

# Electronic Keyboard & Organ Syllabus

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Electronic Keyboard, Electronic Organ  
& Organ

Grade exams  
2015-2018

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

**Charity number** 1014792

**Patron** HRH The Duke of Kent KC

**Chief Executive** Sarah Kemp

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Published by Trinity College London  
Online edition, 25 April 2017

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# Introduction

I am delighted to introduce this syllabus containing details of grade exams for keyboard instruments.

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 Northern Ireland, and by Qualifications Wales (QW). Trinity's qualifications are regulated by these authorities within the Regulated Qualifications Framework (RQF). 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 our website for full details.

# 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 keyboard instruments. 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.

RQF* 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		Initial Track				
Entry Levels 1-2					First Access Track				

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

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

\*\* European Qualifications Framework

# About the exam

## Exam structure and mark scheme

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
<b>Technical work*</b> <i>Either:</i> i) scales and chord knowledge <i>or</i> ii) exercises	14	<b>Technical work*</b> <i>Either:</i> i) scales and chord knowledge <i>or</i> ii) exercises	14
<b>Supporting tests</b> Any TWO of the following: sight reading <i>or</i> aural <i>or</i> improvisation <i>or</i> musical knowledge	10 10	<b>Supporting test 1</b> sight reading	10
		<b>Supporting test 2</b> One of the following: improvisation <i>or</i> aural	10
<b>Total</b>	100		100

\* Electronic organ and organ technical work does not include exercises.

Comments and marks are given for each section of the exam, up to the maximums listed in the table above. 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	13
Grade 1	13
Grade 2	15
Grade 3	15
Grade 4	20
Grade 5	20
Grade 6	25
Grade 7	25
Grade 8	30

## Pieces

### Electronic keyboard

#### Piece choice and programming

- Candidates must perform three pieces, and are encouraged to present a balanced programme.
- Candidates may choose any three pieces from those listed for the grade. Initial-Grade 5 candidates may substitute one piece for an own composition (see page 13). Grades 6-8 candidates may substitute one piece for an own composition (see page 13), or for a piece of their own choice, or for their own arrangement of a piece of their own choice (either a keyboard or a non-keyboard piece).
- Own choice pieces and arrangements must be comparable in technical and musical demand to the pieces listed at the same grade. Pre-approval of own choice repertoire is not required, but marks may be deducted if the demands of the piece are not appropriate for the grade.
- The lists contain pieces where there is greater opportunity for more individual interpretation and also pieces with substantial opportunities for improvisation.

#### Own interpretation

- The aim of these pieces is to allow the candidate to create a personal arrangement with as much artistic and musical flair as possible in line with the expectations for the grade.
- Voice(s) and style are chosen by the candidate and the music should be adapted by changing rhythm, register or even harmony to produce a creative response.
- Auto intros/endings are not permitted, although the candidate may compose and perform their own intro/ending.

## Improvisation

- ▶ The aim of the improvisation pieces is to encourage creativity and originality.
- ▶ Candidates must not bring additional notation or written-out solos to the exam and the improvising must have a sense of spontaneity.

## Chords

- ▶ Single or fully fingered chords can be used at the candidate's discretion, though at higher grades the chords required may not be available as single fingered chords.
- ▶ Candidates are free to use their judgement in choosing spacing and arrangement of the notes according to the most convenient fingering.

## Set up

- ▶ Efficient setting up is a major part of the technique of the instrument and is expected to be carried out quickly and efficiently in all exams.
- ▶ Marks may be deducted for unnecessary delays in setting up for any part of the exam, including protracted delays at the start or between items, or restarts due to improper set-up.
- ▶ At the end of each piece the candidate should begin setting up for the next piece. 'Please set up for the next piece' is clearly marked in the music at the end of each piece in Trinity publications as a reminder.

## Electronic organ

### Piece choice and programming

- ▶ Candidates must perform three pieces, and are encouraged to present a balanced programme.
- ▶ Candidates may choose any three pieces from those listed for the grade. Candidates may substitute one piece for an own composition (see page 13), or for a piece of their own choice. Own choice pieces must be comparable in technical and musical demand to the pieces listed at the same grade. Pre-approval of own choice repertoire is not required, but marks may be deducted if the demands of the piece are not appropriate for the grade.

## Organ

### Piece choice and programming

- ▶ Candidates must perform three pieces, and are encouraged to present a balanced programme.
- ▶ Pieces by at least two composers should be played.
- ▶ 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 the candidate's own composition (see page 13).

## All instruments

### 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.



- ▶ 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, except pieces taken from Trinity publications, to be performed 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.

## Instruments

### Electronic keyboard

- ▶ Candidates are responsible for providing their own keyboard, music stand, keyboard stand, power adaptor and seat (if required).
- ▶ A mains power supply will be available at centres but candidates should check with the representative to ensure it is within easy reach of the instrument.
- ▶ Candidates are responsible for the electrical safety of any equipment used in their exam.
- ▶ The steward will normally be responsible for assisting with the setting up and removal of the instrument but the candidate should have a full working knowledge of the set up procedure.
- ▶ It is recommended that instruments have the following specification:
  - range: minimum 4 octaves (Initial-Grade 1); minimum 5 octaves (Grades 2-8)
  - keyboard: full-size keys
  - capability
    - from Grade 2: minimum 16-note polyphonic capacity; a range of individual voices and rhythm styles; dual voice/layer
    - from Grade 3: registration memory; touch sensitivity option
    - from Grade 5: left split point
    - from Grade 6: a minimum of 8 registrations which can be pre-programmed before the exam; touch sensitivity (compulsory); left voice; accompaniment split point; pedal function with different settings to include sustain, registration change, fill, rhythm start/stop; pitch bend function with moveable range; octave transpose for both right and left voices; chord settings to include fingered chords, fingered on bass and full keyboard chords.
- ▶ All pieces and tests will be assessed on the musicality of the candidate's performance and not on the capacity of the instrument itself. However, performances that fail to realise a large amount of the performance information on the printed score will not be able to attract high marks.
- ▶ Candidates may therefore adapt the music, making use of the resources available. Any changes must not substantially alter the character of the pieces (eg changing Clarinet/March to Electric Guitar/Ballad).
- ▶ Up to and including Grade 2, candidates using keyboards without registration memory may find it necessary to alter the voice from that stipulated in the music to facilitate quick changes; for example, by selecting voices with near or adjacent menu locations which give a noticeable voice change.
- ▶ The ability to use dual voice and to program voice changes is important to build a musically interesting performance.
- ▶ The use of volume control is important to add interest and shape and should follow the dynamics marked in the score. Volume may be varied manually, through foot pedals, or through a touch sensitive keyboard setting as appropriate.
- ▶ The use of Accompaniment B and, optionally, Accompaniments C and D at Grades 6-8, can also add a feeling of climax and direction.
- ▶ Left and Accompaniment Split Point functions are required at Grades 6-8. Pieces which require these functions have split points suggested for 5 octave keyboards where middle C is C3.

- ▶ Guides for use of Octave Transpose on 5 octave keyboards are printed on Grades 6-8 pieces which require this function.
- ▶ Further guidance on keyboard functions and a glossary of terms for Initial-Grade 8 are provided on our website.
- ▶ Candidates may introduce further changes according to the capabilities of their instrument, as long as they are musically appropriate.
- ▶ Auto intros/endings may only be used where indicated and must be integrated within the style and instrumentation of the piece. They should not exceed four bars in length.
- ▶ Pre-recorded material is not permitted in electronic keyboard exams, but registration memory facilities may be used.

### Electronic organ

- ▶ Arrangements over instruments must be discussed and agreed with the representative well in advance of the exam date.
- ▶ Instruments must be installed before the start of the exam day and not removed until the end.
- ▶ Instruments must have a pedal board with a compass of at least one octave.
- ▶ Candidates have freedom of registration as appropriate to the music played.
- ▶ Style should be used at all levels where this enhances the performance.
- ▶ Electronic organs may be pre-programmed with the following only (the use of disks to facilitate this is acceptable):
  - control data
  - registration changes
  - pedal functions
  - footswitches
  - knee lever.
- ▶ The repertoire for electronic organ and organ is not interchangeable.

