

ELECTRONIC KEYBOARD SAMPLE BOOKLET

A selection of pieces and technical work
for Trinity College London exams
2019-2022

HANDEL
MORTON
JOPLIN
TRAD

NOT FOR SALE

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Trinity's Electronic Keyboard Syllabus 2019-2022

Develop specific skills

Help your students build the specific skills used by keyboardists, including playing with a range of instrument voices in time with accompaniment patterns, and developing a wider understanding of common scales, modes and chord progressions. Encourage them to explore the technical possibilities of their instrument, and develop skills that are also relevant for learning piano and Rock & Pop keyboards.

Explore varied repertoire

Discover pieces across a variety of styles and genres – including popular classics, show tunes, film themes, jazz, folk and world music – and help your students develop technique through performing a wide range of music.

Benefit from a range of support

Use a syllabus and supporting books created in consultation with electronic keyboard specialists, and access digital support resources specific to your electronic keyboard teaching.

What's new?

- **New performance repertoire** at all grades covers a wide range of styles, including popular classics, show tunes, film themes, jazz, folk and world music
- **Restructured technical work:** all candidates (except at Initial) perform a newly added keyboard exercise, which helps to develop a range of skills from awareness of chords and chord progressions to arpeggio playing and agility, with all candidates choosing either revised scales & chord knowledge or brand new technical exercises
- **A new sequencing exercise option** at Grades 6-8 provides an opportunity to explore the technological features of the instrument
- **New graded exam books** for Initial to Grade 8 feature between 8 and 10 specially arranged pieces and original compositions, full technical work requirements for the grade and accompanying audio downloads
- **The new *Sound at Sight: Grades 6-8* book** offers a range of sight reading pieces, providing invaluable practice and exam preparation material for keyboard players at the higher grades
- **A refreshed syllabus format** makes the requirements for each grade easy to understand for teachers and learners
- **Online digital support resources** provide teachers and learners with support and advice on repertoire and technique: trinitycollege.com/keyboard-resources

Recognition and UCAS points

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

In the UK, Grades 6-8 are eligible for UCAS points for those applying to colleges and universities.

Contributors

Trinity worked with a team of expert consultants to develop the new Electronic Keyboard syllabus:

Peter Buckby is the director of Innovation Music, a music school network providing instrumental, vocal and theory lessons on the Yorkshire Coast. A keen keyboard player and teacher with over 16 years' teaching experience, he has also delivered lectures for the University of Hull in creative music technology and spoken at conferences and events on the benefits of music-making to learners of all ages.

Joanna Clarke is a Trinity College London examiner and currently their adviser for electronic keyboard. She runs her own teaching practice in the Midlands and has been involved with the electronic keyboard syllabus for a number of years, giving workshops to teachers and examiners both in the UK and abroad.

Nancy Litten is a musician and teacher, and her many roles and achievements have included setting up a keyboard orchestra for Kent, founding and directing National Electronic Keyboard Courses from 2005-2012, and adjudicating for the British and International Association of Festivals.

Victoria Proudler is a specialist in music teaching and is a director of music in Sheffield. She has been a music examiner for Trinity for many years and has arranged and composed many pieces for piano and electronic keyboard. Victoria has a wide range of performing experience, including performing on BBC radio, and has presented workshops for both examiners and teachers.

Andrew Smith is based in Manchester where he works as a teacher, arranger and accompanist. His teaching positions took him to Egypt and Iceland before he returned to the UK and joined Trinity College London as an examiner in 2004.

The graded exam books that support the syllabus were put together by Trinity College London Press, with Christopher Hussey arranging many of the pieces:

Christopher Hussey is a composer, arranger, audio producer and educational author. His original music has been performed internationally and has been shortlisted in BASCA's British Composer Awards and recorded by the Czech Philharmonic Wind Ensemble. As an orchestrator and arranger, he has produced many scores for musical theatre, TV and concert halls, and has over 1,800 published arrangements ranging from choral pop to rock classics for jazz piano.

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The exam at a glance

About the exam

PIECES 66 marks

Choose three pieces each worth 22 marks.



TECHNICAL WORK 14 marks

A keyboard exercise (except at Initial), followed by *either* scales & chord knowledge *or* technical exercises.

SUPPORTING TESTS 20 marks

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

Pieces

Candidates can express their musical identity by choosing pieces from our varied repertoire lists, while flexible performance options allow them to perform to their strengths. These options include playing an own composition, and playing an own choice piece or their own arrangement at Grades 6-8.

