

TRINITY
COLLEGE LONDON PRESS

SINGING SAMPLE BOOKLET

A selection of pieces from our latest Singing books, plus other Trinity publications for Singing.



NOT FOR SALE



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Welcome to your Singing sample booklet!

We have compiled extracts from all of our new publications for Singing, which give candidates everything they need for their next Singing exam. You'll find sections from some of our new songs, an example piece from our new book for beginners, some sample lessons from the new sight reading series, and some of the vocal exercises, which develop singers' technical skills.

Discover more about the following books and series:

- ▶ Singing Exam Pieces
- ▶ Introducing Singing
- ▶ Sight Reading Singing: a progressive method
- ▶ Vocal Exercises: Initial-Grade 8

NEW Singing Exam Pieces from 2023

Our new Singing graded books contain 12 songs per grade, including all the songs needed for the exam across all of our repertoire groups. At Grades 6-8, separate books are published for either high or low voice, with no restrictions with regards to gender – all songs are available for everyone to sing. Songs from the new books can also be performed as part of Trinity's specialist Musical Theatre qualifications, allowing learners to integrate singing, acting and movement in their exam as soloists, or in group or pair performances. The books showcase the extensive and varied repertoire, from folk and classical songs to West End and Broadway, including hit musical theatre repertoire from shows such as *Matilda*, *Dear Evan Hansen* and more.

The new publications include downloadable demo and accompanying audio, and performance notes for all pieces provide important context on the compositions and their composers.



Buy NEW Singing printed books




Buy NEW Singing ebooks



Listen now

We have included audio clips to the pieces in this booklet, so you can start listening straight away.



Initial Listen now 

A Dragon's Lullaby

Words & music:
Richard Mainwaring
b. 1968

Soothingly ♩ = 112

mf

When there's fire in the sky, and the

Soothingly ♩ = 112

mf *mp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *sim.*

7

mp

moon ri - ses high, then it's time for your sleep-y head to rest. As the

mp

13

stars twin-kle bright, and the day turns to night, then it's time that you snug-gle in your

19 *f* *p*

nest. I know you are fierce, you growl, snarl and roar, you

25 *f*

think no-one loves you, but you're cute when you snore. Can you put out your fire, feel the


31 *mp* *p*

warmth you de-sire? I'll sing you a sweet dragon's lull-a-by, Yes I'll

37 *rit.*

sing you a sweet dragon's lull-a-by.

Grade 1 (extract)
Listen now



A Little Lovely Dream

Sarojini Naidu
1879-1949

Amit Anand
b. 1989

A lullaby ♩ = 160

mp

1. From
3. Dear

mp

5 *mf*


groves of spice, o'er fields of rice, a - cross the lo - tus stream, I
eyes, good night, In gol - den light the stars a - round you gleam; On

mf

9 *mp*

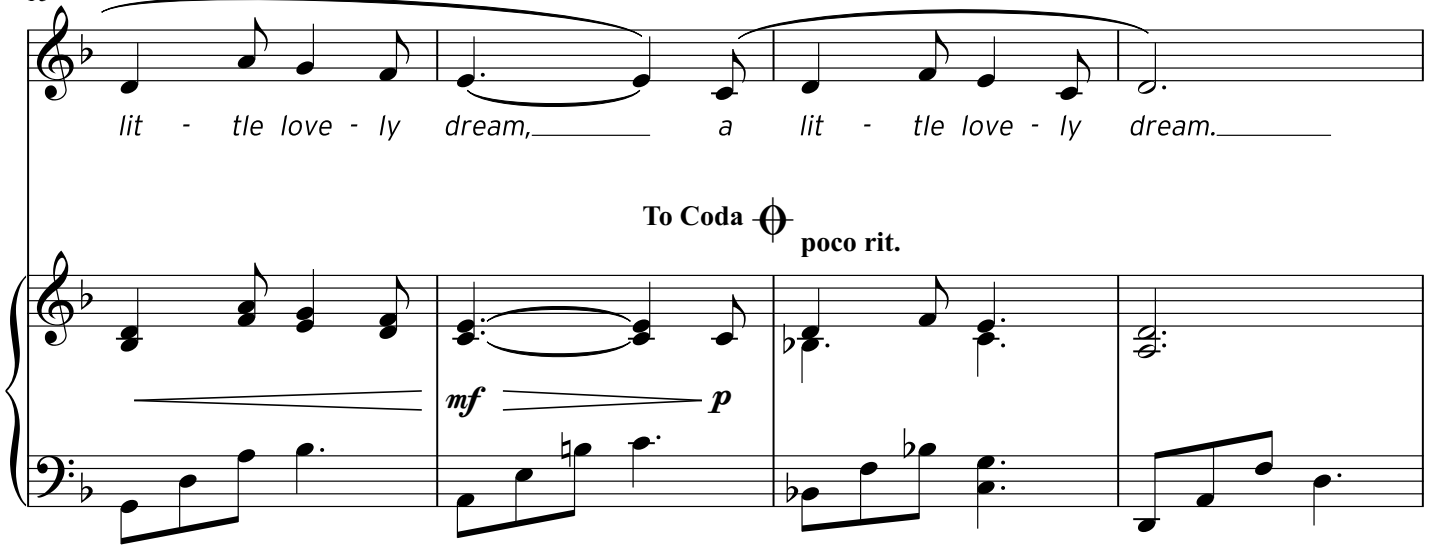
bring for you, a - glint with dew a lit - tle love - ly dream. }
you I press with soft ca - ress a lit - tle love - ly dream. } A