### Organ

- ▶ Arrangements over instruments, venue and location must be discussed and agreed with the representative well in advance of the exam date.
- ▶ Instruments must be installed before the start of the exam day and not removed until the end.
- ▶ If the exam is held in a public building, arrangements must be made to ensure there is no audience present.
- ▶ Candidates may play a conventional pipe organ, a pipeless analogue electronic organ, or a computer organ.
- ▶ Candidates should always check that the instrument they are using is adequate for the requirements of the pieces they are performing in the exam.
- ▶ Candidates have freedom of registration as appropriate to the music played.
- ▶ Memory features other than adjustable pistons and the use of sequencers are not permitted.
- ▶ The repertoire for organ and electronic organ is not interchangeable.

## Electronic keyboard glossary of chords

The glossary of chords below indicates the meanings of the chord symbols used in pieces published by Trinity. It is not intended that these examples represent the way each chord must be arranged within the pieces; candidates should use their judgement to choose spacing and arrangement of the notes according to the most convenient fingering. Single fingered or fully fingered chords can be used at the candidate's discretion, though in the higher grades the chords required may not be available as single fingered chords.

The following examples indicate the meaning of the chord requirements across Initial-Grade 8.

The image displays three rows of musical notation in bass clef, each showing a chord symbol above a staff with its corresponding chord structure. The first row shows chords C, Cm, C<sup>6</sup>, Cm<sup>6</sup>, C<sup>7</sup>, Cmaj7, and Cm<sup>7</sup>. The second row, starting at measure 8, shows Cm<sup>7</sup>(b5), C<sup>o</sup>, C<sup>o</sup>7, C<sup>+</sup>, C<sup>9</sup>, Cadd9, and Cm<sup>9</sup>. The third row, starting at measure 15, shows C<sup>7</sup>(#5), C<sup>7</sup>(b9), C<sup>sus4</sup>, C<sup>sus2</sup>, C<sup>7</sup>(b5), and C/G.

This glossary of chords is also provided on our website.

## 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
Grade 5	2.5-3.5	A piece containing many wide leaps
Grade 6	3.5-4.5	A piece containing use of the pitch bend function
Grade 7	3.5-4.5	A piece featuring <i>legato</i> 3rds in the right hand
Grade 8	4.5-5.5	A piece incorporating fingered on bass chords (chords sounding in inversions)

### Durations and compositional brief for own composition – Grade 6-8 organ

Grade	Duration (minutes)	Requirements
Grade 6	3.5-4.5	A piece featuring the pedals
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.

### Electronic keyboard

Candidates choose one of the following options:

- ▶ scales and chord knowledge
- ▶ exercises

Scales and chord knowledge should be performed:

- ▶ on a piano voice
- ▶ from memory
- ▶ with no additional voice, accompaniment, rhythm or metronome click
- ▶ with the master volume set to 50-75% of maximum resulting in a *mf* to *f* dynamic level
- ▶ in similar motion, except where stated [scales]
- ▶ ascending and descending, with the right hand one octave higher than the left hand unless otherwise stated [scales]
- ▶ an octave higher or lower if necessary to accommodate the range of the instrument
- ▶ at the required tempo – see the tempi listed at each grade and in the relevant Trinity book [scales].

### Electronic organ and organ

- ▶ Scales and arpeggios are to be performed from memory.
- ▶ In the organ syllabus, music may be used for the pedal study at Grades 6-8.
- ▶ In the electronic organ syllabus, pedal sustain, if present, should be switched on for scales and arpeggios.

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.



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## 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.

After setting up their instrument, 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 for Initial-Grade 5 can 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.

Candidates for electronic keyboard Initial-Grade 5 exams may choose between two different ways of performing the sight reading test; either with single-fingered chords with rhythm and accompaniment, or with fully-fingered chords without rhythm. Candidates for Grade 6-8 exams must perform the sight reading test using fully-fingered chords with rhythm and accompaniment. Specimen sight reading tests for Grades 6-8 are available to download from our website.

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

### Sight reading parameters for electronic keyboard

Grade	Keys (cumulative*)	Time signatures (cumulative*)	Chords (cumulative*)	Note values (cumulative*)	Dynamics (cumulative*)	Other (cumulative*)	
Initial	C major	$\frac{2}{4}$		♩ and ♪	<i>mf</i>	five-finger hand position only	
Grade 1		$\frac{4}{4}$	I, V	– and –	<i>f</i>	five-finger hand position (RH not tonic)	
Grade 2	A minor	$\frac{3}{4}$	IV	♩ and ♪	<i>p</i>	change of hand position within octave	
Grade 3	F and G major; D minor (including C#)		VI	♩, ♪ and ♫			
Grade 4	D major; B and E minor		V <sup>7</sup>				two-part right hand
Grade 5	A and B $\flat$ major; C minor		$\frac{6}{8}$				♩ and ♪
Grade 6	E $\flat$ major; F# and G minor	$\frac{3}{8}$	all common chords and dominant 7th chords, minor 7th chords on white root notes only	grace notes	<i>mp, cresc., dim.</i>	right-hand chords of three notes or more, spread chords	
Grade 7	E and A $\flat$ major; F minor	$\frac{12}{8}$ and $\frac{2}{2}$	minor 7th chords on black notes, major 7th chords on white notes	dotted semibreves			
Grade 8	B and D $\flat$ major		major 7th chords on black notes, diminished chords	duplets, triplets			

\* Tests may also include requirements from preceding grades.

**Sight reading requirements for electronic organ**

Grade	Keys (cumulative*)	Time signatures (cumulative*)	Note values (cumulative*)	Tempi and articulation (cumulative*)	Manuals (cumulative*)	Pedals (cumulative*)	Registration (cumulative*)
Initial	C major	$\frac{2}{4}$	♩ and ♪	<i>moderato</i>	five-finger hand position only		two manuals to be used throughout; contrasting sounds on both manuals: <i>mf</i>
Grade 1	G major; A minor (white notes only)	$\frac{4}{4}$	♩ and ♪	<i>legato</i>	remains within hand position (not necessarily C)		
Grade 2		$\frac{3}{4}$	♩ and ties	<i>allegretto</i> and simple phrasing	two-part texture		
Grade 3	F major; D minor (including C#)		♩, ♪ and ♪	<i>andante</i> and more intricate phrasing		white notes only	
Grade 4	D and Bb major; E and D minor (plus accidentals)		♩ and ♪	<i>staccato</i> and accents	three-part texture	all notes	
Grade 5	A and Eb major; B and G minor (including modulation)	$\frac{6}{8}$	♩ and ♪; dotted notes and rests	<i>rall.</i> , <i>accl.</i> , <i>a tempo</i> and pause	more varied texture and some further chromaticism	more independent pedal part	solo voice on upper manual
Grade 6	F# and C minor	$\frac{3}{8}$		any common terms and signs		full use of pedals	use of swell pedal; <i>cresc.</i> ; <i>dim.</i> ; <i>pp</i> and <i>ff</i>
Grade 7	E and Ab major; C# and F minor	$\frac{9}{8}$					
Grade 8	B and Db major; G# and Bb minor (including double sharps and flats)	$\frac{2}{2}$ and changing time signatures	plus duplets/triplets				changes of registration

\* Tests may also include requirements from preceding grades.

**Sight reading requirements for organ**

Grade	Keys (cumulative*)	Time signatures (cumulative*)	Note values (cumulative*)	Tempi and articulation (cumulative*)	Manuals (cumulative*)	Pedals (cumulative*)	Registration (cumulative*)
<b>Grade 1</b>	C major, G major, A minor (white notes only)	$\frac{2}{4}$ and $\frac{4}{4}$	♩, ♪, ○ and ~	<i>moderato</i> and <i>legato</i>	remains within hand position (not necessarily C)		single manual; 8' only; <i>mf</i>
<b>Grade 2</b>		$\frac{3}{4}$	♩ and ties	<i>allegretto</i> and simple phrasing	two-part texture		
<b>Grade 3</b>	F major; D minor (including C#)		♩, ♯ and ~	<i>andante</i> and more intricate phrasing		notes between A <sub>2</sub> and G <sub>3</sub> inclusive (toes only)	two manuals (hands on the same manual); 4': <i>p</i> and <i>f</i> ; pedal couplers
<b>Grade 4</b>	D and E♭ major; E and D minor (plus accidentals)		♩ and ♯	<i>staccato</i> , accents and pause	three-part texture	notes between F <sub>2</sub> and C <sub>4</sub> inclusive (toes only)	manual couples; 2'; 16'
<b>Grade 5</b>	A and E♭ major; B and G minor (including modulation)	$\frac{6}{8}$	♩ and ♯; dotted notes and rests	<i>rall.</i> , <i>accel.</i> and <i>allegro</i>	more varied texture and some further chromaticism	toe and heel signs and more independent pedal part	hands on separate manuals; change of manual
<b>Grade 6</b>	F# and C minor	$\frac{3}{8}$		any common terms and signs		adjacent notes with same foot; <i>staccato</i> ; <i>legato</i>	use of swell pedal, <i>cresc.</i> , <i>dim.</i> , <i>pp</i> and <i>ff</i>
<b>Grade 7</b>	E and A♭ major; C# and F minor	$\frac{9}{8}$			more complex textures	full use of pedals throughout range, including crossing feet	
<b>Grade 8</b>	B and D♭ major; G# and B♭ minor (including double sharps and flats)	$\frac{2}{2}$ and changing time signatures	duplets/triplets				changes of registration

\* Tests may also include requirements from preceding grades.

