$ and E major  | min.<br>♩ = 80                              | <b><i>f</i> or <i>p</i></b> | <i>legato</i>                       | two octaves | hands<br>separately |
| F and C $\sharp$ minor   |   |                             |                                     |             |                     |
| <b>iii) Exercises</b> (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)                    |   |                             |                                     |             |                     |
| 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 2015-2017</i> .  |   |                             |                                     |             |                     |
| 1a. Cycling Holiday or<br>1b. Major to Minor   | for tone, balance and voicing               |                             |                                     |             |                     |
| 2a. Arches or<br>2b. Opposite Views  | for co-ordination                           |                             |                                     |             |                     |
| 3a. Cheeky Charlie or<br>3b. Rolling Wrist   | for finger & wrist strength and flexibility |                             |                                     |             |                     |

## Supporting tests (2 x 10 marks)

| Candidates to prepare two from: |                        |                                |                                    |
|---------------------------------|------------------------|--------------------------------|------------------------------------|
| sight reading<br>(see page 14)  | aural<br>(see page 16) | improvisation<br>(see page 19) | musical knowledge<br>(see page 21) |

## 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 piece, candidates may offer an own composition (see page 10).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 5 2015-2017* published by Trinity:

|           |  |
|-----------|--|
| Diabelli  | Rondo (3rd movt from Sonatina in F, op. 168)                   |
| Jones     | Giga in D minor  |
| Scarlatti | Capriccio in G   |
| Vogel     | Andantino (from Sonata on Themes from <i>The Magic Flute</i> ) |

The following alternative pieces are also available:

| Composer   | Piece       | Book                                       | Publisher           |
|------------|-------------|--|---------------------|
| C P E Bach | La Caroline | 23 Pièces Caractéristiques<br>for Keyboard | OUP 9780193722248   |
| Beach      | Pantalon    | Young People's Carnival, op. 25            | Alfred 038081044286 |
| Chapple    | Washtub Rag | On the Cool Side                           | Chester CH 59436    |
| Kabalevsky | Dance       | 30 Children's Pieces, op. 27               | Boosey M060113291   |

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 5 2015-2017* published by Trinity:

|          |   |
|----------|---|
| Balch    | What to do when it rains                                |
| Goedicke | Miniature, op. 8 no. 10                                 |
| Gillock  | Mister Trumpet Man                                      |
| Granados | Dedicatoria (from <i>Cuentos de la juventud</i> , op.1) |
| Roxburgh | Spanish Dancer (from <i>Les Miroirs de Miró</i> )       |

The following alternative pieces are also available:

| Composer     | Piece                       | Book                                      | Publisher                 |
|--------------|-----------------------------|---|---------------------------|
| Burgmüller   | Heimkehr,<br>op. 100 no. 23 | 25 Easy & Progressive Studies             | Peters EP 3101            |
| Hedges       | In a Playful Mood           | Composers Series 1                        | Bosworth BOE4941          |
| Milhaud      | Les Jouets (Toys)           | L'Enfant Aime<br>(A Child Loves), op. 289 | Hal Leonard 9781423415251 |
| Shostakovich | Romance                     | Dances of the Dolls                       | Boosey M060024078         |
| Tansman      | Vienna Waltz*               | The Century of Dance                      | Schott 9790600010356      |

\* With repeats

## Technical work (14 marks)

| All sections to be prepared. (see page 12)   |   |                      |                                     |                |                   |
|--|---|----------------------|-------------------------------------|----------------|-------------------|
| <b>i) Scales</b> (from memory) – the examiner will select from the following:  |   |                      |                                     |                |                   |
| D $\flat$ and B major  | min.<br>♩ = 110                             | <i>f</i> or <i>p</i> | <i>legato</i> or<br><i>staccato</i> | two<br>octaves | hands<br>together |
| B $\flat$ and G $\sharp$ minor (candidate's choice of <i>either</i> harmonic or melodic minor)   |   |                      |                                     |                |                   |
| G harmonic minor contrary motion scale   |   |                      | <i>legato</i> only                  |                |                   |
| Chromatic scale in similar motion starting on D $\flat$  |   |                      |                                     |                |                   |
| Chromatic scale in contrary motion, left hand starting on C and right hand starting on E   |   |                      |                                     |                |                   |
| <b>ii) Arpeggios</b> (from memory, in similar motion) – the examiner will select from the following:   |   |                      |                                     |                |                   |
| D $\flat$ and B major  | min.<br>♩ = 90                              | <i>f</i> or <i>p</i> | <i>legato</i> or<br><i>staccato</i> | two<br>octaves | hands<br>together |
| B $\flat$ and G $\sharp$ minor   |   |                      |                                     |                |                   |
| Diminished 7th starting on B   |   |                      |                                     |                |                   |
| <b>iii) Exercises</b> (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)                    |   |                      |                                     |                |                   |
| 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 2015-2017</i> .  |   |                      |                                     |                |                   |
| 1a. Waltz or<br>1b. Bewildered   | for tone, balance and voicing               |                      |                                     |                |                   |
| 2a. Swirling or<br>2b. Best Behaviour  | for co-ordination                           |                      |                                     |                |                   |
| 3a. Dark or<br>3b. Serioso   | for finger & wrist strength and flexibility |                      |                                     |                |                   |

## Supporting tests (2 x 10 marks)

| Candidates to prepare two from: |                        |                                |                                    |
|---------------------------------|------------------------|--------------------------------|------------------------------------|
| sight reading<br>(see page 14)  | aural<br>(see page 16) | improvisation<br>(see page 19) | musical knowledge<br>(see page 21) |

## 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 piece, candidates may offer an own composition (see page 10).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 6 2015-2017* published by Trinity:

|            |   |
|------------|---|
| Dello Joio | Prayer of the Matador (no. 2 from <i>Lyric Pieces for the Young</i> ) |
| Clementi   | Sonatina, op. 36 no. 6 (1st movt only)                                |
| Dussek     | Andantino Grazioso (2nd movt from Sonata in F)                        |
| Peerson    | The Fall of the Leafe (from <i>The Fitzwilliam Virginal Book</i> )    |

