

TRINITY
COLLEGE LONDON

PIANO SAMPLE BOOKLET

A selection of pieces plus exercises
for Trinity College London exams
2021-2023

SCIARRA
THUNTAWECH
COUPERIN
MIFSUD
LYNCH

NOT FOR SALE

Trinity's Piano Syllabus 2021-2023

Our 2021-2023 Piano syllabus offers the choice and flexibility to allow pianists to play to their strengths, giving them an even wider range of repertoire to choose from.

Extensive repertoire

Choose from our largest repertoire lists to date, which include 35 pieces per grade, a range of international composers and a selection of popular pieces from the 2018-2020 syllabus.

Re-imagined books

There are now a minimum of 12 pieces in your graded exam book, with 21 pieces in the Extended Edition – nine in an additional ebook. Both editions include detailed performance notes, while the Extended Edition also includes scales, arpeggios and downloadable audio.

Young Composers' Competition

Aspiring composers can take inspiration from the inclusion of one new piece per grade written by the winners of our Young Composers' Competition.

Flexible syllabus

Personalise your exam – you can choose to perform your own original composition, a duet at Initial to Grade 3 and a selection of supporting tests.

Online support

A range of free, online support resources, produced with professional musicians and educators, help develop your performance skills and musical knowledge.

Trinity Play It Forward

Trinity is proud to be featuring the compositions of nine young international composers, one at each grade, throughout the Piano Syllabus 2021-2023. To celebrate these remarkable new pieces, Trinity is inviting pianists to download a free book of three of these compositions and share videos of performances from all over the world under the hashtag **#TrinityPlayItForward**.

DOWNLOAD OUR PIANO SYLLABUS 2021-2023

The exam at a glance

About the exam

PIECES 66 marks

Three pieces, each worth 22 marks.



TECHNICAL WORK 14 marks

Scales & arpeggios and 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 demonstrate their individual musical identity by choosing three pieces from our repertoire lists, which offer a great variety of styles and genres. These options include playing a duet (Initial to Grade 3) and an own composition (all grades). Pieces are chosen from a single list up to Grade 5, providing maximum flexibility of choice, and divided into two groups at Grades 6-8, with group A pieces focusing on technical dexterity and group B on interpretational techniques.

Technical work

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work requirements. Scales and arpeggios help to develop technical focus, strength and agility, as well as harmonic and melodic skills. Our exercises have been designed to demonstrate key areas of techniques in performance.

Supporting tests

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

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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"> ■ Scales & arpeggios ■ Exercises 		<ul style="list-style-type: none"> ■ Scales & arpeggios ■ Exercises 	
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

Graded exam books

Piano Exam Pieces Plus Exercises 2021-2023 | Extended Edition

The new Extended Edition of Trinity's graded exam books for piano provides the candidate with a much greater choice of repertoire than ever before, with 12 pieces in the book and nine more in a downloadable ebook. Each book also includes new technical work exercises.

Performance notes are included for all 21 pieces, and duets are included up to Grade 3. For the first time, the scales and arpeggios for the grade are included in the graded exam book (Extended Edition only). Downloadable demo recordings are included along with separate part recordings for the duets, although separate CDs are also available to purchase.

Piano Exam Pieces Plus Exercises 2021-2023

Each book contains 12 pieces from across a range of styles and periods, along with new technical work exercises. Performance notes are included for all 12 pieces in the book, and duets are included up to Grade 3. Separate CDs are available to purchase, containing demo recordings of all pieces and exercises in the Extended Edition, along with separate part recordings for the duets.



Initial

PRAETORIUS	Old German Dance
REINAGLE	Allegretto (no. 9 from <i>24 Short and Easy Pieces</i> , op. 1)
MÜLLER, ed. WILD	Summer Swing
VOGEL	March Time
PAPP	The Giant
WILD	Into the Distance
DAXBÖCK	Boogie
YANDELL	Echo Dance
GEROU	Please Stay, Chihuahua
WALKER	Merlin's Incantation
GRUBER	Kindergarten Blues
THUNTAWECH	Muay Thai (The Boxing Star)

ebook repertoire

BADINGS	Canon
BÉRA-TAGRINE	Conversation
CHARLTON	Tickery Tockery
DAXBÖCK ET AL.	Lullaby
HARRIS	Spies on a Mission
HEUMANN	Spanish Guitar Player
REINAGLE	Allegro (no. 4 from <i>24 Short and Easy Pieces</i> , op. 1)
STAHL	Stick and Hat
STRECKE	The Waltz of the Toads