mp


To Coda 

13

mf *p* poco rit.



lit - tle love - ly dream, a lit - tle love - ly dream.

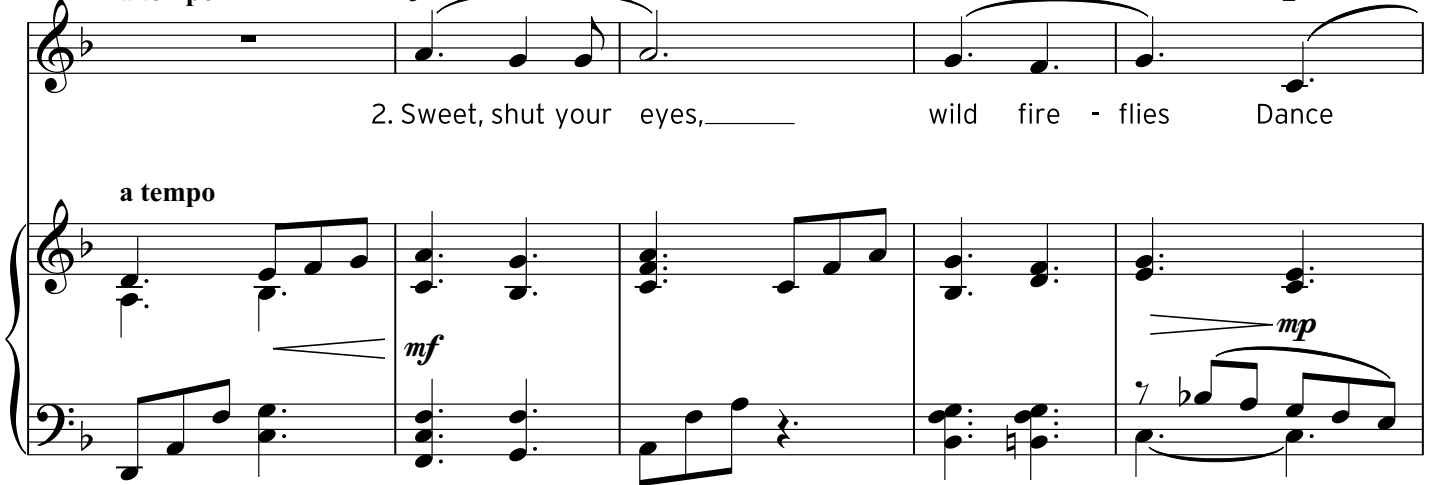
To Coda 

poco rit.