The following alternative pieces are also available:

| Composer   | Piece  | Book   | Publisher           |
|------------|--|--|---------------------|
| C P E Bach | Solfeggetto  | Recital Repertoire book 1                            | Faber 9780571506361 |
| Britten    | No. 1 from 5 <i>Waltzes</i>  | 5 <i>Waltzes</i>                                     | Faber 9780571500749 |
| Diabelli   | Allegro moderato<br>(1st movt from <i>Sonatina in Bb</i> , op. 168)  | Eleven Sonatinas: op. 151<br>& op. 168 for the Piano | Alfred 038081038179 |
| Kuhlau     | Allegro Burlesco<br>(from <i>Sonatine in A minor</i> , op. 88 no. 3) | Classical Real Repertoire                            | Trinity 057152334X  |

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 6 2015-2017* published by Trinity:

|           |   |
|-----------|---|
| Armstrong | Castle Ward – Temple Dancer in Blue                               |
| Merikanto | Valse lente   |
| Mompou    | Evocation (no. 10 from <i>Variations sur un Thème de Chopin</i> ) |
| Tanner    | The Wit and Wisdom of the Night                                   |
| Wilkinson | Jazzin' Grace   |

The following alternative pieces are also available:

| Composer | Piece   | Book                                 | Publisher                                 |
|----------|---|--------------------------------------|---|
| J S Bach | Prelude in E, BWV 937   | Kleine Praeludien                    | Schott/Universal<br>Wiener Urtext UT50041 |
| Casella  | Galop Final from 11 <i>Pezzi Infantili</i>                            | Animations                           | Boosey M060117657                         |
| Chopin   | Cantabile   | Recital Repertoire book 1            | Faber 9780571506361                       |
| Debussy  | The Little Shepherd<br>from <i>Children's Corner</i>                  | Twentieth Century<br>Real Repertoire | Trinity/Faber 0571523366                  |
| Haydn    | Scherzando<br>(2nd movt from <i>Sonata in C# minor</i> , Hob. XVI/36) | Haydn Sonaten I                      | Peters EP713A                             |

## Technical work (14 marks)

| All sections to be prepared. (see page 12)   |   |                     |                           |              |                  |
|--|---|---------------------|---------------------------|--------------|------------------|
| <b>i) Scales</b> (from memory) – the examiner will select from the following:  |   |                     |                           |              |                  |
| B♭ and D major   | min.<br>♩ = 120                             | <i>f or mf or p</i> | <i>legato or staccato</i> | four octaves | hands together   |
| B♭ and D harmonic and melodic minor  |   |                     |                           |              |                  |
| Chromatic scales in similar motion starting on B♭ and D  |   |                     |                           |              |                  |
| Chromatic scale in contrary motion starting on E♭  |   |                     |                           | two octaves  | hands together   |
| C major scale in 3rds  | min.<br>♩ = 60                              |                     | <i>legato only</i>        | one octave   | hands separately |
| <b>ii) Arpeggios</b> (from memory, in similar motion) – the examiner will select from the following:   |   |                     |                           |              |                  |
| B♭ and D major   | min.<br>♩ = 100                             | <i>f or mf or p</i> | <i>legato or staccato</i> | four octaves | hands together   |
| B♭ and D minor   |   |                     |                           |              |                  |
| Diminished 7ths starting on B♭ and D   |   |                     |                           |              |                  |
| Dominant 7ths in the keys of B♭ and D  |   |                     |                           |              |                  |
| <b>iii) Exercises</b> (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)                    |   |                     |                           |              |                  |
| 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 2015-2017</i> .  |   |                     |                           |              |                  |
| 1a. Make it Fit! or<br>1b. A Song  | for tone, balance and voicing               |                     |                           |              |                  |
| 2a. Stubborn or<br>2b. Confused  | for co-ordination                           |                     |                           |              |                  |
| 3a. A Lucky Find or<br>3b. Valse Triste  | for finger & wrist strength and flexibility |                     |                           |              |                  |

## Supporting tests (2 x 10 marks)

| Candidates to prepare i) and ii)  |  |
|-----------------------------------|--|
| i) sight reading<br>(see page 14) | ii) aural or improvisation<br>(see pages 16 or 19) |

## 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 piece, candidates may offer an own composition (see page 10).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 7 2015-2017* published by Trinity:

|           |   |
|-----------|---|
| Clementi  | Allegretto (2nd movt from Sonata in F, op. 4 no. 6)     |
| Gregson   | Adam's Allemande (from <i>An Album for my Friends</i> ) |
| Paradis   | Sicilienne  |
| Scarlatti | Sonata in D, Kp.512 L.339                               |

The following alternative pieces are also available:

| Composer    | Piece  | Book                             | Publisher     |
|-------------|--|----------------------------------|---------------|
| J S Bach    | Fugue from Prelude and Fugue in E minor, BWV 855                 | The Well-Tempered Clavier Part 1 | Henle HN 1014 |
| Haydn       | Allegro di molto (2nd movt from Sonata in B $\flat$ Hob. XVI/41) | Haydn Sonaten III                | Henle HN 153  |
| Ibert       | Le petit âne blanc   | Histoires                        | Leduc 16512   |
| Mendelssohn | Venetianisches Gondellied (Venetian Gondola Song), op. 19 no. 6  |                                  | Henle HN 1172 |

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 7 2015-2017* published by Trinity:

|        |   |
|--------|---|
| Arne   | Presto (1st movt from Sonata in A)  |
| Earl   | At Miss Florence's  |
| Fauré  | Improvisation (from <i>Pièces brèves pour piano</i> )                             |
| Grovez | Petites litanies de Jésus (from <i>L'Almanach aux images</i> )                    |
| Lane   | Struttin' at the Waldorf (No. 3 from <i>Three Little Bites at the Big Apple</i> ) |

The following alternative pieces are also available:

| Composer  | Piece                               | Book  | Publisher                             |
|-----------|-------------------------------------|---|---------------------------------------|
| Bartók    | Paprikajanci                        | Mikrokosmos vol. 5, no. 139<br>or Twentieth Century Real Repertoire | Boosey or<br>Trinity/Faber 0571523366 |
| Chaminade | Pas des Echarpes (Der Schärpentanz) |   | UMP                                   |
| Chopin    | Mazurka in F minor, op. 63 no. 2    |   | Peters 1902                           |
| Norton    | Barbed Wire Blues, no. 26           | Microjazz Collection 3  | Boosey 9790060122538                  |
| Ruiz      | Chaplin (Charlot)                   | Piano Pieces for Children<br>Under 100 Years of Age                 | Spartan SP1188                        |