Grade 1

CLARKE	King William's March
HANDEL, ed. WILD	Passepied in C major, HWV 559
TÜRK	Arioso (from <i>Klavierschule</i>)
HOLLAND	Donkey Trot
NORTON	Walking Together
TERZIBASCHITSCH	Last Waltz
BOBER	Stealth Mode
YANDELL	Pirate Stomp
TANNER	The Croc That Swallowed a Clock
HAWTHORN & SUSCHITZKY	Space Walk Rag
HALL & DRAYTON	The Very Vicious Velociraptor
PITTARELLO	Viking Village

ebook repertoire

CHARLTON	Walking (and Talking)
CROSLAND	Hand in Hand
GRILL	I'm Happy
GRUBER	Jodler (Yodeler)
KIRKBY-MASON	Mango Walk
DIABELLI	Bagatelle
REINAGLE	Minuet (no. 10 from <i>24 Short and Easy Pieces</i> , op. 1)
SCHEIN, arr. SNELL	Allemande
STRECKE	The Enchanted Garden



Grade 2

BÖHM	Minuet in G (from <i>Clavierbüchlein für Anna Magdalena Bach</i>)
HÄSSLER	Allegro in C
NEEFE	Canzonet
SZYMANOWSKA	Mazurka
HEUMANN	Island in the Sun
PROKSCH	FreuDich/Feelicitous
YANDELL	Fun Fair Blues
TANNER	Orpheus in His Underpants
DONKIN	The Penguin Parade
CROSLAND	Bendin' the Rules
GUMBLEY	'Nuff Said
SUKONTAPATIPARK	Floating Balloons



Grade 3

COUPERIN	Les coucous bénévoles (The Benevolent Cuckoos)
HAYDN	Andante (3rd movt from <i>Sonata in G major</i> , Hob XVI:8)
DIABELLI	Rondino (no. 17 from <i>Melodious Exercises</i> , op. 149)
LOESCHHORN	Study in D minor (no. 40 from <i>Studies for the Piano</i> , op. 65)
GEDIKE	Sonatina
BARTÓK	The Highway Robber (from <i>For Children</i> , Sz. 42)
LEIBER & STOLLER, arr. P & S WEDGWOOD	Hound Dog
ILES	I'm Late!
DONKIN	An Autumn Leaf
LYNCH	nDcvr Agnt
TAN	The Night of the Sleepy Panda
TADMAN-ROBINS	Ballad



Grade 4

FARNABY	Tower Hill
CIMAROSA	Sonata in A minor
KUHLAU	Allegretto (from <i>Sonatina in G major</i> , op. 55 no. 2)
LEMOINE	Étude no. 23 (from <i>Études enfantines</i> , op. 37)
R SCHUMANN	Sicilienne (no. 11 from <i>Album for the Young</i> , op. 68)
MAYKAPAR	Valse (no. 5 from <i>Biriulki</i> , op. 28)
TANNER	Forty Winks
CROSLAND	Lights in the Rearview
KNOWLES	Calypso
PETOT	Please Count
TANEVA	Balloons in the Air
MIFSUD	Remembrance

ebook repertoire

CLEAVER	Persian Holiday
FUX, arr. HAAS	Almost a Canon
KUKUCK	The Rowboat
LÖHLEIN, arr. HAAS	Balletto
R MOHRS	Shepherd's Melody
V MOHRS	Poor Mouse
MOORE	The Ballerina
PRÓSZYŃSKI	The Marionettes
TELEMANN	Rigaudon

ebook repertoire

J & A BULLARD	Model T
COUPERIN, arr. SNELL	Le petit rien
CROSLAND	The Clown and the Ballerina
DONKIN	Badlands
GRAHAM	Between the Fingers
ROLLIN	Sunrise on the Matterhorn
D SCARLATTI	Sonata in G major
SCHMITZ	Tango-Prelude II
SCHÖNMEHL	Rain

ebook repertoire

ARENS	Tango passionis
BADINGS	Ballo gaio
BERTINI	Study in E minor, op. 29 no. 14
BURGMÜLLER	Barcarolle, op. 100 no. 22
ELGAR	Andantino (1st movt from <i>Sonatina</i>)
GARDEL, arr. FARRINGTON	Por una cabeza
KIRNBERGER	Minuet in E major
MOORE	Waltz mystique
MOZART	Allegretto (from <i>The London Sketchbook</i> , K 15hh)