## Aural

The parameters for aural tests have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous aural tests cannot be offered after 31 December 2016.

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 2017* books, available from [www.trinitycollege.com/shop](http://www.trinitycollege.com/shop) or your local music retailer.

Grade	Parameters	Task	Response
Initial	melody only 4 bars major key $\frac{2}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
		▶ Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the first three notes of the melody once	Identify the highest or lowest note
Grade 1	melody only 4 bars major key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
		▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurred
Grade 2	melody only 4 bars major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the melody once	Identify the last note as higher or lower than the first note
		▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurred ii) Identify the change as rhythm or pitch

Grade	Parameters	Task	Response
Grade 3	melody only 4 bars major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	▶ Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the melody once	Identify the tonality as major or minor
		▶ Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	i) Identify the bar in which the change occurred ii) Identify the change as rhythm or pitch
Grade 4	harmonised 4 bars major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
		▶ Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred
Grade 5	harmonised 8 bars major or minor key $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
		▶ Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
		▶ Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
		▶ Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Grade	Parameters	Task	Response
Grade 6	harmonised 8 bars major key $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on two other characteristics of the piece
		▶ Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant 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 the changes as pitch or rhythm
Grade 7	harmonised 8 bars major or minor key $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on two other characteristics of the piece
		▶ Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key. Answers may alternatively be given as key names
		▶ Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm
Grade 8	harmonised 12-16 bars major or minor key $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ , $\frac{6}{8}$ or $\frac{5}{8}$	▶ Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on three other characteristics of the piece
		▶ Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

## Improvisation

*The requirements for the improvisation test have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous improvisation test cannot be offered after 31 December 2016.*

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 three options, indicating their choice of stimulus on the appointment form:

- ▶ stylistic
- ▶ motivic
- ▶ harmonic

At all levels, responses should use both hands. A piano voice should be used. Single fingered chords or fully fingered chords can be used at the candidate's discretion.

### **Stylistic stimulus**

The stylistic stimulus requires candidates to improvise over a notated piano part played by the examiner. Candidates are given a stimulus which includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which candidates must improvise for a specified number of repeats. In the exam, the examiner plays the stimulus twice for candidates' reference, without repeats. Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. The test then follows. The examiner then plays the stimulus again, and candidates join after the introduction, improvising for the specified number of repeats. Candidates should aim to improvise in a way that complements the musical idiom of the stimulus.

### **Motivic stimulus**

The motivic stimulus requires candidates to improvise unaccompanied in response to a short melodic fragment. Candidates are given a notated melodic fragment which the examiner plays twice on the piano for candidates' reference (candidates are not required to play this back). Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. The test then follows. Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, candidates are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval.

### **Harmonic stimulus**

The harmonic stimulus requires candidates to improvise unaccompanied in response to a chord sequence. Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference. Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest. Please note that this test is always unaccompanied and the examiner will not provide a piano accompaniment for melodic instruments.

### **Parameters for improvisation**

All stimuli comply with the musical parameters listed in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from preceding grades. Further guidance and example stimuli can be found on our website.



## Stylistic stimulus

Grade	Length of introduction	Length of improvised section	Times improvised section is played	Total to improvise	Time signatures (cumulative*)	Keys (cumulative*)	Number of chords per bar	Chords	Styles/speeds (cumulative*)
Initial	2 bars	4 bars	1	4 bars	$\frac{4}{4}$	C major	1	I, V	March, Lullaby
Grade 1	2 bars	4 bars	2	8 bars		F and G major	1	I, V	Fanfare, Moderato
Grade 2	2 bars	4 bars	2	8 bars		A minor	1	I, IV, V i, iv, V	Tango, Andante
Grade 3	2 bars	4 bars	2	8 bars	$\frac{3}{4}$	D and Bb major D and E minor	1	I, ii, IV, V i, iib5, iv, V	Waltz, Allegretto
Grade 4	2 bars	4 bars	3	12 bars	$\frac{2}{4}$	G and B minor	1	I, ii, IV, V i, iib5, iv, V	Adagio, Allegro
Grade 5	2 bars	4 bars	3	12 bars	$\frac{6}{8}$	A and Eb major	up to 2	I, ii, IV, V, vi i, iib5, iv, V, VI	Grazioso, Vivace
Grade 6	2 bars	8 bars	2	16 bars	$\frac{12}{8}$	F# and C minor	up to 2	I, ii, IV, V, vi i, iib5, iv, V, VI 7ths	Agitato, Nocturne
Grade 7	2 bars	8 bars	2	16 bars	$\frac{9}{8}$	E and Ab major	up to 2	I, ii, iii, IV, V, vi i, iib5, III, iv, V, VI 7ths	Gigue, Grave
Grade 8	2 bars	8 bars	2	16 bars	$\frac{5}{4}$	C# and F minor	up to 2	all chords 7ths, 9ths, suspensions	Impressionistic, Irregular Dance

\* Tests may also include requirements from preceding grades.

**Motivic stimulus**

Grade	Length of stimulus	Length of response	Time signatures (cumulative*)	Rhythmic features (cumulative*)	Articulation (cumulative*)	Intervals (cumulative*)	Keys (cumulative*)
Initial	2 bars	4-6 bars	$\frac{4}{4}$	minims, crotchets		up to minor 3rd	C major
Grade 1	2 bars	4-8 bars		quavers		major 3rd	F and G major
Grade 2	2 bars	6-8 bars		dotted notes	<i>staccato</i>	perfect 4th	A minor
Grade 3	2 bars	6-8 bars	$\frac{3}{4}$	ties		perfect 5th	D and E♭ major D and E minor
Grade 4	2 bars	8-12 bars	$\frac{2}{4}$	syncopation	accents	minor 6th, major 6th	G and B minor
Grade 5	2 bars	8-12 bars	$\frac{6}{8}$	semiquavers	slurs	octave	A and E♭ major
Grade 6	1 bar	12-16 bars	$\frac{12}{8}$		acciaccaturas	augmented 4th, diminished 5th	F# and C minor
Grade 7	1 bar	12-16 bars	$\frac{9}{8}$			minor 7th, major 7th	E and A♭ major
Grade 8	1 bar	12-16 bars	$\frac{5}{4}$	triplets, duplets	<i>sfz</i>	all up to major 10th	C# and F minor

\* Tests may also include requirements from preceding grades.

## Harmonic stimulus

Grade	Length of chord sequence	Times chord sequence is played	Total to improvise	Number of chords per bar	Chords	Keys
Initial	4 bars	1	4 bars	1	I, V	C major
Grade 1	4 bars	2	8 bars	1	I, V	
Grade 2	4 bars	2	8 bars	1	I, IV, V	C, F, G major
Grade 3	4 bars	2	8 bars	1	I, ii, IV, V	
Grade 4	4 bars	3	12 bars	1	i, iv, V	
Grade 5	4 bars	3	12 bars	1	i, iv, V, VI	A, D, E, G, B minor
Grade 6	8 bars	2	16 bars	1	I, ii, IV, V i, ii <sup>b</sup> 5, iv, V 7ths	
Grade 7	8 bars	2	16 bars	1	I, ii, iii, IV, V, vi i, ii <sup>b</sup> 5, III, iv, V, VI 7ths	C, F, G, B <sup>b</sup> , D, Eb, A major A, D, E, G, B, C, F <sup>#</sup> minor
Grade 8	8 bars	2	16 bars	1	all chords 7ths, 9ths, suspensions	

## 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 (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?	Keys
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>

Grade	Parameters (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?	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.