## Technical work (14 marks)

| All sections to be prepared. (see page 12)   |   |  |                                     |              |                     |
|--|---|--|-------------------------------------|--------------|---------------------|
| <b>i) Scales</b> (from memory) – the examiner will select from the following:  |   |  |                                     |              |                     |
| A♭ and E major   | min.<br>♩ = 130                             | <i>f</i> or <i>mf</i> or <i>p</i><br>or crescendo/<br>diminuendo<br>( <i>p</i> – <i>f</i> – <i>p</i> ) | <i>legato</i> or<br><i>staccato</i> | four octaves | hands<br>together   |
| G♯ and E harmonic <i>and</i><br>melodic minor  |   |  |                                     |              |                     |
| Chromatic scale in similar<br>motion a minor 3rd apart,<br>left hand starting on C and<br>right hand starting on E♭                              |   |  |                                     |              |                     |
| E major scale in 3rds  | min.<br>♩ = 70                              | <i>mf</i>  | <i>legato</i>                       | two octaves  | hands<br>separately |
| <b>ii) Arpeggios</b> (from memory, in similar motion unless specified as contrary) – the examiner will select from the following:                |   |  |                                     |              |                     |
| A♭ and E major   | min.<br>♩ = 110                             | <i>f</i> or <i>mf</i> or <i>p</i><br>or crescendo/<br>diminuendo<br>( <i>p</i> – <i>f</i> – <i>p</i> ) | <i>legato</i> or<br><i>staccato</i> | four octaves | hands<br>together   |
| G♯ and E minor   |   |  |                                     |              |                     |
| Diminished 7ths<br>starting on A♭ and E  |   |  |                                     |              |                     |
| Dominant 7ths in the keys<br>of A♭ and E   |   |  |                                     |              |                     |
| E major contrary motion  |   |  | <i>legato</i>                       | two octaves  |                     |
| <b>iii) Exercises</b> (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)                    |   |  |                                     |              |                     |
| 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 2015-2017</i> .  |   |  |                                     |              |                     |
| 1a. Aria Semplice or<br>1b. Forlorn Forlane  | for tone, balance and voicing               |  |                                     |              |                     |
| 2a. Sad Song or<br>2b. A Touch of 'Roque   | for co-ordination                           |  |                                     |              |                     |
| 3a. Ever So Slightly Dizzy or<br>3b. Rustling Leaves   | for finger & wrist strength and flexibility |  |                                     |              |                     |

## Supporting tests (2 x 10 marks)

| Candidates to prepare i) and ii)  |  |
|-----------------------------------|--|
| i) sight reading<br>(see page 14) | ii) aural or improvisation<br>(see pages 16 or 19) |



## 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 piece, candidates may offer an own composition (see page 10).

### Group A

The following pieces are contained in the book *Piano Pieces & Exercises Grade 8 2015-2017* published by Trinity:

|            |   |
|------------|---|
| C P E Bach | Allegro assai (1st movt from Sonata in F minor, Wq. 57/6) |
| Debussy    | Golliwogg's* Cake-walk (from <i>Children's Corner</i> )   |
| Grieg      | Notturmo, op. 54 no. 4 (from <i>Lyric Pieces</i> )        |
| Haydn      | Moderato (1st movt from Sonata in E, Hob XVI/31)          |

The following alternative pieces are also available:

| Composer | Piece  | Book                 | Publisher           |
|----------|--|----------------------|---------------------|
| J S Bach | 1st movt from <i>Italian Concerto</i> ,<br>BWV 971 |                      | Bärenreiter BA 5244 |
| Field    | Nocturne no. 4 in A                                | Nocturnes (complete) | Peters EP 491       |
| Mozart   | Presto (3rd movt from Sonata in G, K. 283)         |                      | Henle HN 601        |
| Poulenc  | Novelette no. 1 in C major                         |                      | Chester CH 61584    |

### Group B

The following pieces are contained in the book *Piano Pieces & Exercises Grade 8 2015-2017* published by Trinity:

|           |   |
|-----------|---|
| Berkeley  | No. 6 (from <i>Six Preludes</i> )                         |
| Chopin    | Valse, op. 64 no. 1                                       |
| Falla     | Danse du meunier (from <i>El Sombrero de Tres Picos</i> ) |
| Kaski     | Nacht am Seestrand, op. 34 no. 1                          |
| Scarlatti | Sonata in A, Kp.209 L.428                                 |

The following alternative pieces are also available:

| Composer          | Piece                                       | Book  | Publisher          |
|-------------------|---|---|--------------------|
| Bartók            | Dance in Bulgarian<br>Rhythm no. 2 or no. 6 | Mikrokosmos vol. 6                                | Boosey M060080067  |
| Ireland           | Villanella                                  | John Ireland:<br>The Collected Piano Works vol. 6 | Stainer B925       |
| Joplin            | The Cascades                                | Scott Joplin: Piano Rags book 3                   | Novello NOV 916149 |
| Ravel             | Menuet (2nd movt from <i>Sonatine</i> )**   |   | Henle HN 1018      |
| Wolf<br>arr. Iles | Spring can really hang<br>you up the most   | Jazz in Springtime                                | OUP 9780193391550  |

\* Debussy's original spelling.

\*\* First repeat to be played in the exam.