Grade 5

ANON., ed. LONG	Coranto (no. 21 from <i>Fitzwilliam Virginal Book</i>)
DUŠEK	Allegro (1st movt from <i>Sonata XII in G major</i>)
SCHUBERT	Valse sentimentale, op. 50 no. 13
BURGMÜLLER	Berceuse (no. 7 from <i>18 Characteristic Studies</i> , op. 109)
TCHAIKOVSKY	Süße Träumerei (Sweet Reverie) (no. 21 from <i>Kinderalbum</i> , op. 39)
BEACH	Pantalon (from <i>Young People's Carnival</i> , op. 25)
McCABE	Sports Car
WEDGWOOD	Large Wave
GEROU	March of the Roman Legionaries
GOODWIN	Settle Down
PETOT	Typhoon
FOX	Walk in the Park



Grade 6

COUPERIN	Allemande (from <i>L'art de toucher le clavecin</i>)
C P E BACH	Adagio (2nd movt from <i>Sonata in B minor</i> , H132, Wq 62/22)
HAYDN	Finale (3rd movt from <i>Sonata in C major</i> , Hob XVI:35)
FARRENC	Impromptu
KHACHATURIAN	Ivan Is Very Busy
BARTÓK	Stamping Dance (from <i>Mikrokosmos</i> , Sz. 107, vol 5)
CASELLA	Galop final (from <i>11 pezzi infantili</i>)
DELLO JOIO	Prayer of the Matador (no. 2 from <i>Lyric Pieces for the Young</i>)
LE FLEMING	Lullaby for Oscar
WILKINSON	Jazzin' Grace
BÉRA-TAGRINE	Terminal 2
HUANG-HSU	Epilogue (5th movt from <i>Tāwāhi</i>)



Grade 7

J S BACH	Invention no. 12 in A major, BWV 783
HANDEL	Capriccio in G minor, HWV 483
HAYDN	Finale (3rd movt from <i>Sonata in D major</i> , Hob XVI:24)
MARTINES	Allegro (1st movt from <i>Sonata in E major</i>)
BULLARD	Prelude no. 8 (in G major)
HENSEL	Mélodie, op. 4 no. 2
FIBICH	Lento (no. 139 from <i>Moods, Impressions and Souvenirs</i> , op. 41)
MacDOWELL	Improvisation (no. 4 from <i>Twelve Virtuoso Studies</i> , op. 46)
POULENC	Assez modéré (no. 1 from <i>Trois mouvements perpétuels</i>)
LANE	Struttin' at the Waldorf (no. 3 from <i>Three Little Bites at the Big Apple</i>)
EARL	At Miss Florence's (homage to Robert Schumann)
BOTTERILL	Soho

ebook repertoire

ALEXANDER	All Is Calm
ALWYN	There Sleeps Titania (from <i>Midsummer Night</i>)
BALCH	A Walk at Strumble Head
CAMIDGE	Scherzando (2nd movt from <i>Sonata no. 1 in G major</i>)
CORNICK	Blues for Beth
HAYDN	Andante in A major, Hob I:53/II
JÁRDÁNYI	Andantino (1st movt from <i>Sonatina no. 2</i>)
PROKSCH	And Now Let's Handel
PUSTILNIK	Circus Theme

ebook repertoire

J S BACH	Prelude in D minor, BWV 935
BENDA	Sonatina in E \flat
BÉRA-TAGRINE	Mazurka
BYRD	Coranto (no. 218 from <i>Fitzwilliam Virginal Book</i>)
JONES	Giga in A minor
KARGANOV	Arabesque, op. 6 no. 4
RAMSKILL	Weaving a Spell
SCHMITZ	Progression I
WALSH & SHORE, arr. PODGORNOV	In Dreams (from <i>The Lord of the Rings: The Fellowship of the Ring</i>)

ebook repertoire

CHANLER	Aftermath
EBERL	Allegro (1st movt from <i>Sonate</i> , op. 6)
HANDEL	Allegro (from <i>Suite no. 7 in G minor</i> , HWV 432)
HARRIS	Study
MENDELSSOHN	No. 2 from <i>Kinderstücke</i> , op. 72
MOZART	Minuet in D major, K 355
PETER-HORAS	Sarah
SCHYTTE, ed. SNELL	Etude in A minor, op. 58 no. 6
TURINA	Fiesta (from <i>Miniatures</i>)