## 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 13).

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2015-2018 Initial* published by Trinity:

Beethoven <i>arr.</i> Proudler	Ode to Joy*
di Capua <i>arr.</i> Clarke	O Sole Mio
Clarke	Rock to the Roll**
Foster <i>arr.</i> Smith	Camptown Races
Franck <i>arr.</i> Litten	Panis Angelicus
Litten	Flea Hop
Smith	Country Capers
Trad. <i>arr.</i> Ward	The Keel Row
Trad. <i>arr.</i> Proudler	What Shall We Do with the Drunken Sailor?
Winner <i>arr.</i> Marsden	My Little Dog

\* own interpretation \*\* improvisation

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Jennings & Homer	Titanic Theme	Keyed Up, Initial	Alfred
Mercury <i>arr.</i> Litten	Bohemian Rhapsody	Keyed Up, Initial	Alfred
Mozart	Don Giovanni	The Electronic Keyboard Collection book 1	Trinity Faber
Parton <i>arr.</i> Litten	Jolene	Keyed Up, Initial	Alfred
Trad.	Home on the Range no. 34 (basic version)	34 Well-known Folk Songs	Schott ED 12663
Trad.	Over the Sea to Skye	Keyed Up, Initial	Alfred
Trad. <i>arr.</i> Frith	Lavender Blue	More Making the Grade, Preparatory Grade	Chester
Trad. <i>arr.</i> Frith	Ye Banks and Braes	More Making the Grade, Preparatory Grade	Chester
Vance & Pockriss	Catch a Falling Star	The Complete Keyboard Player book 6	Music Sales AM69998

## Technical work (14 marks) (see page 15)

Candidates to prepare in full <i>either</i> section i) or section ii)					
<b>either i) Scales &amp; chord knowledge</b> (from memory) – the examiner will select from the following:					
C major A minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor) Pentatonic scale starting on C (5 notes)	min. ♩ = 60	one octave	<i>legato</i> and <i>mf</i>	hands separately	piano voice with auto-accompaniment off
C major contrary motion scale				hands together	
Chromatic scale starting on D				R.H. only	
Triad of C major and A minor (root position)				L.H. only	
<b>or ii) Exercises</b> (music may be used):					
Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
Dreaming	keyboard functions exercise				
Stepping Out	scalic exercise				
Clouds	pianistic exercise				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work 2015–2018 Initial* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 13).

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2015-2018 Grade 1* published by Trinity:

Bernstein arr. Clarke	Theme from <i>The Great Escape</i>
Kelley arr. Marsden	Home on the Range
Litten	It's Gonna be Good
Smith	Whirling Dervishes**
Trad. arr. Clarke	Swing Low, Sweet Chariot*
Trad. arr. Litten	The Ash Grove
Trad. arr. Smith	Romance de Amor
Trad. arr. Smith	Scarborough Fair
Trad. arr. Ward	La Cucaracha
Verdi arr. Proudler	La Donna e Mobile

\* own interpretation \*\* improvisation

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bullard	Feeling Fine	Piano Time Pieces book 2	OUP
Freedman arr. Fletcher	Rock Around the Clock	Making the Grade Keyboard, Grade 1	Chester
Hook	Gavotte	Piano Time Pieces book 2	OUP
Howard arr. Baker	Fly Me to the Moon	The Complete Keyboard Player book 6	Music Sales AM69998
Jacobs & Casey	Summer Nights	Keyed Up, Grade 1	Alfred
Leiber & Stoller	I Want to be Free	Keyed Up, Grade 1	Alfred
Mavers	There She Goes	The Complete Keyboard Player book 2 (new revised edition)	Wise
Sting	Fields of Gold	The Complete Keyboard Player book 2 (new revised edition)	Wise
Trad. arr. Litten	Mango Walk	Keyed Up, Grade 1	Alfred



## Technical work (14 marks) (see page 15)

Candidates to prepare in full <i>either</i> section i) or section ii)					
<b>either i) Scales &amp; chord knowledge</b> (from memory) – the examiner will select from the following:					
F and G major D and E minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor) Pentatonic scales starting on G and F (5 notes)	min. ♩ = 70	one octave	<i>legato</i> and <i>mf</i>	hands separately	piano voice with auto-accompaniment off
Chromatic scale in contrary motion starting on D		two octaves		hands together	
C major contrary motion scale				L.H. only	
Triad of F and G major, D and E minor (root position and first inversion) Chord of F <sup>7</sup> and G <sup>7</sup> (root position and first inversion)					
<b>or ii) Exercises</b> (music may be used):					
Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
Swaying	keyboard functions exercise				
Spinning Wheel	scalic exercise				
Parade	pianistic exercise				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work 2015-2018 Grade 1* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 13).

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2015-2018 Grade 2* published by Trinity:

Alomía Robles <i>arr.</i> Smith	El Cóndor Pasa*
Immel <i>arr.</i> Clarke	Theme from <i>Dallas</i>
Litten	The Homeward Path**
Petzold <i>attrib.</i> J S Bach <i>arr.</i> Marsden	Minuet in G
Reed <i>arr.</i> Proudler	Perfect Day
Saint-Saëns <i>arr.</i> Litten	The Elephant from <i>The Carnival of the Animals</i>
Sanders <i>arr.</i> Smith	Adiós Muchachos
Strauss II <i>arr.</i> Ward	Tritsch-Tratsch Polka
Trad. <i>arr.</i> Proudler	Skye Boat Song
Trad. <i>arr.</i> Ward	Yellow Bird

\* own interpretation \*\* improvisation

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Andersson & Ulvaeus	The Winner Takes it All	The Complete Keyboard Player book 3 (new revised edition)	Wise
Blake	Walking in the Air	The Electronic Keyboard Collection book 2	Trinity Faber
Lloyd Webber	Memory	The Electronic Keyboard Collection book 2	Trinity Faber
Norton	Get in Step	The Microjazz Collection 2, level 4	Boosey M060106477
Rodgers <i>arr.</i> Williamson	Do-Re-Mi	What Else Can I Play? Piano Grade 2	IMP
Sherman & Sherman	Chim Chim Cher-ee from <i>Mary Poppins</i>	The Complete Keyboard Player, Film & TV Themes	Music Sales AM65962
Strauss II	You and You	The Electronic Keyboard Collection book 2	Trinity Faber
Velaquez	Besame Mucho	Keyboard Klangwelt: Latin-Festival	Schott ED 9909

## Technical work (14 marks) (see page 15)

Candidates to prepare in full <i>either</i> section i) or section ii)					
<b>either i) Scales &amp; chord knowledge</b> (from memory) – the examiner will select from the following:					
B $\flat$ and D major G and B minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor)	min. ♩ = 80	two octaves	<i>legato</i> and <i>mf</i>	hands together, unless otherwise stated	piano voice with auto-accompaniment off
Chromatic scale in similar motion starting on B $\flat$ Pentatonic scale starting on B $\flat$ and D (hands separately) A harmonic minor contrary motion scale		one octave			
Triad of B $\flat$ and D major, G and B minor (root position, first and second inversions) Chord of B $\flat$ <sup>7</sup> and D <sup>7</sup> (root position, first and second inversions)				L.H. only	
<b>or ii) Exercises</b> (music may be used):					
Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
Groovy Moves	keyboard functions exercise				
Something Unexpected	scalic exercise				
Strolling	pianistic exercise				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work 2015-2018 Grade 2* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 13).