## Technical work (14 marks)

| All sections to be prepared. (see page 12)   |   |  |                                     |                 |                     |
|--|---|--|-------------------------------------|-----------------|---------------------|
| <b>i) Scales</b> (from memory) – the examiner will select from the following:  |   |  |                                     |                 |                     |
| F#, E $\flat$ and B major  | min.<br>♩ = 140                             | <i>f</i> or <i>mf</i> or <i>p</i><br>or crescendo/<br>diminuendo<br>( <i>p</i> – <i>f</i> – <i>p</i> ) | <i>legato</i> or<br><i>staccato</i> | four<br>octaves | hands<br>together   |
| F#, E $\flat$ and B harmonic and<br>melodic minor  |   |  |                                     |                 |                     |
| Chromatic scales in similar<br>motion starting on F#, E $\flat$ and B  |   |  |                                     |                 |                     |
| B major scale in 3rds  | min.<br>♩ = 80                              | <i>mf</i>  | <i>legato</i>                       | two<br>octaves  | hands<br>separately |
| C harmonic minor scale in 3rds   |   |  |                                     |                 |                     |
| <b>ii) Arpeggios</b> (from memory, in similar motion unless specified as contrary) – the examiner will select from the following:                |   |  |                                     |                 |                     |
| F#, E $\flat$ and B major  | min.<br>♩ = 120                             | <i>f</i> or <i>mf</i> or <i>p</i><br>or crescendo/<br>diminuendo<br>( <i>p</i> – <i>f</i> – <i>p</i> ) | <i>legato</i> or<br><i>staccato</i> | four<br>octaves | hands<br>together   |
| F#, E $\flat$ and B minor  |   |  |                                     |                 |                     |
| Diminished 7ths starting on<br>F#, E $\flat$ and B   |   |  |                                     |                 |                     |
| Dominant 7ths in the keys of<br>F#, E $\flat$ and B  |   |  | <i>legato</i>                       | two<br>octaves  |                     |
| E $\flat$ major contrary motion  |   |  |                                     |                 |                     |
| F# minor contrary motion   |   |  |                                     |                 |                     |
| <b>iii) Exercises</b> (music may be used) – candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three exercises in total)                    |   |  |                                     |                 |                     |
| 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 2015-2017</i> .  |   |  |                                     |                 |                     |
| 1a. Dead Spooky or<br>1b. A Soap Opera Romance   | for tone, balance and voicing               |  |                                     |                 |                     |
| 2a. Strutting Your Stuff or<br>2b. Pezzo Agitato   | for co-ordination                           |  |                                     |                 |                     |
| 3a. Boisterous or<br>3b. Crazy Goings-on   | for finger & wrist strength and flexibility |  |                                     |                 |                     |

## Supporting tests (2 x 10 marks)

| Candidates to prepare i) and ii)  |  |
|-----------------------------------|--|
| i) sight reading<br>(see page 14) | ii) aural or improvisation<br>(see pages 16 or 19) |

# 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 rehearse 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)<br>(from <i>Six Sonatas BWV 1014-1019 vol. 1</i> ) | Bärenreiter BA 5118                      |
| Corelli                              | 2nd movt: Allegro (from Sonata in E minor, op. 5 no. 8)<br>(from <i>Violin Sonatas op. 5 vol. 1</i> )         | Wiener UT50236                           |
| Fiocco <i>arr.</i> Bent<br>& 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 cello collection 2</i> )   | Boosey M060111136                        |
| <b>Flute</b>                         |   |  |
| J S Bach                             | 2nd movt: Siciliano (from Sonata no. 2 in E $\flat$ , BWV 1031)<br>(from <i>Flute Sonatas vol. 1</i> )        | Peters EP4461AA                          |
| Cowles                               | Busy Lizzie (from <i>Woodwind World Flute book 4</i> )  | Trinity                                  |
| Rutter                               | Prelude (from <i>Suite Antique</i> )  | OUP 978-0-19-358691-8                    |
| <b>Clarinet</b>                      |   |  |
| Druschetzky                          | Allegro (from <i>Woodwind World Clarinet book 3</i> )   | Trinity                                  |
| Lutosławski                          | No. 2 of 5 <i>Dance Preludes</i>  | Chester CH 55171                         |
| <b>Group B</b>                       |   |  |
| <b>Voice</b>                         |   |  |
| Fauré<br><i>ed.</i> Kagen            | Chanson d'amour (from <i>30 Songs</i> )   | IMC 1601/2/1131                          |
| Schubert                             | Du bist die Ruh (from <i>Schubert Lieder vol. 5 – high voice</i> )  | Bärenreiter BA 7008                      |
| Vaughan<br>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 <i>Sonatina in G, op. 100</i> )   | 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<br><i>arr.</i> Fraser   | Romance (from <i>The Gadfly op. 97</i> )  | 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 TCL003034 |
| Fauré   | Agnus Dei (from <i>Piano Plus</i> )                                    | Trinity TCL003034 |
| Vivaldi | Propter magnam gloriam (from <i>Gloria</i> ) (from <i>Piano Plus</i> ) | Trinity TCL003034 |
|         | Any piece from <i>Piano Pieces &amp; Exercises Grade 5 2015-2017</i>   | Trinity TCL012760 |

**Technical work** (14 marks)

|                              |
|------------------------------|
| <b>Candidate to prepare:</b> |
|------------------------------|

|  |
|--|
| <b>Extracts – set for Grade 5 Technical Development from Trinity's <i>Piano Plus 2</i></b> |
|--|

|  |
|--|
| All extracts should be prepared. Only three will be heard in the exam. |
|--|

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

|  |
|--|
| <b>Candidates to prepare two from:</b> |
|--|

|                                       |                               |                                       |   |
|---------------------------------------|-------------------------------|---------------------------------------|---|
| <b>sight reading</b><br>(see page 14) | <b>aural</b><br>(see page 16) | <b>improvisation</b><br>(see page 19) | <b>musical knowledge</b><br>(see page 21) |
|---------------------------------------|-------------------------------|---------------------------------------|---|

## Pieces (3 x 22 marks)

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

| Group A              | Piece   | Publisher                   |
|----------------------|---|-----------------------------|
| <b>Voice</b>         |   |                             |
| Caldara              | Sebben crudele (from <i>24 Italian Songs and Arias</i> )  | Schirmer GS 26114           |
| Fauré<br>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<br>(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)<br>(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)<br>(from Sonata for Clarinet in Eb, op.167 )                  | Durand DF01006300           |
| <b>Group B</b>       |   |                             |
| <b>Voice</b>         |   |                             |
| Fauré<br>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                | Sicilienne op. 78 (from <i>Elégie op. 24; Sicilienne op. 78</i> )   | Peters EP 7385              |
| Fauré<br>arr. Casals | Après un rêve   | IMC 540                     |

**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 TCL003034 |
| Handel  | And with His Stripes we are Healed (from <i>Messiah</i> )<br>(from <i>Piano Plus</i> ) | Trinity TCL003034 |
| Haydn   | Come gentle spring (from <i>The Seasons</i> ) (from <i>Piano Plus</i> )                | Trinity TCL003034 |
|         | Any piece from <i>Piano Pieces &amp; Exercises Grade 6 2015-2017</i>                   | Trinity TCL012777 |