17

a tempo

mf *mp*



2. Sweet, shut your eyes, wild fire - flies Dance

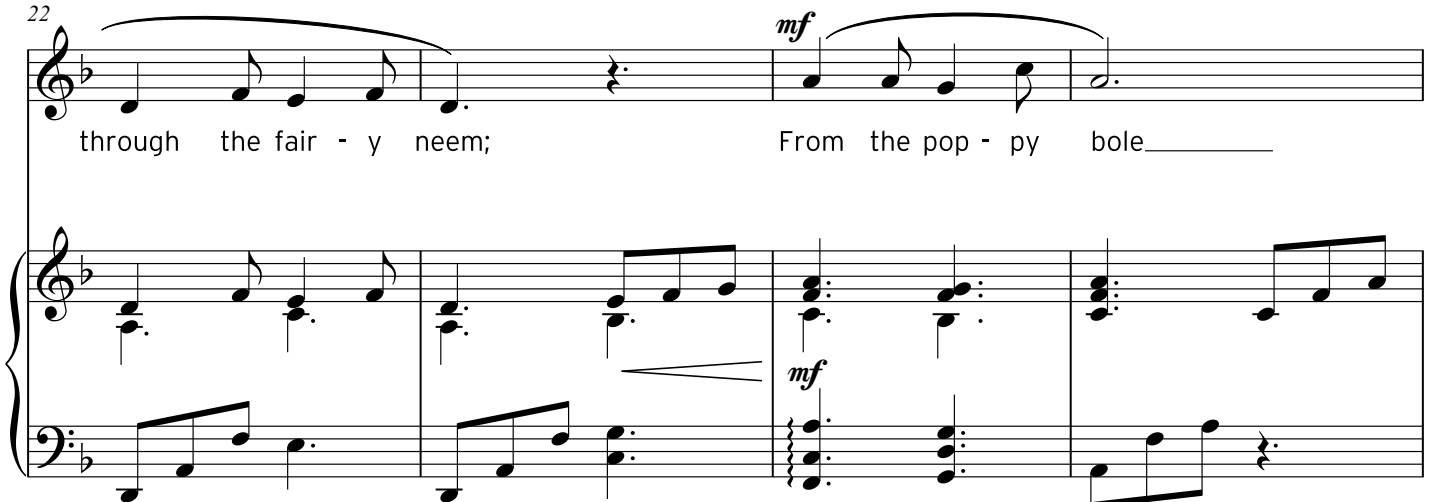
a tempo

mf

mp

22

mf



through the fair - y neem; From the pop - py bole

mf



Grade 2 (extract)
Listen now



Song of Mockery

Group B

Trad.
arr. Maud Cuney Hare



Lentement ♩ = 80

Musical score for the first system, measures 1-4. The score is in 2/4 time with a key signature of two flats. The tempo is marked 'Lentement ♩ = 80'. The piano part begins with a forte (*f*) dynamic. The bass line features a steady eighth-note accompaniment. The right hand has a melodic line with a triplet of eighth notes in measure 3. Pedal markings 'Ped.' and '* simile' are present below the bass line.

Musical score for the second system, measures 5-8. The vocal line begins at measure 5 with the lyrics 'If your love can be so'. The dynamic is marked *mf* lightly. The piano accompaniment continues with the same accompaniment pattern as the first system.

Musical score for the third system, measures 9-12. The vocal line continues with the lyrics 'great, my dear Sir, If your love can be so great, my dear'. The piano accompaniment continues with the same accompaniment pattern.

13 *rit.*

Sir, If your love can be so great, Then give me your sil -

rit.

17 *a tempo*

-ver. *sadly 3* All of my cane is

a tempo

21 burned, Ma - ri - anne, is burned, Ma - ri - anne, All of my


25 *rit.* *f*

cane is burned, and ruined am I.

rit.

sf *f*

Grade 4 (extract)
Listen now



Caro mio ben

*My dearest love, believe me please, without you my heart languishes.
I, your faithful lover, yearn for you every hour.
Cease this cruel scorn.*

Words & music:
Giuseppe Giordani
1751-1798

The musical score is written in G minor (three flats) and common time (C). It features a vocal line and a piano accompaniment. The tempo is marked **Larghetto**. The score is divided into three systems. The first system shows the beginning of the piece with a piano introduction. The second system starts at measure 4 and includes the lyrics: "Ca - ro mio ben, cre - di - mi al - men, sen - za di te lan - gui - sce il". The third system starts at measure 8 and includes the lyrics: "cor, ca - ro mio ben, sen - za di te lan - gui - sce il". Dynamics include *p dolce*, *f*, and *p*. The piano part features a characteristic arpeggiated accompaniment.

12

cor. *p* Il tuo fe - del so - spi-ra_o -


16

-gnor. *f* Ces - sa, cru - del, tan - to ri - gor! *p* Ces - sa, cru -

19

-del, *f* tan - to ri - gor, rit. *f* tan - to ri - gor! *ppp* Ca - ro mio

f *ppp*

Grade 7 (extract)
Listen now 

Music for a While

Group B

2nd movt from *Oedipus*, Z.583

John Dryden
1631-1700

Henry Purcell
1659-1695

Lento ♩ = c.42 *p*

Mu - sic,

5 *cresc.*

mu - sic for a while Shall all your cares be - guile, shall all, all,

cresc.