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2015-2018 Grade 3* published by Trinity:

Bizet <i>arr.</i> Clarke	Habanera from <i>Carmen</i>
Clarke	Mediterranean Breeze
Litten	Tomato Splat**
Mancini <i>arr.</i> Ward	Pink Panther
Offenbach <i>arr.</i> Litten	Can-Can from <i>Orpheus in the Underworld</i>
Smith	Karukera*
Tchaikovsky <i>arr.</i> Proudler	Waltz from <i>Swan Lake</i>
Trad. <i>arr.</i> Proudler	Saints Go Swingin' In
Trad. <i>arr.</i> Smith	Waltzing Matilda
Waldteufel <i>arr.</i> Clarke	Skater's Waltz

\* own interpretation \*\* improvisation

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Afansiëff & Carey	Hero	The Complete Keyboard Player, Greatest Hits	Music Sales AM 952677
Lennon & McCartney	Lady Madonna	The Complete Keyboard Player, Greatest Hits	Music Sales AM 952677
Lennon & McCartney	When I'm Sixty-Four	The Complete Keyboard Player book 3	Music Sales AM91385
Menken <i>arr.</i> Baker	A Whole New World	The Complete Keyboard Player, Greatest Hits	Music Sales AM 952677
Norton	Fifth Dimension	The Microjazz Collection 2, level 4	Boosey M060106477
Reid & Brooker <i>arr.</i> Baker	A Whiter Shade of Pale	The Complete Keyboard Player, Greatest Hits	Music Sales AM 952677
Rodgers <i>arr.</i> Williamson	Getting to Know You	What Else Can I Play? Piano Grade 2	IMP
Washington & Harline	When You Wish Upon a Star	The Complete Keyboard Player book 4	Music Sales AM68552

## Technical work (14 marks) (see page 15)

Candidates to prepare in full <i>either</i> section i) or section ii)					
<b>either i) Scales &amp; chord knowledge</b> (from memory) – the examiner will select from the following:					
E♭ and A major C and F♯ minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor) Chromatic scale in similar motion starting on E♭ E♭ major contrary motion scale	min. ♩ = 90	two octaves	<i>legato</i> and <i>mf</i>	hands together, unless otherwise stated	piano voice with auto-accompaniment off
Minor pentatonic scale starting on C and G		one octave		R.H. only	
Triad of E♭ and A major, C and F♯ minor (root position, first and second inversions) Chord of E♭ <sup>7</sup> and A <sup>7</sup> (root position, first, second and third inversions)				L.H. only	
<b>or ii) Exercises</b> (music may be used):					
Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
In a Trance	keyboard functions exercise				
Trickling Triplets	scalic exercise				
Lop-sided	pianistic exercise				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work 2015-2018 Grade 3* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 13).

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2015–2018 Grade 4* published by Trinity:

Chopin <i>arr.</i> Proudler	Dance Prelude (based on Prelude in C minor, op. 28 no. 20)
Delibes <i>arr.</i> Clarke	Pizzicato from <i>Sylvia</i>
Glover-Kind <i>arr.</i> Litten	I Do Like to be Beside the Seaside
Joplin <i>arr.</i> Proudler	The Entertainer
Litten	Separation**
Perry <i>arr.</i> Proudler	Beautiful
Schubert <i>arr.</i> Smith	Marche Militaire, D. 733 no. 1
Smith	High Wire
Trad. <i>arr.</i> Marsden	Santa Lucia
Trad. <i>arr.</i> Ward	Folk Song*

\* own interpretation \*\* improvisation

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Andersson	I Know Him so Well	The Complete Keyboard Player, Greatest Hits	Wise AM952677
Hawkins, Johnson, Dash & Feyne	Tuxedo Junction	The Complete Keyboard Player, Jazz & Blues	Music Sales AM65970
Jobim & Mendoca	Desafinado	Keyboard Klangwelt: Latin-Festival	Schott ED 9909
Mier	Fickle Fourths	Jazz, Rags and Blues book 3	Alfred
Mier	What a Glorious Day!	Jazz, Rags and Blues book 3	Alfred
Stanley <i>arr.</i> Baker	The Bluebell Polka	The Complete Keyboard Player, Favourite Songs of Scotland	Music Sales AM965701

## Technical work (14 marks) (see page 15)

Candidates to prepare in full <i>either</i> section i) or section ii)					
<b>either i) Scales &amp; chord knowledge</b> (from memory) – the examiner will select from the following:					
A $\flat$ and E major F and C $\sharp$ minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor) Chromatic scales in similar motion starting on A $\flat$ and E A $\flat$ major contrary motion scale	min. ♩ = 100	two octaves	<i>legato</i> and	hands together, unless otherwise stated	piano voice with auto-accompaniment off
Blues scale starting on C and G (straight and swung rhythm)				R.H. only	
Triad of A $\flat$ and E major, F and C $\sharp$ minor (root position, first and second inversions) Chord of A $\flat$ <sup>7</sup> , E <sup>7</sup> , Fm <sup>7</sup> and C $\sharp$ m <sup>7</sup> (root position, first, second and third inversions) Chord of A $\flat$ <sup>+</sup> , E <sup>+</sup> , F <sup>o</sup> , C $\sharp$ <sup>o</sup> , F $\sharp$ <sup>o7</sup> , C $\sharp$ <sup>o7</sup> (root position)					
<b>or ii) Exercises</b> (music may be used):					
Candidates to prepare <b>all</b> three exercises.					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
Deadly Nightshade	keyboard functions exercise				
Hoedown	scalic exercise				
Old Times	pianistic exercise				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work 2015-2018 Grade 4* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 13).

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2015-2018 Grade 5* published by Trinity:

Berlin arr. Ward	Puttin' on the Ritz*
Carmichael/Gorrell arr. Smith	Georgia on my Mind**
Fučík arr. Marsden	Entry of the Gladiators
Joplin arr. Litten	Paragon Rag
Khachaturian arr. Clarke	Waltz from <i>Masquerade</i>
Litten	Water Pistols at Dawn
Proudler	Twilight Tango
Schubert arr. Smith	Impromptu in Ab, D. 935 no. 2
Strauss Snr arr. Proudler	Radetzky March
Zawinul arr. Clarke	Birdland

\* own interpretation \*\* improvisation

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Albert & Gaste	Feelings	The Complete Keyboard Player, Greatest Hits	Wise AM952677
Kern arr. Baker	Smoke Gets In Your Eyes	The Complete Keyboard Player book 8	Wise AM7898
Mier	Pine Cone Rag	Jazz, Rags and Blues book 3	Alfred
Norton	Mechanics Rag	The Microjazz Collection 3, level 5	Boosey MO60106484
Tchaikovsky arr. Bolton	Waltz from Serenade for Strings	Electronic Keyboard Cocktails – Classics	Cramer 90550
Trad.	Scottish Jig Medley*	The Complete Keyboard Player, Favourite Songs of Scotland	Wise AM965701
Waller	Ain't Misbehavin'	The Complete Keyboard Player book 4	Wise AM68552



## Technical work (14 marks) (see page 15)

Candidates to prepare in full <i>either</i> section i) or section ii)					
<b>either i) Scales &amp; chord knowledge</b> (from memory) – the examiner will select from the following:					
D $\flat$ and B major B $\flat$ and G $\sharp$ minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor) Chromatic scales in similar motion starting on D $\flat$ and B G harmonic minor contrary motion scale	min. $\text{♩} = 110$	two octaves	<i>legato</i> and <i>mf</i>	hands together, unless otherwise stated	piano voice with auto-accompaniment off
Blues scale starting on F and A (straight and swung rhythm)				R.H. only	
Chords of D $\flat$ <sup>maj7</sup> , B <sup>maj7</sup> , B $\flat$ <sup>m7</sup> , G $\sharp$ <sup>m7</sup> , B $\flat$ <sup>m<sup>7</sup></sup> , G $\sharp$ <sup>m<sup>7</sup></sup> , D $\flat$ <sup>6</sup> , B <sup>6</sup> , B $\flat$ <sup>m<sup>6</sup></sup> , G $\sharp$ <sup>m<sup>6</sup></sup> Perfect cadence in C, G and F major				bass note in the left hand and three notes of the chord in the right hand	
<b>or ii) Exercises</b> (music may be used):					
Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
Cool Beans	keyboard functions exercise				
Rock Amok	scalic exercise				
Balancing Act	pianistic exercise				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work 2015-2018 Grade 5* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 choice piece or own arrangement (see page 7) or an own composition (see page 13).