**Technical work** (14 marks)

|                              |
|------------------------------|
| <b>Candidate to prepare:</b> |
|------------------------------|

|  |
|--|
| <b>Extracts – set for Grade 6 Technical Development from Trinity's <i>Piano Plus 2</i></b> |
|--|

|  |
|--|
| All extracts should be prepared. Only three will be heard in the exam. |
|--|

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

|   |
|---|
| <b>Candidates to prepare i) and ii)</b> |
|---|

|  |   |
|--|---|
| <b>i) sight reading</b><br>(see page 14) | <b>ii) aural or improvisation</b><br>(see pages 16 or 19) |
|--|---|

# 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 rehearse 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)<br>(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 <i>arr.</i><br>Markevich | Russian Maiden's Song    | Boosey M060027017 |

|              |   |                     |
|--------------|---|---------------------|
| <b>Flute</b> |   |                     |
| R R Bennett  | Allegro Tranquillo (no. 1 from <i>Summer Music</i> )  | Novello NOV120560   |
| Handel       | 2nd movt: Allegro (from Sonata in E minor, HWV 359b)<br>(from <i>Eleven Sonatas for Flute</i> ) | Bärenreiter BA 4225 |

|                            |  |                      |
|----------------------------|--|----------------------|
| <b>Clarinet</b>            |  |                      |
| Mozart<br><i>arr.</i> 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><br>Marsick | Méditation | UMP              |

|              |   |                         |
|--------------|---|-------------------------|
| <b>Cello</b> |   |                         |
| Fauré        | Berceuse op. 16                                 | Hamel 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> )<br>(from <i>Piano Plus</i> ) | Trinity TCL003034 |
| Bizet    | Entr'acte (no. 24: Allegro vivo from <i>Carmen</i> ) (from <i>Piano Plus</i> )                  | Trinity TCL003034 |
| Verdi    | Va pensiero (Chorus of the Hebrew Slaves from <i>Nabucco</i> )<br>(from <i>Piano Plus</i> )     | Trinity TCL003034 |
|          | Any piece from <i>Piano Pieces &amp; Exercises Grade 7 2015-2017</i>                            | Trinity TCL012784 |

**Technical work** (14 marks)

|  |
|--|
| <b>Candidate to prepare:</b>   |
| <b>Extracts – set for Grade 7 Technical Development from Trinity's <i>Piano Plus 2</i></b><br>All extracts should be prepared. Only three will be heard in the exam. |

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

|  |   |
|--|---|
| <b>Candidates to prepare i) and ii)</b>  |   |
| <b>i) sight reading</b><br>(see page 14) | <b>ii) aural or improvisation</b><br>(see pages 16 or 19) |



## Pieces (3 x 22 marks)

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

| Group A            | Piece                                       | Publisher                   |
|--------------------|---|-----------------------------|
| <b>Voice</b>       |   |                             |
| Armstrong<br>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        |

### Violin

|          |   |                        |
|----------|---|------------------------|
| J S Bach | 4th movt: Allegro (from Sonata no. 3 in E, BWV 1016)<br>(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)<br>(from <i>Fantasy Pieces</i> op. 43)              | Hansen WH 03537        |
| Mozart   | 2nd movt: Minuetto (from Sonata in E minor, K. 304)<br>(from Violin Sonatas vol. 1)             | Peters EP 7579a        |
| Schubert | 1st movt from Sonatina in D, op. 137 no. 1  | Stainer 35592          |

### Cello

|              |  |               |
|--------------|--|---------------|
| Mendelssohn  | Song Without words op. 109                         | Stainer R2247 |
| Shostakovich | 2nd movt: Allegro (from Sonata in D minor, op. 40) | Peters EP4748 |

### Flute

|          |  |                 |
|----------|--|-----------------|
| J S Bach | 1st movt: Allegro moderato (from Sonata no. 2 in E $\flat$ BWV 1031)<br>(from <i>Flute Sonatas</i> vol. 1) | Peters EP4461AA |
| J S Bach | 3rd movt: Presto (from Sonata no. 1 in B minor, BWV 1030)<br>(from <i>Flute Sonatas</i> vol. 1)            | Peters EP4461AA |
| Mathias  | 1st movt: Allegro ritmico (from Sonatina)  | OUP             |

### Clarinet

|             |  |                  |
|-------------|--|------------------|
| Gade        | Fourth Fantasy Piece (Allegro molto vivace)<br>(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 |

### Group B

#### Voice

|             |   |                      |
|-------------|---|----------------------|
| 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 malinconico (from Sonata) | Chester CH01605 |

**Clarinet**

|          |  |                 |
|----------|--|-----------------|
| Brahms   | 3rd movt: Allegretto grazioso (from Sonata no. 1 in F minor)<br>(from Sonatas op. 120)                   | Peters EP 3896W |
| Brahms   | 3rd movt: Andante con moto (from Sonata no. 2 in Eb)<br>(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)<br>(from <i>Piano Plus</i> )                    | Trinity TCL003034 |
| Brahms    | How Lovely Is Thy Dwelling Place (from <i>Ein Deutsches Requiem</i> )<br>(from <i>Piano Plus</i> ) | Trinity TCL003034 |
| Gershwin  | Bess, You Is My Woman Now (duet from <i>Porgy and Bess</i> )<br>(from <i>Piano Plus</i> )          | Trinity TCL003034 |
|           | Any piece from <i>Piano Pieces &amp; Exercises Grade 8 2015-2017</i>                               | Trinity TCL012791 |

**Technical work** (14 marks)

|                              |
|------------------------------|
| <b>Candidate to prepare:</b> |
|------------------------------|

|  |
|--|
| <b>Extracts – set for Grade 8 Technical Development from Trinity's <i>Piano Plus 2</i></b> |
|--|

|  |
|--|
| All extracts should be prepared. Only three will be heard in the exam. |
|--|

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

|   |
|---|
| <b>Candidates to prepare i) and ii)</b> |
|---|

|  |   |
|--|---|
| <b>i) sight reading</b><br>(see page 14) | <b>ii) aural or improvisation</b><br>(see pages 16 or 19) |
|--|---|

# Information and regulations

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The following section contains key information and regulations that apply to all of Trinity's graded music exams. Please note that Trinity's separate *Information & Regulations* booklet gives more detailed guidance and can be downloaded from our website.