8 *mp*

all, shall all, all, all, shall all your cares be - guile; Won -

mp

11

mf *dim.*

- d'ring, won - - d'ring how your pains were eas'd, eas'd,

14

p cresc.

eas'd. And dis - dain - ing to be pleas'd Till A - lec - to free the

17

mf

dead, till A-lec - - to free the dead From their e - ter -

Introducing Singing

Pieces, exercises and tips for the beginner singer

Ben Vonberg-Clark



Overview

Taking singers through the early steps of learning notation, this book is the ideal introduction to learning singing for beginners. This volume works equally well for classical and pop singers. Through a series of engaging playalong pieces and exercises, each element is progressively introduced, with handy tips and 'Did you know?' boxes to strengthen ideas.

Concepts of posture and technique are beautifully illustrated throughout, making this a great preparation for Trinity College London Singing or Rock & Pop Vocals exams.

Written by singer and choir director Ben Vonberg-Clark.



About the author

Ben began his singing journey as a chorister in his local parish church in Essex. He began teaching in 2008 during his year abroad in Vienna, and subsequently studied at Durham, Kings College London, and Trinity Laban Conservatoire of Music and Dance. He has now established himself as a leading teacher, tenor and conductor, working around the world. He conducts nine choirs in London and two in Colchester, and works regularly with private singing pupils. Ben is fully committed to providing high-quality music to as many adults and children as possible – especially those for whom music or musical tuition would otherwise be inaccessible.

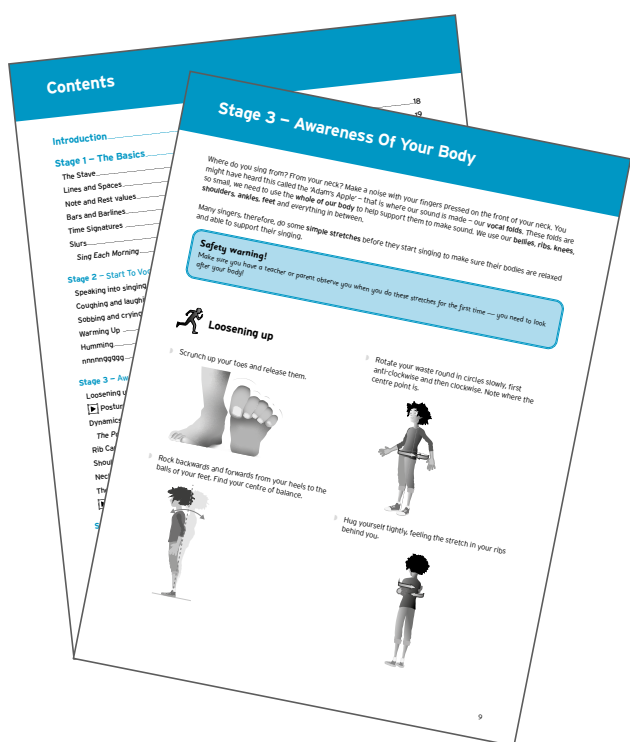
Features



Downloadable demo and sing-along tracks



Animated videos



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When you sing each number, use the actions of the **five-step posture exercise** shown previously. Allow each movement to roll into the next one.



The Posture Song

Ben Vonberg-Clark

Dreamy ♩ = 108 *p*

One two three four five floa-ting

6

up - wards Five four three two one start a - gain

11

One two three four five floa - ting up - wards

15

Stay right there, and feel lighter than air.

19

Sing-ing is ea-sy, you feel bright and bree-zy, when you feel you're floa-ting

24

up-wards, you'll feel like you're rea-lly there

Sight Reading Singing

A progressive method

Ralph Allwood and Andrew Morris

Overview

Sight reading is an important and useful skill for musicians at all levels. It is a skill which helps us as musicians to learn and enjoy new music and is particularly valuable if we wish to make music in a group setting. Sight reading requires confidence, and this comes with training and practice – just like any other skill.

The progressive method in these books provides a carefully paced approach to the sight reading requirements for Trinity's grade exams. Tips appropriate to each stage are given along the way.

For each grade there are 10 lessons. Every lesson sets out a clear area of focus with several preparatory exercises which lead to an accompanied example. In a singing exam, candidates can use any consonant-fronted vowel sound for the sung part of the test, eg dee/da/la.

Official specimen sight reading tests written by Trinity College London are also included at the end of each grade section. By the time the student has completed the 10 lessons they should be well prepared to cope with the demands of these tests.