Technical work

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options. To help develop skills specific to electronic keyboard, Trinity's technical work includes a compulsory keyboard exercise (except at Initial), designed to develop awareness of chords and chord progressions and arpeggio playing and agility; exercises that develop skills such as knowledge of keyboard functions; and an optional sequencing exercise at Grades 6-8.

Supporting tests

Trinity's supporting tests encourage the development of the broader musical skills of sight reading, aural, improvisation and musical knowledge. The choice offered to candidates in this part of the exam allows them to demonstrate their own musical skills in different ways.

Exam structure and mark scheme

Initial-Grade 5	Maximum marks	Grades 6-8	Maximum marks
PIECE 1	22	PIECE 1	22
PIECE 2	22	PIECE 2	22
PIECE 3	22	PIECE 3	22
TECHNICAL WORK	14	TECHNICAL WORK	14
<ul style="list-style-type: none"> ■ Keyboard exercise (Grades 1-5 only) ■ <i>Either scales & chord knowledge or exercises</i> 		<ul style="list-style-type: none"> ■ Keyboard exercise ■ <i>Either scales & chord knowledge or exercises</i> 	
SUPPORTING TESTS	20	SUPPORTING TEST 1	10
<p>Any TWO of the following:</p> <ul style="list-style-type: none"> ■ Sight reading ■ Aural ■ Improvisation ■ Musical knowledge 		<ul style="list-style-type: none"> ■ Sight reading 	
		SUPPORTING TEST 2	10
		<p>ONE of the following:</p> <ul style="list-style-type: none"> ■ Aural ■ Improvisation 	
TOTAL	100	TOTAL	100

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Electronic keyboard graded exam books

Trinity's electronic keyboard graded exam books feature a selection of specially arranged pieces and original compositions across a range of styles, as well as the full technical work requirements for the grade, providing teachers and learners with everything they need to prepare for their Trinity electronic keyboard exam.

Pieces



Initial

BRAHMS	Lullaby (Wiegenlied)
CLARKE	Rock to the Roll
DVOŘÁK	Largo (from <i>Symphony no. 9, 'From the New World'</i>)
EASTBURN WINNER	Little Brown Jug
MOZART	Voi, che sapete (from <i>The Marriage of Figaro</i>)
RODGERS	Edelweiss (from <i>The Sound of Music</i>)
SULLIVAN	Little Buttercup (from <i>HMS Pinafore</i>)
TRAD.	Michael Row the Boat*
TRAD.	The Skye Boat Song
VIVALDI	Spring (from <i>The Four Seasons</i>)



Grade 1

BEETHOVEN	Pastoral (theme from <i>Symphony no. 6</i>)
ELGAR	Land of Hope and Glory (Pomp and Circumstance March no. 1)
LOGGINS	Footloose*
SCHUBERT	Unfinished Symphony (theme from <i>Symphony no. 8</i>)
SMITH	Whirling Dervishes
TRAD.	Cockles and Mussels
TRAD.	English Country Garden
TRAD.	Shaker Tune
TRAD.	Star of County Down
TRAD.	Wild Mountain Thyme



Grade 2

BURGMÜLLER	Arabesque in A Minor, op. 100 no. 2
GERSHWIN	Summertime (from <i>Porgy and Bess</i>)
HANDEL	Air (from <i>Water Music</i>)*
HANDEL	Sarabande (from <i>Suite in D Minor, HWV 437</i>)
LITTEN	Homeward Path
MERRILL	Mambo Italiano
MOZART	Eine Kleine Nachtmusik, K. 525
SHERMAN	Chitty Chitty Bang Bang
TRAD.	Charlie Is My Darling
TRAD.	Scotland the Brave



Grade 3

J S BACH	Arioso (from <i>Cantata, BWV 156</i>)
CLARKE	Mediterranean Breeze
FAULKNER	Arkansas Traveller
HOLST	Jupiter (from <i>The Planets</i>)
KANDER	Theme from <i>New York, New York</i>
MORODER	The NeverEnding Story
TCHAIKOVSKY	Dance of the Little Swans (from <i>Swan Lake</i>)
TRAD.	Farewell to Lochaber
TRAD.	The Irish Washerwoman
TRAD.	The Sligo Maid*