Grade 8

J S BACH	Prelude and Fugue in E major, BWV 854 (from <i>The Well-Tempered Clavier book 1</i>)
D SCARLATTI	Sonata in C, K 513, 'Pastorale'
KUHLAU	Rondo (2nd movt from <i>Sonatina in A major</i> , op. 59 no. 1)
CZERNY	Feodora (from <i>Album élégant des dames pianistes</i> , op. 804)
BARTÓK	No. 2 from <i>Six Dances in Bulgarian Rhythm</i> (from <i>Mikrokosmos</i> , Sz. 107, vol 6)
JANÁČEK	Nelze Domlavit! (Lost for Words!) (no. 6 from <i>On an Overgrown Path</i>)
GRANADOS	Andaluza (no. 5 from <i>Danzas españolas</i>)
BEACH	Scottish Legend (no. 1 from <i>Two Pieces</i> , op. 54)
JOPLIN	The Cascades
GERSHWIN	Prelude no. 2
DRING	Blue Air (from <i>Colour Suite</i>)
SCIARRA	Romance

ebook repertoire

J S BACH	Prelude in G major, BWV 902
BARTÓK	Allegretto (1st movt from <i>Suite</i> , op. 14)
BRAHMS	Intermezzo in B minor, op. 119 no. 1
DEBUSSY	Minstrels (from <i>Préludes book 1</i>)
HAYDN	Moderato (1st movt from <i>Sonata in G minor</i> , Hob XVI:44)
IRELAND	Elegy (from <i>A Downland Suite</i>)
MA & ZHANG N, arr. ZHANG Z	Remote Xianggelila
MOZART	Allegro (1st movt from <i>Sonata in B♭ major</i> , K 570)
RAMEAU	Fanfarinette and La triomphante (from <i>Suite in A minor</i>)

Support and resources

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

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

- Pieces, performance and technique
- Technical work
- Supporting tests

Supporting publications

Piano Scales & Arpeggios

Containing all the scales and arpeggios for Trinity Piano exams. Available as two books – Initial to Grade 5 and Grades 6-8.

Raise the Bar Piano

A collection of the most popular pieces from past Trinity syllabuses, accompanied by teaching notes. Each book contains an attractive selection of pieces to help pianists expand their repertoire and explore different styles and periods.

Sound at Sight Piano

Graded sight reading pieces to match Trinity's requirements for Initial to Grade 8.

Sample pieces – Performance notes

Initial: THUNTAWECH / Muay Thai

Muay Thai is a form of boxing and the repeating, descending left-hand notes which underpin the right-hand melody suggest the excitement and tension of a boxing match. Keep the dynamic level low at the beginning to add to the story of the music. The notes lie comfortably under the hands in a five-finger position; practise each hand separately to gain confidence in playing the left-hand and right-hand parts before trying them together.

Grade 3: LYNCH / nDcvr Agnt

The coded title of this piece and the direction to play it 'Moderately sneaky' will intrigue and inspire players. An air of mystery and suspense is created through the use of contrasting articulation (*staccato*, *legato* and accents), accidentals and chromatic grace notes, keyboard register (from very low bass to high treble), rests and dynamics.

The *staccato* piano opening suggests the undercover agent of the title sneaking along a secret alleyway, perhaps, or spying on someone in a darkened building.

Grade 4: MIFSUD / Remembrance

This attractive, highly expressive piece by Maltese composer Maria Mifsud has a nostalgic, reflective mood. Aim for a sweet, singing tone in the melody and don't be shy about bringing as much expression as possible through the dynamics and the *molto rit.* at bar 12. The direction *Con dolcezza* means with sweetness/gentleness and this should inform your approach throughout.

Grade 6: COUPERIN / Allemande

Couperin's *L'art de toucher le clavecin* ('The art of playing the harpsichord') is one of the most important didactic survivals from the Baroque period, providing information on ornaments, fingering and stylistic playing techniques. 'Allemande' translates as 'German dance', and this typical example has a lively character, with the constant semiquaver movement giving a constant energy to the music.