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work from 2013 Grade 6* published by Trinity:

Pachelbel <i>arr.</i> Proudler	Pachelbel's Canon
Mozart <i>arr.</i> Smith	1st movement from Symphony no. 40 in G minor, K. 550*
Fauré <i>arr.</i> Clarke	Pavane
Trad. <i>arr.</i> Smith	Korobeiniki ( <i>The Pedlars</i> )
Proudler	Samba Nights
Wonder <i>arr.</i> Clarke	Sir Duke**

\* own interpretation \*\* improvisation

## Technical work (14 marks) (see page 15)

Candidates to prepare in full <i>either</i> section i) or section ii)					
<b>either i) Scales &amp; chord knowledge</b> (from memory) – the examiner will select from the following:					
D, F, A $\flat$ and B major D, F, G $\sharp$ and B harmonic <i>and</i> melodic minor Chromatic scales in similar motion starting on any black note	min. ♩ = 120	two octaves	<i>legato</i> and <i>mf</i>	hands together	piano voice with auto- accompaniment off
Major pentatonic scale starting on D and A $\flat$ (straight and swung rhythm)				hands separately	
Blues scale starting on D and E (straight and swung rhythm)				R.H. only	
Triads of D, F, A $\flat$ and B major, D, F, G $\sharp$ and B minor in all inversions				L.H. only	
Chords of D $^\circ$ , F $^\circ$ , G $\sharp^\circ$ , B $^\circ$ , Dm $^7$ , Fm $^7$ , G $\sharp$ m $^7$ , Bm $^7$ , Dmaj $^7$ , Fmaj $^7$ , A $\flat$ maj $^7$ , Bmaj $^7$ in root position only				bass note in the left hand and the chord in the right hand	
Plagal cadence in D and F major				hands together	
<b>or ii) Exercises</b> (music may be used):					
Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
Going Round in Circles	for fingered on bass chords and maintaining a relaxed right hand				
Move It!	for left hand dexterity between chords and melody line				
Rattletrap	for use of pitch bend				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work from 2013 Grade 6* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) <b>sight reading</b> (see page 17)	ii) <b>aural</b> (see page 21) <b>or improvisation</b> (see page 24)

## 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 choice piece or own arrangement (see page 7) or an own composition (see page 13).

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work from 2013 Grade 7* published by Trinity:

J S Bach <i>arr.</i> Proudler	Prelude in C minor BWV 847
Nazareth <i>arr.</i> Jolliffe	Cavaquinho
Tchaikovsky <i>arr.</i> Clarke	Nutcracker Mash
Van Heusen/Cahn <i>arr.</i> Proudler	Come Fly With Me*
Litten	Enchantment
Hamilton <i>arr.</i> Clarke	Cry Me A River**

\* own interpretation \*\* improvisation

## Technical work (14 marks) (see page 15)

Candidates to prepare in full <i>either</i> section i) or section ii)					
<b>either i) Scales &amp; chord knowledge</b> (from memory) – the examiner will select from the following:					
C, Eb, F# and A major C, Eb, F# and A harmonic <i>and</i> melodic minor Chromatic scales in similar motion starting on any white note	min. ♩ = 130	two octaves	<i>legato</i> and <i>mf</i>	hands together	piano voice with auto- accompaniment off
C major scale in legato thirds				R.H. only	
Major pentatonic scale starting on Eb and A (straight and swung rhythm)				hands separately	
Blues scale starting on B and Bb (straight and swung rhythm)				R.H. only	
Triad of C, Eb, F# and A major, C, Eb, F# and A minor in all inversions				L.H. only	
Chords of C <sup>o7</sup> , Eb <sup>o7</sup> , F# <sup>o7</sup> , A <sup>o7</sup> , C <sup>+</sup> , Eb <sup>+</sup> , F# <sup>+</sup> , A <sup>+</sup> , C <sup>9</sup> , Eb <sup>9</sup> , F# <sup>9</sup> , A <sup>9</sup> in root position only				bass note in the left hand and the chord in the right hand	
Perfect and plagal cadence in A major and C minor				hands together	
<b>or ii) Exercises</b> (music may be used):					
Candidates to prepare <b>all</b> three exercises.					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
Dance Sequence	for right hand <i>legato</i> thirds				
Reflections	for sustain pedalling and <i>cantabile</i> playing				
Keyboard Percussion	for maintaining a steady pulse with even attack				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work from 2013 Grade 7* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) <b>sight reading</b> (see page 17)	ii) <b>aural</b> (see page 21) <b>or improvisation</b> (see page 24)

## 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 choice piece or own arrangement (see page 7) or an own composition (see page 13).

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work from 2013 Grade 8* published by Trinity:

Monti <i>arr.</i> Proudler	Czardas
Rimsky-Korsakov <i>arr.</i> Clarke	Flight of the Bumblebee
Bricusse/Newley <i>arr.</i> Proudler	Feeling Good*
Jenkins <i>arr.</i> Clarke	Palladio
Michael <i>arr.</i> Litten	Kissing A Fool**
Thiselton	Spring Dance

\* own interpretation \*\* improvisation

## Technical work (14 marks) (see page 15)

Candidates to prepare in full <i>either</i> section i) or section ii)					
<b>either i) Scales &amp; chord knowledge</b> (from memory) – the examiner will select from the following:					
Db, E, G and Bb major C#, E, G and Bb harmonic and melodic minor Chromatic scales in similar motion starting on any note Chromatic scales with hands a minor third apart starting on Bb and Db Major pentatonic scale starting on E and Db (straight and swung rhythm) Blues scale starting on C# and G# (straight and swung rhythm) Triad of Db, E, G and Bb major, C#, E, G and Bb minor in all inversions Chords of C# <sup>o7</sup> , E <sup>o7</sup> , G <sup>o7</sup> , Bb <sup>o7</sup> , Db <sup>add9</sup> , E <sup>add9</sup> , G <sup>add9</sup> , Bb <sup>add9</sup> , C#m <sup>7(b5)</sup> , Em <sup>7(b5)</sup> , Gm <sup>7(b5)</sup> , Bbm <sup>7(b5)</sup> in root position only Perfect, imperfect and plagal cadence in Bb major and G minor	min. ♩ = 140	two octaves	<i>legato</i> and <i>mf</i>	hands together	piano voice with auto-accompaniment off
				hands separately	
				R.H. only	
				L.H. only	
				bass note in the left hand and the chord in the right hand	
				hands together	
<b>or ii) Exercises</b> (music may be used):					
Candidates to prepare <b>all</b> three exercises.					
The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
Smoothly Does It	for right hand <i>legato</i> octaves and left hand fingered on bass chords				
All Fired Up	for broken chord playing and stride bass				
Ornamental Cascade	for dexterity with ornaments and use of the thumb				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work from 2013 Grade 8* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 17)	ii) aural (see page 21) or improvisation (see page 24)

## 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 choice piece (see page 8) or an own composition (see page 13).

Composer	Piece	Book	Publisher
Anon.	Careless Love	The Joy of Organ Music	Yorktown YK 21095
Anon.	Greensleeves	The Joy of Organ Music	Yorktown YK 21095
Blue	Take My Hand	Organ World book 1	Trinity
Beethoven	Für Elise	Die Welt Der Orgel Klassik II	Schott ED6615
Beethoven	Schlußchor 'An die Freude'	Die Welt Der Orgel Klassik II	Schott ED6615
Brahms	Guten Abend, gut' Nacht	Die Welt Der Orgel Klassik I	Schott 5601
Brahms	Lullaby	The Joy of Organ Music	Yorktown YK 21095
Cowles	Still Waters	Organ World book 1	Trinity
Cowles	Whilst Waiting	Organ World book 1	Trinity
Haydn	Andante, Symphonie mit dem Paukenschlag	Die Welt Der Orgel Klassik II	Schott ED6615
Ogden	Poodles In Puddles	Organ World book 1	Trinity
Schubert	Wiegenlied	Die Welt Der Orgel Klassik II	Schott ED6615

## Technical work (14 marks) (see page 15)

Candidates to prepare in full both sections i) and ii)			
<b>i) Exercise</b> (music may be used):			
Trad.	Down in Yon Forest (from Organ World book 1)		Trinity
<b>ii) Scales</b> (from memory):			
<b>Manual</b> (hands separately) C and G major	min. ♩ = 72	one octave	<i>mf</i> and <i>legato</i>
<b>Pedal</b> C major	min. ♩ = 60	from C <sub>2</sub> to G <sub>2</sub>	

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)



# Electronic Organ – Grade 1

Subject code: EO

## 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 choice piece (see page 8) or an own composition (see page 13).

Composer	Piece	Book	Publisher
Bailey	Scoobie Du Wup	Organ World book 1	Trinity
Dvořak	Thema aus der Symphonie no. 9 'Aus der neuen Welt' op. 95	Die Welt Der Orgel Klassik I	Schott 5601
Haydn	Chorale St. Antoni	Die Welt Der Orgel Klassik II	Schott ED6615
Lee	Invocation	Organ World book 1	Trinity
Lee	Stepping Stones	Organ World book 1	Trinity
Liszt	Liebestraum	Die Welt Der Orgel Klassik II	Schott ED6615
Runswick	Pronto	Organ World book 1	Trinity
Runswick	Velvet Dreams	Organ World book 1	Trinity
Soloviev-Sedoy	Moscow Nights	The Joy of Organ Music	Yorktown YK 21095