Grade 4

BADELT/ZIMMER

BEETHOVEN
BEETHOVEN
BRAHMS
JOPLIN
LOWRY
SHAIMAN
SMITH
TRAD.
WAGNER

He's a Pirate (from *Pirates of the Caribbean: The Curse of the Black Pearl*)
Allegro (theme from *Symphony no. 5*, 4th movt)
Pathétique (theme from *Piano Sonata no. 8*, 2nd movt)
Hungarian Dance no. 5
Weeping Willow Rag
How Can I Keep from Singing?
You Can't Stop the Beat (from *Hairspray*)
High Wire
Wade in the Water*
Ride of the Valkyries (from *Die Walküre*)



Grade 5

DORHAM
HANDEL
HURWITZ
PROUDLER
ROSSINI
SOUSA
STRAUSS II
TRAD.
TRAD.
TRAD.

Blue Bossa*
The Arrival of the Queen of Sheba (from *Solomon*)
Engagement Party (from *La La Land*)
Twilight Tango
The Thieving Magpie (theme from the overture)
The Washington Post
Voices of Spring
Amazing Grace
Deep River
Hardiman the Fiddler



Grade 6

J S BACH
CHOPIN
DOWLAND
JOBIM
MORTON
PROUDLER
TRAD.
WHITE/MCKAY/WILLIS
(EARTH, WIND & FIRE)

Jesu, Joy of Man's Desiring (from *Cantata*, BWV 147)
Romanze (from *Piano Concerto no. 1*, op. 11)
Flow, My Tears
Girl from Ipanema
King Porter Stomp
Samba Nights
Celtic Medley*

September



Grade 7

J S BACH
CROW & FROOM
GLASS
LITTEN
MENDELSSOHN-BARTHOLDY
MOZART
PARRY
TRAD.

Toccat and Fugue in D Minor, BWV 565
Tomorrow Never Dies*
The Poet Acts (from *The Hours*)
Enchantment
Wedding March (from *A Midsummer Night's Dream*)
Violin Concerto in G, K. 216 (1st movt)
Jerusalem
The Contradiction Reel



Grade 8

CHOPIN
GILLESPIE
GRAINGER
LISZT
PAGANINI
THISELTON
WHELAN
WIDOR

Minute Waltz (Waltz in D \flat Major, op. 64 no. 1)
A Night in Tunisia
In Dahomey
Friska (from *Hungarian Rhapsody no. 2*)
Caprice no. 24 in A Minor (from *24 Caprices for Solo Violin*)*
Spring Dance
Riverdance
Toccat (from *Symphony for Organ no. 5*, op. 42 no. 1)

* Own interpretation piece

Sample pieces – About the pieces

Initial: TRAD. / Michael Row the Boat

This traditional spiritual song gives players the opportunity to present a personal arrangement, with candidates able to choose voices and rhythms, add dynamics, and even vary rhythm and harmony to produce a creative response. This enables them to explore the features of their instrument, reflecting real-life performance scenarios in which players are presented with a lead sheet.

“Own interpretation pieces offer the student a great place to develop their creative skills and add their own ideas to a piece. It’s fun here to extend the right-hand rhythm, adding extra notes from the chords and passing notes from the scale of C major, to develop an exciting melody!” Peter Buckby

Grade 2: HANDEL / Sarabande (from *Suite in D Minor*, HWV 437)

Handel popularised the dance form of the Sarabande in the Baroque period, and today many film and TV adaptations exist of the piece. This arrangement features woodwind and brass voices over the repeating harmonic sequence, and keyboard functions such as fill-in and voice changes. It also includes more complex right-hand writing, including counterpoint and 3-part chords. This builds on the simpler 2-part chords used in earlier grades, enabling the player to produce fuller right-hand textures, as well as simple counter-melodies.

“This piece covers both *legato* playing and requires practice of scalic runs with a consistent fingering to achieve a good performance of the middle section. Though written in $\frac{3}{2}$ time it should be played over a $\frac{3}{4}$ style.” Peter Buckby

Grade 4: JOPLIN / Weeping Willow Rag

Originating in America, ragtime is characterised by its jaunty rhythms and whimsical mood. Scott Joplin, a pioneer of the form, wrote more than 40 original ragtime pieces, such as ‘Entertainer’ and ‘Maple Leaf Rag’, which share the same style and character. Written in the two-step march style, ‘Weeping Willow Rag’ features melodic syncopation across barlines, changing harmonies and key changes. While this arrangement assigns the left-hand stride pattern to the keyboard auto-accompaniment, the right hand needs to manoeuvre shifts between chord positions, and handle increased finger independence and a greater range of articulations.