## Entry requirements

- ▶ There are no age requirements or limitations for any Trinity grade exams.
- ▶ Candidates may enter any combination of grades and do not need to pass any particular level in order to proceed to a higher level. In addition, no theory qualifications or other prerequisites are required to enter grades at any level.
- ▶ Candidates may enter for more than one grade exam in the same or different subjects at the same session, but no more than one entry will be accepted per candidate per session in the same grade and subject.

## Candidates with special needs

- ▶ Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way. If a candidate has any special needs, we will try to help. Of course we will not make any change that affects the assessment standards. We will treat each request individually, so please visit our website or contact us to discuss your requirements.

## Exam centres

- ▶ Exams can be taken at one of Trinity's Public examination centres which are available throughout the world. Details of these are available on our website. Candidates should contact the local Trinity representative for more information.
- ▶ In the UK and Ireland, schools and private teachers with sufficient candidates may apply to enter under the Examiner Visit Scheme. Further details are available on our website.

## Entry process

- ▶ Exam entries may be submitted by a teacher, parent or guardian, or by candidates themselves if they are aged 18 or over. Correspondence will be conducted with this person only.
- ▶ All entries must be made on an official Trinity entry form and sent to the local Trinity representative along with the correct entry fee in advance of the closing date for application to the exam. Closing dates and contact details for local representatives can be found on our website.
- ▶ Cheques should be made payable to Trinity College London. A receipt will only be provided if the appropriate section of the entry form is completed and a stamped addressed envelope supplied.
- ▶ Where possible, the Trinity representative will seek to meet a request for a specific exam date if it is clearly specified on the entry form, but this cannot be guaranteed. Requests for morning or afternoon appointments will be observed where possible, but requests for precise times cannot be accepted. Please note that exam dates may occasionally need to be changed from those published.
- ▶ By entering for a Trinity exam, candidates agree to abide by Trinity's regulations, syllabus requirements and the professional judgements of its examiners.
- ▶ Entries at one centre may be transferred to another centre for a fee, but cannot be deferred to a later exam session. In the case of a transfer, a new entry form must be completed and the appropriate fee must be paid (please contact Trinity's London office for further details). Entries may not be transferred from one candidate to another.
- ▶ Trinity is required to collect candidates' dates of birth in order to produce anonymised statistical information for various government and educational bodies. If this information is not provided on the entry form then the entry process may be delayed.

### Inaccurate and late entries

- ▶ If an entry form is incomplete, it may be refused.
- ▶ Candidates' names as shown on the entry form will be used when producing certificates for successful candidates. Please ensure that all details on the entry form are complete and accurate.
- ▶ If you require a correction to be made on an entry form or to details held about you on Trinity's database, please contact your Trinity representative.
- ▶ Please note that entries will not be accepted if received less than 14 days before the exam date. Late entries received more than 14 days before the exam date may be accepted at the discretion of the Trinity representative, depending on availability. Please contact your Trinity representative before submitting a late entry.
- ▶ Entries which are received following the application closing date will be subject to the following surcharges:
  - for late entries received up to 21 days before the exam date:  
+ 50% of the entry fee
  - for late entries received between 20 and 14 days before the exam date:  
+ 100% of the entry fee.
- ▶ Trinity makes no guarantee that acceptance of a late entry will result in the exam taking place. If a late entry is accepted but an exam slot is not available, Trinity may at its discretion refund the entry fee, although the surcharge fee will be retained in all cases to cover administration costs.

### Exam appointments

- ▶ Once the entry has been processed, your local Trinity representative will send an appointment form giving details of the date, time and place of the exam, along with the candidate's ID number and their instrument and grade. This will normally be sent 21 days before the date of the exam.
- ▶ If there are any errors in the information specified on the appointment form, please notify your Trinity representative immediately. An incorrect exam subject or grade cannot be altered on the day of the exam, but any misspelling of the candidate's name should be pointed out to the examiner.

- ▶ The appointment form must be handed to the examiner on entering the exam room. Before the exam, candidates should ensure that they have filled in the names of the pieces that they will be playing and their choice of technical work and supporting tests.

### On the day

- ▶ Candidates are advised to arrive at least 15 minutes before the start of the exam to allow time for warming up and any other necessary preparation. Candidates who arrive late may find that their exam cannot be conducted, although every effort will be made to accommodate them.
- ▶ Public centres administered by Trinity will endeavour to provide waiting and warm-up facilities wherever possible, but Trinity cannot guarantee this.
- ▶ Candidates are responsible for their own property at all times. Trinity will not accept any liability in the event of candidates' instruments or other property being lost, stolen or damaged, either while in transit to or from the exam centre or at any time before, during or after the exam.

### In the exam

- ▶ Each exam room is equipped with a tuned piano, an adjustable stool and a music stand. Where exams are taking place under the Examiner Visit Scheme, a digital piano may be used, as long as the instrument is sufficient to allow candidates to demonstrate the full extent of their musicianship. A digital piano may only be used where candidates have been notified in advance and have given their consent.
- ▶ Candidates may play a few notes before the exam begins to help them adjust to the acoustics of the room.
- ▶ The examiner may choose to curtail performances once they have formed a judgement.
- ▶ Generally, only one examiner will be present in the exam room. However, for training and quality assurance purposes, another examiner may also be present.

- ▶ Interpreters are allowed for candidates whose first language is not English and where candidates do not have sufficient English language fluency to meet the communication requirements of the exam. Candidates are responsible for all arrangements with and costs of interpreters, whose involvement must be agreed with the centre in advance of the exam. Interpreters must not assist candidates beyond interpreting. If the examiner suspects that interpreters are assisting candidates inappropriately, they will refer the matter to Trinity's London office.

### Recordings of exams

- ▶ Trinity audio records all grade exams for quality assurance purposes.
- ▶ Trinity exams are also sometimes filmed for training and quality assurance purposes. In such cases, Trinity will always seek permission from the candidate or parent/guardian first. Candidates may refuse to be filmed at any point and may request for footage to be deleted without giving a reason.
- ▶ All audio and visual recording devices will be discreet and should not cause any distraction to candidates.
- ▶ Examiners will not refer to recordings when making their assessments. Trinity's recordings of exams (film and audio) will not be released to candidates under any circumstances after the exam.
- ▶ Candidates and accompanists are not authorised to make any recordings of an assessment. If made, such recordings will be confiscated on the spot and may invalidate the exam.