## Technical work (14 marks) (see page 15)

Candidates to prepare the following:			
<b>Scales &amp; arpeggios</b> (from memory):			
<b>Manual</b> (hands separately)			
<b>Scales:</b> D and F major A and D harmonic minor	min. ♩ = 72	one octave	<i>mf</i> and <i>legato</i>
<b>Arpeggios:</b> D and F major A and D minor	min. ♩ = 60		
<b>Pedal</b> C major scale	min. ♩ = 60		

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
<b>sight reading</b> (see page 17)	<b>aural</b> (see page 21)	<b>improvisation</b> (see page 24)	<b>musical knowledge</b> (see page 28)

## 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 choice piece (see page 8) or an own composition (see page 13).

Composer	Piece	Book	Publisher
Auric	Moulin Rouge Waltz	The Complete Organ Player book 2	Wise AM19449
Bailey	Moonlight Air	Organ World book 1	Trinity
Blue	I Remember	Organ World book 1	Trinity
Cowles	Follow Me!	Organ World book 1	Trinity
Holdsworth	On The Move!	Organ World book 1	Trinity
Lehar	Vilia	The Joy of Organ Music	Yorktown YK21095
MacDowell	To A Wild Rose	The Joy of Organ Music	Yorktown YK 21095
Mozart	Türkischer Marsch	Die Welt Der Orgel Klassik II	Schott ED6615
Raposo	Sing	The Complete Organ Player book 2	Wise AM19449
Saint-Saëns	My Heart at thy Sweet Voice	The Joy of Organ Music	Yorktown YK 21095
Strauss	The Emperor Waltz	The Joy of Organ Music	Yorktown YK 21095
Tchaikovsky	Melodie	Die Welt Der Orgel Klassik II	Schott ED6615

## Technical work (14 marks) (see page 15)

Candidates to prepare the following:				
Scales & arpeggios (from memory)				
<b>Manual Scales:</b> A, D and B major D harmonic minor G melodic minor	min. ♩ = 72	two octaves	hands separately <i>and</i> together	<i>mf</i> and <i>legato</i>
			Chromatic scale starting on C	
<b>Arpeggios:</b> A, D and B major D and G minor	min. ♩ = 60		hands separately <i>and</i> together	
<b>Pedal</b> C major arpeggio	min. ♩ = 66	one octave		

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 choice piece (see page 8) or an own composition (see page 13).

Composer	Piece	Book	Publisher
Blue	Autumn Leaves	Organ World book 1	Trinity
Brahms	Hungarian Dance no. 4	The Joy of Organ Music	Yorktown YK 21095
Cowles	Tango For Bertha	Organ World book 1	Trinity
Debussy	Clair de lune	The Joy of Organ Music	Yorktown YK 21095
Handel	Arioso	Die Welt Der Orgel Klassik I	Schott 5601
Haydn	St. Anthony Chorale	The Joy of Organ Music	Yorktown YK 21095
Jessel	Parade Of The Tin Soldiers	The Joy of Organ Music	Yorktown YK 21095
Ogden	Beyond The Stars	Organ World book 1	Trinity
Schumann	Träumerei	The Joy of Organ Music	Yorktown YK 21095

## Technical work (14 marks) (see page 15)

Candidates to prepare the following:			
<b>Scales &amp; arpeggios</b> (from memory)			
<b>Manual</b> (hands together) <b>Scales:</b> B $\flat$ and E $\flat$ major B and F harmonic minor, C melodic minor Chromatic scale in contrary motion from unison C	min. ♩ = 84	two octaves	<i>mf</i> and <i>legato</i>
<b>Arpeggios:</b> B $\flat$ and E $\flat$ major B, C and F minor	min. ♩ = 72		
<b>Pedal</b> Dominant 7th in the key of F	min. ♩ = 66	one octave	

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 choice piece (see page 8) or an own composition (see page 13).

Composer	Piece	Book	Publisher
Albeniz	Tango	The Joy of More Organ Music	Yorktown YK 21210
Blue	Tutti Frutti	Organ World book 2	Trinity
Booth	Morning Serenade	Organ World book 2	Trinity
Delibes	Waltz (from <i>Naila</i> )	The Joy of More Organ Music	Yorktown YK 21210
Lloyd Webber	Don't Cry For Me Argentina*		
Lloyd Webber	The Music Of The Night*		
Runswick	The Hipster	Organ World book 2	Trinity

\* available as digital downloads from [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com) or [www.musicroom.com](http://www.musicroom.com)

## Technical work (14 marks) (see page 15)

Candidates to prepare the following:			
<b>Scales &amp; arpeggios</b> (from memory)			
<b>Manual</b> (hands together) <b>Scales:</b> E, Ab, Db and F# major C# harmonic minor F melodic minor Chromatic scale starting on any note requested	min. ♩ = 96	two octaves	<i>mf</i> and <i>legato</i>
<b>Arpeggios:</b> E, Ab, Db and F# major C# and F minor	min. ♩ = 84		
<b>Pedal</b> <b>Scales:</b> C major C harmonic minor	min. ♩ = 72	one octave	

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

*Turn over for Grade 5 repertoire*

## 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 choice piece (see page 8) or an own composition (see page 13).

<b>Composer</b>	<b>Piece</b>	<b>Book</b>	<b>Publisher</b>
Bailey	Blue Mood	Organ World book 2	Trinity
Blue	Swing Boogie	Organ World book 2	Trinity
Brahms	Ungarischer Tanz no. 5	Die Welt Der Orgel Klassik I	Schott 5601
John & Rice	Can You Feel The Love Tonight*		
Mancini	Baby Elephant Walk*		
Monti	Czardás	The Joy of More Organ Music	Yorktown YK 21210
Ogden	Eurotunnel Shuttle	Organ World book 2	Trinity
Runswick	Chromatique	Organ World book 2	Trinity
Schönberg	I Dreamed A Dream*		
Smetana	Thema aus der symphonischen Dichtung 'Die Moldau'	Die Welt Der Orgel Klassik I	Schott 5601
Trad.	The Floral Dance	The Joy of More Organ Music	Yorktown YK 21210
Williams	The Raiders March*		

\* available as digital downloads from [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com) or [www.musicroom.com](http://www.musicroom.com)

## Technical work (14 marks) (see page 15)

Candidates to prepare the following:			
<b>Scales &amp; arpeggios</b> (from memory)			
<b>Manual</b> (hands together) <b>Scales:</b> All major keys B $\flat$ and F $\sharp$ harmonic minor G $\sharp$ melodic minor Chromatic scale starting on any note requested	min. $\text{♩} = 108$	two octaves	<i>mf</i> and <i>legato</i>
<b>Arpeggios:</b> All major keys B $\flat$ , F $\sharp$ and G $\sharp$ minor	min. $\text{♩} = 90$		
<b>Pedal</b> <b>Scales:</b> C major C melodic minor	min. $\text{♩} = 72$	one octave	
<b>Arpeggios:</b> C major C minor			

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 choice piece (see page 8) or an own composition (see page 13).