“There are some speedy chord changes in this arrangement – you will need to consider chord voicing carefully and practise moving from chord to chord swiftly and smoothly. This piece also has syncopated rhythms just prior to a chord change – make sure you work on co-ordination, keeping your hands independent, to achieve the correct harmonic rhythm.” Peter Buckby

Grade 6: MORTON / King Porter Stomp

“Jelly Roll” Morton was an early jazz musician who combined classical, ragtime and blues with Caribbean influences. Written only two years after ‘Weeping Willow Rag’, ‘King Porter Stomp’ came to define the emerging swing style and quickly became a foundation of every big band’s repertoire, with many interpretations being recorded over the decades. Morton himself considered the piano as less of a solo instrumental voice and more like an orchestra. Accordingly, this arrangement exploits a variety of jazz voices including vibraphone, jazz flute, and big band brass. Keyboard functions include dual voice and pitch bend to produce a soundscape with fuller colour and authenticity, and multiple accompaniment variations which provide rhythmic energy and variation at this fast, bebop tempo.

“Multiple registrations are required, together with control of those registrations through a pedal so as not to disrupt the flow of the piece. Techniques can differ from instrument to instrument so it is important to understand the features of your keyboard well.” Peter Buckby

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Sample pieces

Initial

Michael Row the Boat

Own interpretation*

Trad.

Voice(s):
Style:

$\text{♩} = 120$

C

1 2 4

4 F C Dm

3 5

8 G G⁷ C C

2 4 1 2 3 1

12 F C Dm

3 5

16 G G⁷ C

* Candidates should refer to the current syllabus requirements for own interpretation pieces.

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Grade 2

Sarabande

from *Suite in D Minor, HWV 437*

Voices: Recorder (sounding an octave higher),
Mellow Horns (sounding an octave lower)
Style: Waltz (Serenade)

George Frideric Handel

$\text{♩} = 60$

Recorder

Dm A F C

mf

5 Gm Dm Bb A

Mellow Horns

9 Dm A F C

mp

13 Gm C7 F Bb Gm Dm A7 Dm

Fill to B

17 Dm A F C

mf

21 Gm Dm Bb A

Recorder

25 Dm A F C

f

29 Gm Dm Bb Gm Dm A Dm

Grade 4

Weeping Willow Rag

Voices: Piano, Clarinet
Style: Ragtime

Scott Joplin

♩ = 126
Piano

Accomp off
Rhythm off

Accomp on
Sync start

Detailed description: This block contains the piano introduction for 'Weeping Willow Rag'. It is written in 4/4 time with a tempo of 126 beats per minute. The key signature has one sharp (F#). The introduction is divided into two parts: 'Accomp off Rhythm off' (measures 1-4) and 'Accomp on Sync start' (measures 5-8). The first part features a piano melody with fingerings (1, 2, 1, 4, 1, 2) and a bass line with fingerings (1, 3, 1, 2). The second part continues the melody with fingerings (1, 2, 1, 1) and the bass line with fingerings (4, 5).

Detailed description: This system shows the first five measures of piano accompaniment. It includes a treble clef staff with a key signature of one sharp and a 4/4 time signature. Chords G, G7, C, Cm, and G are indicated above the staff. Fingerings are provided for the right hand: 5, 3, 1, 4, 2, 1, 3, 2, 1.

Detailed description: This system shows measures 6-8 of piano accompaniment. Chords G, Em, D, A7, and D are indicated above the staff. Fingerings are provided for the right hand: 2, 4, 1, 4, 3, 1, 5, 2.

Detailed description: This system shows measures 9-12 of piano accompaniment. Chords G, G7, C, Cm, and G are indicated above the staff. Fingerings are provided for the right hand: 1, 4, 3, 2, 1.

Detailed description: This system shows measures 13-16 of piano accompaniment. Chords B7, Em, E°, G, D7, G, and G are indicated above the staff. Fingerings are provided for the right hand: 3, 2, 1, 5, 2, 1. A first and second ending bracket is shown over measures 15 and 16, both ending on a G chord. The instruction 'Fill to B' is written below the system.