In *L'art de toucher le clavecin*, Couperin gives several detailed examples of how to substitute the fingers (ie swap from one finger to another while holding down a note), so it would be perfectly in keeping to try this here. If you haven't played or heard a harpsichord before, do try to have a listen to this piece (or another) performed on one, as Couperin would have done.

Grade 8: SCIARRA / Romance

It is no accident that 'Romance' by Italian composer Dario Sciarra is marked '*quasi notturno*', for this deeply expressive piece shares many similarities with nocturnes by the master of the form, Fryderyk Chopin – from the lyrical *cantabile* melody to the undulating left-hand accompaniment and the more florid middle section. Listen to a selection of Chopin's nocturnes to give you a sense of the style and mood of this music and to help you shape its expression. *Dolce e rubato* is the direction at the beginning of the music, encouraging you to play with a sweet tone and some give-and-take in tempo (both elements found in Chopin's nocturnes).

Sample pieces

Initial

Muay Thai

(The Boxing Star)

Mintra Thuntawech
(b. 1989)

Allegro ♩ = 100

mp

mf

ff

rit.

Grade 3 (extract)

nDcvr Agnt

Sandra Lynch
(b. 1969)

Moderately sneaky ♩ = 120

Musical notation for measures 1-4. The piece is in 4/4 time. The first system shows the left hand (l.h.) playing a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The right hand plays a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The first measure has a piano (*p*) dynamic and fingerings 1 and 2. The second measure has a piano (*p*) dynamic and a fingering of 5. The third measure has a piano (*p*) dynamic and a fingering of 5. The fourth measure has a piano (*p*) dynamic and a fingering of 5. The right hand is marked *l.h.* in the fourth measure.

Musical notation for measures 5-8. The piece is in 4/4 time. The first system shows the left hand (l.h.) playing a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The right hand plays a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The first measure has a mezzo-piano (*mp*) dynamic and a fingering of 5. The second measure has a mezzo-piano (*mp*) dynamic and a fingering of 5. The third measure has a mezzo-piano (*mp*) dynamic and a fingering of 5. The fourth measure has a mezzo-piano (*mp*) dynamic and a fingering of 5. The right hand is marked *l.h.* in the fourth measure.

Musical notation for measures 9-12. The piece is in 4/4 time. The first system shows the left hand (l.h.) playing a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The right hand plays a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The first measure has a mezzo-forte (*mf*) dynamic and a fingering of 5. The second measure has a mezzo-forte (*mf*) dynamic and a fingering of 5. The third measure has a mezzo-forte (*mf*) dynamic and a fingering of 5. The fourth measure has a mezzo-forte (*mf*) dynamic and a fingering of 5. The right hand is marked *8va* in the fourth measure.

Musical notation for measures 13-16. The piece is in 4/4 time. The first system shows the left hand (l.h.) playing a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The right hand plays a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The first measure has a forte (*f*) dynamic and a fingering of 5. The second measure has a forte (*f*) dynamic and a fingering of 5. The third measure has a forte (*f*) dynamic and a fingering of 5. The fourth measure has a forte (*f*) dynamic and a fingering of 5. The right hand is marked *8va* in the fourth measure.

Grade 4

Remembrance

Maria Mifsud
(b. 1994)

Con dolcezza ♩ = 96

The musical score for 'Remembrance' is written for piano in 6/8 time, key of D major. It begins with a tempo marking of 'Con dolcezza' and a quarter note equal to 96. The score is divided into five systems, each with a measure number (1, 4, 7, 10, 13) at the start of the first staff. Dynamics include *mf*, *mp*, *f*, *p*, and *mp*. Articulations include *con. Leg.*, *molto rit.*, *a tempo*, and *rit.*. Fingerings are indicated by numbers 1-5. Slurs are used to group notes and chords. An 8-measure repeat sign is present at measures 10 and 13. An 8va marking is used for the final measure of the first system.

Grade 6 (extract)

Allemande

from *L'art de toucher le clavecin*

François Couperin
(1668-1733)

Légèrement ♩ = 63-72

Grade 8 (extract)

Romance

Dario Sciarra
(b. 1990)

Lento, quasi notturno ♩ = 50

pp dolce e rubato

legato con Ped.

Measures 1-3: The score begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is 'Lento, quasi notturno' with a quarter note equal to 50 beats per minute. The first measure starts with a piano (*pp*) dynamic and the instruction 'dolce e rubato'. The music features a flowing melody in the right hand and a steady accompaniment in the left hand. A fermata is placed over the first measure. A hairpin crescendo is shown over measures 2 and 3. The instruction 'legato con Ped.' is written below the bass staff.