### Exceptional circumstances

- ▶ If candidates are ill and cannot take an exam as planned, the Trinity representative must be informed as soon as possible. The person who signed the entry form may apply to the Trinity representative for a re-entry permit by providing a medical certificate current for the date of the exam and the appointment form originally issued.
- ▶ The re-entry application must be made no later than 30 days after the exam date. The Trinity representative will forward the medical

certificate and appointment form to Trinity, who will issue a re-entry permit for an exam at the same level in the same subject.

- ▶ A re-entry permit can be used for an exam within 21 days to 12 months of the original exam date upon payment of 50% of the entry fee current at the new date of entering. If a permit is used towards entry for an exam at a higher level, any difference in fee is also payable
- ▶ If candidates wish to postpone or cancel an exam, the original fee will not be refunded. There are special arrangements in case of genuine compassionate circumstances. Trinity will not offer re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.

### Results, reports and certificates

- ▶ All candidates receive a written report. Examiners issue reports only to the Trinity representative, and are not allowed to give details of reports or results in any other way. In turn, Trinity representatives will despatch those reports to the person who signed the application form.
- ▶ Report forms are normally issued within a week of completion of a centre's exam session, although in circumstances where a particularly large number of candidates attended the same exam session, Trinity representatives may issue report forms on a fortnightly basis.
- ▶ In the case of successful candidates, results are provisional until confirmed by the issue of a certificate six to eight weeks after the end of the examination session.
- ▶ Certificates show the date, centre, subject, and level achieved by a successful candidate, as well as the name of their teacher and school (if requested). The personal details shown on certificates will be taken from those recorded on the entry form.
- ▶ Trinity cannot accept responsibility for the non-arrival of any exam report or certificate after it has been posted. Please refer to Trinity's website or contact your local representative for information about replacement certificates and certifying statements.

### Syllabus infringements

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

### Academic investigations and appeals procedure

- ▶ Anyone who wishes to question the outcome of their exam result should refer to [www.trinitycollege.com/appeals](http://www.trinitycollege.com/appeals) for full details of our academic investigations and appeals policy

## Policies

### Equal opportunities

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

### Child protection

- ▶ Trinity College London exams are delivered in full compliance with the requirements of the UK's Children's Act 1989 and other relevant legislation. Trinity has also implemented a policy relating to child protection, full details of which can be found on our website.

### Data protection

- ▶ Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under the Data Protection Act 1998. Please see our website for the most up-to-date information about its data protection procedures and policies. You can write to the Data Protection Officer at Trinity's London office for further information.

### Customer service

- ▶ Trinity strives to update and improve its syllabuses where necessary. Amendments and additions are regularly published on our website, which is also a source of general information about Trinity and its products and services. A Customer Service Statement is available on our website.

### Malpractice

- ▶ Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may no longer be permitted to act as an exam centre registered with Trinity.
- ▶ In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

## UCAS points

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points as follows:

|           | Grade 6 |       |       | Grade 7 |       |       | Grade 8 |       |       |
|-----------|---------|-------|-------|---------|-------|-------|---------|-------|-------|
|           | Pass    | Merit | Dist. | Pass    | Merit | Dist. | Pass    | Merit | Dist. |
| Practical | 25      | 40    | 45    | 40      | 55    | 60    | 55      | 70    | 75    |
| Theory    | 5       | 10    | 15    | 10      | 15    | 20    | 20      | 25    | 30    |



# Music publishers

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

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

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

**Allegro** (*Allegro Music*): 43 The Hop Pocket Craft Centre, New House Farm, Bishops Cleeve, Shropshire WR6 5BT; T +44 (0)1885 490375; [www.allegro.co.uk](http://www.allegro.co.uk)

**Amphion** (*Amphion Music Publishing*): c/o De Haske Hal Leonard Ltd

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

**Banks** (*Banks Music Publications*): 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** (*Bärenreiter Ltd*): 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** (*Belwin-Mills Publishing*): c/o Faber