Play repeats in the exam

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Clarinet

21 *mf* C E E⁷ Am C⁷ F

25 *f* Ab⁷ C Am Em B Em G⁷

29 C E E⁷ Am C⁷ F

33 *f* Ab⁷ C Am D⁷ G⁷ 1. C 2. C

2nd time: Ending Fill

Grade 6

King Porter Stomp

Voices: Honky-Tonk Piano, Jazz Flute, Jazz Vibraphone, Jazz Guitar, Power Brass (Big Band Brass), Soft Trombones
 Style: Fast Jazz, Big Band Swing
 Split point: Accomp. B²
 Other info: Fingered chord setting to be used. All voices to sound at written pitch (unless otherwise stated).
 Transposition is as follows: Vibraphone and Guitar to sound Octave -1 throughout
 Pitch bend range = 1; Pitch bend to be used where instructed: ↗ = glide upwards to written notes

Jelly Roll Morton

Swung quavers ♩ = 162-188

Fast Jazz

Honky-Tonk Piano

Jazz Flute

Accomp on

Fill to B

Jazz Flute & Jazz Vibraphone *Vibes to sound an octave lower than written*

25 *E_b7* *A_b* *B^o* *E_b7*

Fill

29 *A_b* *G_b7* *F7* *B_bm*

Fill

33 *D_b* *G7* *A_b* *F7* *B_b7* *E_b7*

Fill

Guitar to sound an octave lower than written

Jazz Guitar

loco

36 *A_b* *F_m* *C7*

mf

Fill to C (or A)

39 *F7* *B_bm* *A_b* *B_b7*

Fill

Add Jazz Flute

Gtr to sound octave lower

Jazz Guitar/Jazz Flute

43 *E_b* *N.C.* *F_m*

Fill

Break (or Accomp off and Fill)

46 *C7* *F_m* *B_bm* *B_b*

Fill

49 *A_b* *E_b7* *A_b* *To Power Brass*

Fill (Sync. stop)

Power Brass
A \flat N.C.

f

Sync stop To Big Band Swing set for Fill to A Fill (to A)

Big Band Swing
Soft Trombones

G \flat G \flat m D \flat G \flat G \flat m D \flat

mf

Fill

Power Brass

G \flat G \flat m D \flat G \flat G \flat m D \flat

Fill to B

Power Brass & Soft Trombones

Add Soft Trombones

ff

G \flat G $^{\circ}$ D \flat G \flat G $^{\circ}$

76 Db Gb G° Db Bb^7 Eb^6

mf

80 Ab^7 Gb G° Db Gb G°

f

84 Db Gb G° Db Bbm Eb Ab^7

88 Db Bbm Eb Ab^7 Db Gb^7

ff

92 Db^6 N.C.

1-bar Ending

Accomp off
(when Ending finished)

r.h.

Sample exercises & scales – About the exercises & scales

Initial: Bossa Boy – keyboard functions

This short exercise includes use of both Intro and Ending, and application of a single dynamic change from *mp* to *f*. As with all pieces and exercises, care should also be taken to ensure the accompaniment volume is set so the melody can be heard clearly.

Grade 2: Game Over! – pianistic

This fun miniature piece includes pianistic elements such as bass clef reading, slurring, and simple chromaticism.

Grade 3: Keyboard exercise

This keyboard exercise comprises a scale in the right hand, accompanied by chords in the left hand. It is played with piano voice and auto-accompaniment off, so fully fingered chords must be used. It supports the development of knowledge of the most common chords, together with other relevant performance and technical skills such as bass clef reading, finger dexterity and a sense of pulse. Candidates may select the key used for the exercise from those offered for scales & chord knowledge at the grade – A major and G harmonic minor being available at Grade 3.

Grade 4: Tango Turn – scalic

This exercise is evocative of the tango style with its melancholic mood and distinctive rhythm. It contrasts scalic passages with short arpeggios, building on the exercises at lower grades with changes in scale direction, modulation of key and specific articulation directions.

Grade 4: A \flat Lydian – modal scales

The contemporary electronic keyboard player is constantly looking for new sounds and ways to develop language in accompaniments, improvisations and compositions. Exploration of the modes through the grades can open a new palette of sounds across a breadth of musical styles. Commonly used in a major setting to provide added lift, the Lydian scale sounds particularly effective over major 7th chords.

Grade 7: Spanish Melody – sequencing

In this exercise the candidate pre-records the strings and bass lines before the exam and plays only the piano and flute voices as a live performance. Examiners assess the performance of the live part, including synchronisation with the sequenced part. The candidate needs to carefully balance the different parts in order to create an expressive musical performance.