4 rit. l.h. cresc. dim. p

Measures 4-7: Measure 4 starts with a fermata. Measure 5 features a triplet in the right hand and a triplet in the left hand, with the instruction 'l.h. cresc.'. Measure 6 has a triplet in the right hand and a triplet in the left hand, with the instruction 'dim.'. Measure 7 ends with a fermata and the instruction 'rit.'. The dynamic is marked 'p' at the end of the measure.

8 a tempo pp 53 4321 8va-1

Measures 8-11: Measure 8 starts with a fermata and the instruction 'a tempo'. Measure 9 has a piano (*pp*) dynamic. Measure 10 has a fermata and the instruction '8va-1'. Measure 11 has a fermata and the instruction 'pp'. Fingerings are indicated as 53 and 4321. A hairpin crescendo is shown over measures 9 and 10.

12 4 cresc. l.h. 3 dim.

Measures 12-15: Measure 12 has a fermata and the instruction '4'. Measure 13 has a fermata and the instruction 'cresc.'. Measure 14 has a fermata and the instruction 'l.h.'. Measure 15 has a fermata and the instruction '3 dim.'. A hairpin crescendo is shown over measures 13 and 14.

Exercises

The exercises featured in Trinity's graded exam books offer carefully graded short pieces in a range of attractive styles, designed to develop players' technical skills.

Initial

1a. Plain Sailing – tone, balance and voicing

Simply ♩ = c.92

The score is in 4/4 time, marked 'Simply' with a tempo of approximately 92 beats per minute. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The left hand has a bass line of G3, F3, E3, D3, C3, B2, A2, G2. Dynamics include *mf* and a first ending bracket.

2a. Smoothie – co-ordination

Simply ♩ = c.84

The score is in 4/4 time, marked 'Simply' with a tempo of approximately 84 beats per minute. It features a melody in the right hand and a bass line in the left hand. The right hand has a melody of quarter notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand has a bass line of G3, F3, E3, D3, C3, B2, A2, G2. Dynamics include *mf* and *p*. A first ending bracket is present.

3a. Down the Hill – finger & wrist strength and flexibility

Moderately ♩ = c.84

The score is in 3/4 time, marked 'Moderately' with a tempo of approximately 84 beats per minute. It features a melody in the right hand and a bass line in the left hand. The right hand has a melody of quarter notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand has a bass line of G3, F3, E3, D3, C3, B2, A2, G2. Dynamics include *f* and *p*. A first ending bracket is present.

Grade 5

1b. Dancing Shoes – tone, balance and voicing

Rhythmical and carefree ♩ = 100

Musical score for 'Dancing Shoes' in 4/4 time, key of B-flat major. The piece is marked 'Rhythmical and carefree' with a tempo of ♩ = 100. The score consists of two systems of piano accompaniment. The first system starts with a mezzo-piano (*mp*) dynamic and features a rhythmic bass line with eighth notes and a treble line with chords and eighth notes. The second system begins with a piano (*p*) dynamic and includes a forte (*f*) section, culminating in a fortissimo (*ff*) section. Fingerings are indicated throughout, and the piece concludes with a double bar line.

3a. Village Hop – finger & wrist strength and flexibility

Lively ♩ = c.140

Musical score for 'Village Hop' in 4/4 time, key of B-flat major. The piece is marked 'Lively' with a tempo of ♩ = c.140. The score consists of two systems of piano accompaniment. The first system starts with a mezzo-forte (*mf*) dynamic and features a rhythmic bass line with eighth notes and a treble line with chords and eighth notes. The second system begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section, culminating in a forte (*f*) section. Fingerings are indicated throughout, and the piece concludes with a double bar line.

Certificate and theory exams

Trinity's certificate exams provide an alternative to graded music exams, focusing solely on performance. Structured as a mini-recital, candidates are given the choice and flexibility to put together a programme from a wide repertoire list and can include own-choice pieces and their own compositions. Certificate exams are available at Foundation, Intermediate and Advanced levels. Visit trinitycollege.com/music-certificates for full details.

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at trinitycollege.com/theory

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 (Universities and Colleges Admissions Service) points for those applying to colleges and universities.

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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