About the authors



Ralph Allwood MBE DMus was for 26 years Director of Music at Eton College and is now a freelance choral director, teacher and conductor. He is the Director of the Rodolfus (ex-Eton) Choral Courses, which he founded in 1980. Ralph is co-founder and conductor of Inner Voices, made up of singers from state schools in London. He is a Supervisor for harmony at Jesus College, Cambridge and Director of the only conservatoire chapel choir in the world, the Old Royal Naval College Trinity Laban Chapel Choir. He recently founded the Pimlico Musical Foundation to give all children at Pimlico schools the chance to sing and was awarded the Cranmer Medal by the Archbishop of Canterbury for his contribution to worship.



Andrew Morris is a conductor, organist and teacher who taught in schools for over 40 years, 32 of them as Director of Music at Bedford School. Before that he was Organist and Director of Music at St Bartholomew-the-Great, Smithfield, where he made broadcasts and recordings with the choir. Andrew is a Fellow of Trinity College London, a Visiting Professor at Trinity Laban Conservatoire of Music and Dance and a Supervisor of harmony and counterpoint in various colleges at the University of Cambridge.



Buy *Sightreading Singing* printed books →

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Initial

Lesson 7

- Practise reading repeated notes (which can often catch you out!)
- Learn to spot repeated notes in a melody

Circle all the repeated notes in the exercises below, then sing these exercises to the word 'la'.

1 

2 

3 

4 

5 



Grade 4

Lesson 6

- Practise reading the dotted crotchet/quaver rhythm-pattern in simple time

• **Dotted crotchet.** A dotted crotchet lasts for one and a half crotchet beats.


A dotted crotchet is often followed by a single quaver 

Together they fill two crotchet beats:  = 
 1 + 2 + 1 + 2 +

When trying to sight read dotted rhythms it is more necessary than ever to keep a regular pulse going in your mind. Perhaps start off by tapping your foot as you clap the rhythm. You will get used to the coordination needed! To work it out for the first time it may be helpful to tap quavers while you clap the rhythm. But then, return to the crotchet pulse.

Additionally look out for breath marks (✓) above the staff, which tell you when you should breathe.

1 

2 

3 

4 

5 

Grade 6

Lesson 1

- There are two intervals to prepare: a major sixth and a minor sixth:



Major sixth



Minor sixth

You will notice that, when sung in isolation, the major sixth sounds as if it comes from a minor chord and the minor sixth from a major chord. But you can see that the major sixth is bigger than the minor sixth by one semitone. You will also see that the tonic is the upper note.

Now think of the lower note as the tonic note.

1



Major sixth
in D major



Minor sixth
in D minor

Your teacher will now play just the lower note of these examples and ask you to repeat the lower note and then sing the upper note, having requested a major or a minor sixth.

2



Interval of
a major sixth:



Interval of
a minor sixth:



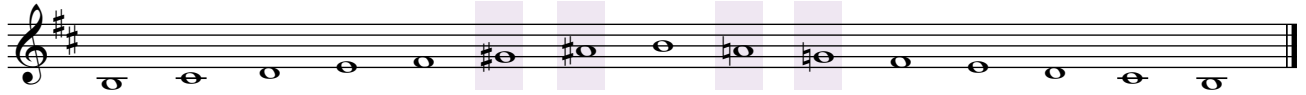
Grade 6

Lesson 5

- Practise reading in B minor (the relative minor of D major) in both $\frac{3}{4}$ and $\frac{6}{8}$ time.

Like D major, the key signature of B minor has two sharps (F and C) but exercises might modulate (change key) to the dominant.

Melodies in B minor often have an A sharp (a raised seventh) and sometimes G sharp too.



Use the piano to help you with the awkward intervals. Clap the exercises before you sing them.

1

Alto

Bass

$\text{♩} = 84$

mf *mp* *p*

Musical exercise 1 for Alto and Bass in 3/4 time, tempo 84. The exercise starts with *mf* and modulates to the dominant (D major) with *mp* and *p* dynamics.

2

Alto

Bass

$\text{♩} = 52$

f *f*

Musical exercise 2 for Alto and Bass in 6/8 time, tempo 52. The exercise is in B minor and features a raised seventh (A#) and a G#.

Alto

Bass

p *f*

Musical exercise 2 continued for Alto and Bass in 6/8 time, tempo 52. The exercise modulates to the dominant (D major) with *p* and *f* dynamics.