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

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

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

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

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

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

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

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

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

**De Haske** (*De Haske Hal Leonard Ltd*): T +44 (0)20 7395 0380 [www.dehaske.com](http://www.dehaske.com)

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

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

**Durand** (*Durand et Cie*): 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 De Haske Hal Leonard Ltd

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

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

**EMB** (*Editio Musica Budapest*): 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** (*Enoch & Co*): c/o UMP

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

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



- Fentone** (Fentone Music Ltd): c/o De Haske Hal Leonard Ltd
- FJH** (FJH Music Company Inc): c/o De Haske Hal Leonard Ltd
- Forsyth** (Forsyth Brothers Ltd): 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** (Fraser-Enoch Publications): 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** (Goodmusic Music Publishers): PO Box 100, Tewkesbury GL20 7YQ, UK  
T +44(0)1684 773883; [www.goodmusicpublishing.co.uk](http://www.goodmusicpublishing.co.uk)
- Griffiths** (Griffiths Edition): 21 Cefn Coed, Bridgend, Mid Glamorgan CF31 4PH, UK; T +44 (0)1656 766 559
- Hal Leonard** (*De Haske Hal Leonard Ltd*): T +44 (0)20 7395 0380 [www.dehaske.com](http://www.dehaske.com)
- Hamellet** (Editions Hamellette): c/o Leduc
- Hansen** (Edition Wilhelm Hansen): T +45 (0)33 11 78 88; [www.ewh.dk](http://www.ewh.dk); *in UK*: c/o Music Sales
- Henle** (G Henle Verlag): Forstenrieder Allee 122, 81476 München, Germany; T +49 89 759 820; [www.henle.de](http://www.henle.de); *in UK*: c/o Schott
- Hunt** (Hunt Edition): c/o Spartan
- IMC** (International Music Company): 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)
- Kjos** (Neil A Kjos Music Company): c/o Music Sales
- Leduc** (Editions Musicales Alphonse 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
- Lengnick** (Alfred Lengnick & Co.): c/o Faber
- LGB** (Leonard, Gould & Boltler): c/o Music Exchange
- Mayhew** (Kevin Mayhew Publishers): Buxhall, Stowmarket, Suffolk IP14 3b.W, UK;  
T +44 (0)1449 737 978; [www.kevinmayhew.com](http://www.kevinmayhew.com)
- Music Exchange** (Music Exchange (Manchester) Ltd): Claverton Road, Wythenshawe, Manchester M23 9ZA, UK; T +44 (0)161 946 9321; [www.music-exchange.co.uk](http://www.music-exchange.co.uk)
- Music Sales** (Music Sales Ltd): 14-15 Berners Street, London W1T 3LJ, UK  
T +44 (0)20 7712 7400; [www.musicroom.co.uk](http://www.musicroom.co.uk)
- Musikk-Husets** (*Musikk-Husets Forlag A/S*): Pb. 822 Sentrum, 0104 Oslo, Norway; T +47 (0)22 82 59 00;  
F +47 (0)22 82 59 01; [www.musikk-huset.no](http://www.musikk-huset.no)
- MusT** (Music Trading): 33 Quernmore Road, London N4 4QT, UK; T +44 (0)20 8341 4088;  
[www.music-trading.co.uk](http://www.music-trading.co.uk) or [www.tutti.co.uk](http://www.tutti.co.uk)
- Novello** (Novello & Co Ltd): c/o Music Sales
- Novus Via** (Novus Via Publications): 189 Douglas Street, Stratford, ON N5A 5P8, Canada;  
[www.nvmusicgroup.com](http://www.nvmusicgroup.com); *in UK*: c/o Schott
- OUP** (Oxford University Press): Customer Service & Distribution, Saxon Way West, Corby, Northants NN18 9ES, UK; T +44 (0)1536 454 590; [www.oup.co.uk](http://www.oup.co.uk)
- OUP [archive]** (OUP [archive]): c/o Allegro
- Peacock** (Peacock Press): Scout Bottom Farm, Mythromroyd, Hebden Bridge HX7 5SJ, UK;  
T +44 (0)1422 882751; [www.recordermail.co.uk](http://www.recordermail.co.uk)
- Peters** (Peters Edition Ltd): 2-6 Baches Street, London N1 6DN, UK; T +44 (0)20 7553 4000;  
[www.edition-peters.com](http://www.edition-peters.com)
- PWM** (PWM Edition): Al. Krasińskiego 11a, 31-111 Krakow, Poland; T +48 (012) 422-70 44; [www.pwm.com.pl](http://www.pwm.com.pl)  
*in UK*: c/o Universal Edition

- Ricordi** (Ricordi): BMG Publications Customer Service, Via Liguria 4, Fraz. Sesto Ulteriano, 20098 San Giuliano Milanese, Italy; T +39 02 989813 4314; www.ricordi.com; *in UK*: c/o De Haske Hal Leonard Ltd
- Roberton** (Roberton Publications): c/o Goodmusic
- Schirmer** (G. Schirmer Inc): c/o Music Sales
- Schott** (Schott Music Ltd): c/o Bauer & Hiber, 48 Great Marlborough Street, London W1F 7BB, UK  
T +44 (0)20 7292 6090; www.schott-music.com
- Simrock** (N Simrock): c/o Schott
- Spartan** (Spartan Press Music Publishers Ltd): Strathmashie House, Laggan Bridge, Scottish Highlands PH20 1BU, UK; T +44 (0)1528 544 770; www.spartanpress.co.uk
- Stainer** (Stainer & Bell Ltd): PO Box 110, Victoria House, 23 Gruneisen Road, London N3 1DZ, UK  
T +44 (0)20 8343 3303
- Sydney Smith Archive** (Sydney Smith Archive): www.sydney-smith-archive.org.uk
- Trinity** (Trinity College London): www.trinitycollege.com; trade: c/o MDS Ltd www.mds-partner.com
- Trinity Faber** (Trinity Faber): c/o Faber
- UME** (Union Musical Ediciones): c/o Music Sales
- UMP UK** (United Music Publishers Ltd): 33 Lea Road, Waltham Abbey EN9 1ES, UK  
T +44 (0)1992 703 110; www.ump.co.uk
- Universal Edition** (Universal Edition (London) Ltd): 48 Great Marlborough Street, London W1F 7BB, UK  
T +44 (0)20 7437 1246; www.universaledition.com
- Warner Bros** (Warner Bros. Publications): c/o Faber
- Wiener** (Wiener Urtext Edition): c/o Schott
- Wirripang** (Wirripang Pty Ltd): 8/106 Corrimal Street, Wollongong NSW 2500, Australia;  
T +61 2 4228 9388 www.australiancomposers.com.au
- Wise** (Wise Publications): c/o Music Sales
- Yorktown** (Yorktown Music Press): c/o Music Sales

# Trinity publications

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All available from your local music retailer or Trinity's online shop [www.trinitycollege.com/shop](http://www.trinitycollege.com/shop)

## Piano Exam Pieces & Exercises 2015-2017

### Book only

|         |            |         |            |
|---------|------------|---------|------------|
| Initial | TCL 012715 | Grade 5 | TCL 012760 |
| Grade 1 | TCL 012722 | Grade 6 | TCL 012777 |
| Grade 2 | TCL 012739 | Grade 7 | TCL 012784 |
| Grade 3 | TCL 012746 | Grade 8 | TCL 012791 |
| Grade 4 | TCL 012753 |         |            |

### Book, CD & teaching notes for the grade

|         |            |         |            |
|---------|------------|---------|------------|
| Initial | TCL 012807 | Grade 5 | TCL 012852 |
| Grade 1 | TCL 012814 | Grade 6 | TCL 012869 |
| Grade 2 | TCL 012821 | Grade 7 | TCL 012876 |
| Grade 3 | TCL 012838 | Grade 8 | TCL 012883 |
| Grade 4 | TCL 012845 |         |            |

### CD only

|                   |            |         |            |
|-------------------|------------|---------|------------|
| Initial & Grade 1 | TCL 012890 | Grade 5 | TCL 012937 |
| Grade 2           | TCL 012906 | Grade 6 | TCL 012944 |
| Grade 3           | TCL 012913 | Grade 7 | TCL 012951 |
| Grade 4           | TCL 012920 | Grade 8 | TCL 012968 |

## Teaching Notes 2015-2017

Initial-Grade 8    TCL 013002

## Piano Scales & Arpeggios from 2015

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

## Piano Sound at Sight (2nd series)

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

## Piano Sound at Sight (original series)

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

**Piano Plus**                    TCL 003034

**Piano Plus 2**                  TCL 003041

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