Sample exercises & scales

Initial

Bossa Boy – keyboard functions

Voice: Acoustic Guitar (sounding an octave lower)
Style: Bossa

♩ = 100-110

Acoustic Guitar

Am Dm Am E7

mp
Intro (short)

Detailed description: This block contains the first line of musical notation for the exercise. It is written on a single treble clef staff in 4/4 time. The tempo is marked as ♩ = 100-110. Above the staff, the chords Am, Dm, Am, and E7 are indicated. The melody consists of quarter notes: Am (A4), Dm (D4), Am (A4), and E7 (E4). The first measure has a '4' above the first note. The dynamic is marked as *mp*. The phrase is labeled 'Intro (short)'.

Am Dm E7 Am

f
Ending (short)

Detailed description: This block contains the second line of musical notation. It is written on a single treble clef staff in 4/4 time. The chords Am, Dm, E7, and Am are indicated above the staff. The melody consists of quarter notes: Am (A4), Dm (D4), E7 (E4), and Am (A4). The first measure has a '5' above the first note. The dynamic is marked as *f*. The phrase is labeled 'Ending (short)'.

Grade 2

Game Over! – pianistic

Voice: Electric Piano
Style: None

♩ = 130
Electric Piano

mf

Accomp and Rhythm off

The score is for a piece titled 'Game Over!' in 4/4 time, marked 'mf' and 'Electric Piano'. The tempo is 130 beats per minute. The key signature has two sharps (F# and C#). The piece consists of two systems of music. The first system has four measures. The right hand plays a melodic line with slurs and fingerings (1, 5, 2, 2, 1). The left hand plays a bass line with a long slur across the first two measures and then continues with notes in the third and fourth measures. The second system also has four measures. The right hand continues the melodic line with slurs and fingerings (5, 1, 2, 1, 3). The left hand continues the bass line with notes and rests, including a double bar line in the third measure.

Grade 3

Keyboard exercise

A major scale accompanied by LH chords I, IV, V⁷ and vi

The score is for a keyboard exercise in 4/4 time, key of A major. The right hand plays an ascending A major scale with fingerings 1, 3, 1, 4, 1. The left hand plays four chords: A, F#m/A, D/A, and E⁷/G#, followed by a final A chord. The chords are indicated by letters above the staff. The E⁷/G# chord has an asterisk (*) above it. The bass line consists of block chords for each measure.

* Chord V may be played in place of V⁷ (ie E/G# may be played in place of E⁷/G#)

Grade 4

Tango Turn – scalic

Voice: Guitar (sounding an octave lower)
 Style: Tango

♩ = 120
 Guitar

The score is written in 4/4 time with a tempo of 120. It consists of four staves of music. The key signature has two flats (Bb and Eb). The first staff starts with a Cm chord and a *mf* dynamic. The second staff includes G, Cm, D7, and G chords. The third staff includes Cm and Fm chords. The fourth staff includes G, Ab, G, G7, and Cm chords. Fingerings are indicated by numbers 1-4. Slurs and accents are used throughout the piece.

Grade 4

Ab Lydian – modal scales

Lydian scale on Ab (two octaves)

The score shows the Ab Lydian scale in two octaves. The treble clef part starts on Ab and goes up to Ab two octaves higher. The bass clef part starts on Ab and goes down to Ab two octaves lower. Fingerings are indicated by numbers 1-4. The scale is written in a single line for each clef.

Grade 7

Spanish Melody – sequencing

Voices: (Strings, Bass), Flute, Piano
Style: 8-beat
Split point: Left Voice D³
Other info: The volume of the pre-recorded track should be appropriately set so that the live performance is clear.

♩ = 75

Flute

Live

mf

Piano

mf

Pre-recorded

Strings

mp

Bass

mp

Sync start

5

tr

tr

mf

mp

9

tr

mf

mp

fade

Support and resources

Join us online to access a range of resources to support electronic keyboard teaching and learning at trinitycollege.com/keyboard-resources

Discover online digital content, including videos and downloadable handouts from teachers and leading musicians, with advice and support on:

- Repertoire
- Technical work
- Keyboard techniques

Contact us

For further help you can contact the music support team at Trinity's central office at music@trinitycollege.com, or find the contact details of your local representative at trinitycollege.com/worldwide

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