3

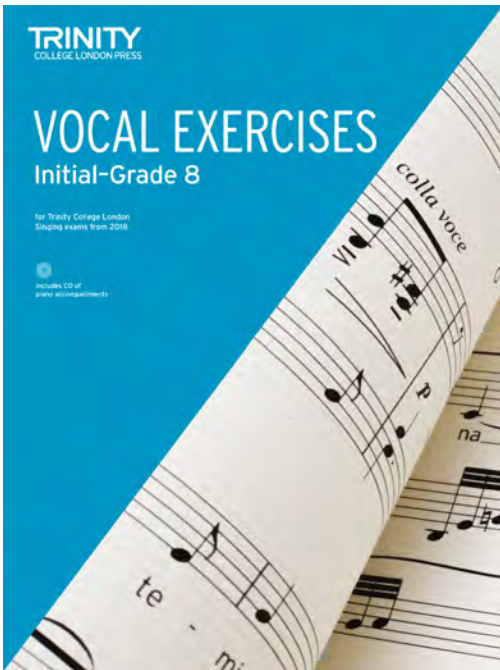
Alto

Bass

$\text{♩} = 84$

p *mf* *p*

Musical exercise 3 for Alto and Bass in 3/4 time, tempo 84. The exercise starts with *p* and modulates to the dominant (D major) with *mf* and *p* dynamics.



Vocal Exercises Initial-Grade 8

Composed for the 2018 syllabus by Emily Barden and Jeff Leach, the vocal exercises are carefully graded bite-sized pieces in a range of attractive styles, which develop singers' technical skills. They can be used to support teaching and learning more broadly as well as for exam preparation.

Buy *Vocal Exercises* printed books →

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Grade 1

a. Spooky! – pitch and tone (3rds)

Deliberately ♩ = 142 *mf*

In the old house up the at - tic

stairs, creak - ing noi - ses, bet - ter be a - ware.

b. Riding the Waves – rhythm (quavers, crotchets and dotted crotchets)

Allegretto ♩ = 56 *mf*

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a dotted quarter note 'I', a quarter note 'know', and a quarter note 'where we are go-ing,'. The piano accompaniment starts with a dotted quarter note in the right hand and a quarter note in the left hand, followed by a series of eighth and sixteenth notes. The second system also includes a vocal line and piano accompaniment. The vocal line starts with a quarter note 'o - ver seas and', a quarter note 'ri - ding the waves,', a quarter note 'to', a quarter note 'and fro,', and a quarter note 'to and fro.'. The piano accompaniment continues with similar rhythmic patterns, ending with a final chord in the right hand.

mf

5

I know where we are go-ing,

o - ver seas and ri - ding the waves, to and fro, to and fro.

c. Swallows Flying – diction (crisp consonants with neat articulation)

Adagio ♩ = 60 *mf*

Dip - ping and div - ing the swal - lows are glid - ing

4
high as they fly up a - bove in the dark - en - ing sky.

The musical score is written in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Adagio' with a metronome marking of ♩ = 60. The dynamics are marked 'mf' (mezzo-forte). The score consists of two systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'Dip - ping and div - ing the swal - lows are glid - ing'. The piano accompaniment begins with a quarter rest in the right hand and a quarter note in the left hand. The second system starts at measure 4 with the lyrics 'high as they fly up a - bove in the dark - en - ing sky.' The piano accompaniment continues with chords and moving lines in both hands.

Grade 6 – High Voice

a. The Sleeping Giant – pitch and tone (7ths)

Adagio ♩ = 70

mf

Si - lence the sleep - ing giant;_

mf

p *f* *p* *mf* *ff*

no fire__ burns bright - ly, no smoke yet ri - ses,

mf *rit.* *pp*

but could it be to - - - night?

mf *pp*

b. America – rhythm (syncopation)

Presto ♩ = 160

mf

I'd like to go to A-me-ri - ca;

mf

5 *f* on a jet plane *rit.* I will fly *mp* so far, *a tempo* *f* O -

8 *ff* - ver the Rock - ies and Si - er - ra Ne - va - da, Yes, I'd like

11 *mp* to go to A - me - - ri - ca!

sub ff

c. A Mango Mystery – diction (diphthongs)

Vivace ♩ = 144

f Who ate all eight man - goes?

5 *ff* The poor boy was not sure... Man - go, Man - go,

9 *f* ate all the man - go, there'll be a great fan - dan - go__

13 when the man - go eat - er is__ found!