Composer	Piece	Publisher
Bizet	Toreador's Song from <i>Carmen</i> (from Opera Gala book 1)	Stainer H331
Bizet	In The Depths Of The Holy Temple from <i>The Pearl Fishers</i> (from Opera Gala book 2)	Stainer H332
Booth	Blue Lullaby (from Organ World book 2)	Trinity
Brahms	Ungarischer Tanz no. 5 [Repeats must be played] (from Die Welt der Orgel-Klassik I)	Schott ED 5601
Cowles	Interval (Ice Cream Music) (from Organ World book 2)	Trinity
Creamer & Layton	Way Down Yonder In New Orleans*	
Delibes	Flower Duet from <i>Lakmé</i> (from Classical Concert)	Stainer H362
Gibb, Gibb & Gibb	Night Fever (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Gossec	Gavotte [Repeats must be played] (from Die Welt der Orgel-Klassik I)	Schott ED 5601
Haydn	Rondo from <i>Trumpet Concerto</i> (from Classical Concert)	Stainer H362
Hudson, De Lange & Mills	Moonglow*	
MacDonald, Salter & Withers	Just The Two Of Us (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Marquina	Spanish Gypsy Dance (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Oliver	Opus 1*	
Roberts, Jacobson & Koffman	Swingin' Shepherd Blues*	
Robin & Shavers	Undecided*	
Runswick	Blue Six (from Organ World book 2)	Trinity
Russell & Ellington	Don't Get Around Much Anymore*	
Verdi	Chorus of the Hebrew Slaves from <i>Nabucco</i> (from Opera Gala book 1)	Stainer H331
Verdi	Drinking Song from <i>La Traviata</i> (from Opera Gala book 1)	Stainer H331
Verdi	Quartet from <i>Rigoletto</i> (from Opera Gala book 1)	Stainer H331
Verdi	The Anvil Chorus from <i>Il Travatore</i> (from Opera Gala book 2)	Stainer H332
Weber	Aufforderung zum Tanz [Repeats must be played] (from Die Welt der Orgel-Klassik I)	Schott ED 5601

\* available as digital downloads from [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com) or [www.musicroom.com](http://www.musicroom.com)



## Technical work (14 marks) (see page 15)

Candidates to prepare the following:			
<b>Scales &amp; arpeggios</b> (from memory)			
<b>Manual</b> Key groups The candidate should prepare <b>one</b> of the key groups below. When the examiner requests a key, the candidate will perform in succession: <ul style="list-style-type: none"> <li>the major scale</li> <li>the harmonic minor scale</li> <li>the melodic minor scale</li> <li>the major scale in 3rds (hands together a third apart, left hand starting on the tonic)</li> <li>the major arpeggio</li> <li>the minor arpeggio</li> </ul>			
<b>Group 1:</b> A, C, Eb, F# <b>or Group 2:</b> E, G, Bb, Db/C# <b>or Group 3:</b> B, D, F, Ab/G#	min. tempi: scales: ♩ = 120 arpeggios: ♩ = 96 3rds: ♩ = 60	hands together, two octaves	<i>mf</i> and <i>legato</i>
<b>Also:</b> Chromatic scale in minor thirds, starting on C an octave below middle C in the left hand and on Eb in the right hand	min. ♩ = 60	three octaves	
Diminished 7th starting on C	min. ♩ = 66		
<b>Pedal/Manual</b> To be performed on the pedals, with the left hand <i>or</i> right hand (as requested by the examiner) playing on the manuals one octave higher:			
<b>Scales</b> C major C harmonic <i>and</i> melodic minor	min. ♩ = 80	one octave	<i>mf</i> and <i>legato</i>

## Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 17)	ii) aural (see page 21) <i>or</i> improvisation (see page 24)

## 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 choice piece (see page 8) or an own composition (see page 13).

Composer	Piece	Publisher
Arndt	Nola (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM 939213
Bailey	Cookin' With Gas (from Organ World book 3)	Trinity
Beethoven	Adagio un poco mosso from <i>Piano Concerto no. 5</i> (from Classical Concert)	Stainer H362
Binge	Elizabethan Serenade (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Boccherini	Minuet from the Quintet (from Classical Concert)	Stainer H362
Cowles	An Intermezzo Sandwich (from Organ World book 3)	Trinity
Cowles	Wedding Bossanova (from Organ World book 3)	Trinity
Gimbel & Thielmans	Bluesette*	
Gounod	Juliet's Waltz Song from <i>Romeo and Juliet</i> (from Opera Gala book 3)	Stainer H333
Parker	Harlequin (from Organ World book 3)	Trinity
Puccini	Your Tiny Hand Is Frozen from <i>La Bohème</i> (from Opera Gala book 3)	Stainer H333
Raye, De Paul & Johnson	I'll Remember April*	
Runswick	Stay Awhile (from Organ World book 3)	Trinity
Shearing & Weiss	Lullaby Of Birdland*	
Vivaldi	Spring from The Four Seasons (from Classical Concert)	Stainer H362
Washington & Kaper	On Green Dolphin Street*	
Williams	Devil's Galop (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Williams & Monk	'Round Midnight*	

\* available as digital downloads from [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com) or [www.musicroom.com](http://www.musicroom.com)

## Technical work (14 marks) (see page 15)

<b>Candidates to prepare the following:</b>			
<b>Scales &amp; arpeggios</b> (from memory)			
<b>Manual</b> Key groups The candidate should prepare <b>one</b> of the key groups below. When the examiner requests a key, the candidate will perform in succession: <ul style="list-style-type: none"> <li>the major scale</li> <li>the harmonic minor scale</li> <li>the melodic minor scale</li> <li>the major scale in 6ths (hands together a 6th apart, right hand starting on the tonic)</li> <li>the major arpeggio in root position and first inversion</li> <li>the minor arpeggio in root position and first inversion</li> <li>the dominant 7th in root position</li> </ul>			
<b>Group 1:</b> A, C, Eb, F# <b>or Group 2:</b> E, G, Bb, Db/C# <b>or Group 3:</b> B, D, F, Ab/G#	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 96 6ths: ♩ = 60 7ths: ♩ = 72	hands together, two octaves	<i>mf</i> and <i>legato</i>
<b>Also:</b> C harmonic minor scale in contrary motion	min. ♩ = 132		
<b>Pedal/Manual</b> To be performed on the pedals, with the left hand <i>or</i> right hand (as requested by the examiner) playing on the manuals one octave higher:			
<b>Scales</b> C major in contrary motion C harmonic minor in contrary motion	min. ♩ = 88	one octave	<i>mf</i> and <i>legato</i>

## Supporting tests (2 x 10 marks)

<b>Candidates to prepare i) and ii)</b>	
<b>i) sight reading</b> (see page 17)	<b>ii) aural</b> (see page 21) <i>or improvisation</i> (see page 24)

# Electronic Organ – Grade 8

Subject code: EO

## 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 choice piece (see page 8) or an own composition (see page 13).

Composer	Piece	Publisher
J S Bach	Prelude in C major BWV 553 (Prelude only) (from Bach Organ Works book 1: Eight Short Preludes and Fugues)	Novello 10018
Bizet	The Flower Song from <i>Carmen</i> (from Opera Gala book 3)	Stainer H333
Ellis	Coronation Scot (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Handel	Zadok the Priest from Coronation Anthem no. 1 (from Classical Concert)	Stainer H362
Hendricks & Timmons	Moanin'*	
Jobim	One Note Samba ( <i>Samba De Uma Nota So</i> ) (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Mercer & Raksin	Laura*	
Mozart	Porgi, Amor from the <i>Marriage of Figaro</i> (from Classical Concert)	Stainer H362
Paparelli, Gillespie & Leveen	A Night In Tunisia*	
Parish, Mills & Hudson	Organ Grinder's Swing*	
Parker	Prelude In Ragtime (from Organ World book 3)	Trinity
Runswick	Well You Might (from Organ World book 3)	Trinity
Smetana	Dance of the Comedians from <i>The Bartered Bride</i> (from Opera Gala book 3)	Stainer H333
Verdi	Sempre Libera from <i>La Traviata</i> (from Opera Gala book 3)	Stainer H333

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## Technical work (14 marks) (see page 15)

<b>Candidates to prepare the following:</b>			
<b>Scales &amp; arpeggios</b> (from memory)			
<b>Manual</b> Key groups The candidate should prepare <b>one</b> of the key groups below. When the examiner requests a key, the candidate will perform in succession: <ul style="list-style-type: none"> <li>the major scale</li> <li>the harmonic minor scale</li> <li>the melodic minor scale</li> <li>the major scale in 3rds (hands separately)</li> <li>the major arpeggio in root position, first and second inversions</li> <li>the minor arpeggio in root position, first and second inversions</li> <li>the dominant 7th in root position</li> <li>the diminished 7th starting on any note from the chosen key group</li> </ul>			
<b>Group 1:</b> A, C, Eb, F# <b>or Group 2:</b> E, G, Bb, Db/C# <b>or Group 3:</b> B, D, F, Ab/G#	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 96 3rds: ♩ = 60 7ths: ♩ = 80	hands together, two octaves	<i>mf</i> and <i>legato</i>
<b>Also:</b> <b>Scales</b> C major in contrary motion C harmonic minor in contrary motion	min. ♩ = 132		
<b>Pedal/Manual</b> To be performed on the pedals, with the left hand <i>or</i> right hand (as requested by the examiner) playing on the manuals one octave higher:			
<b>Scales</b> C major in contrary motion C harmonic minor in contrary motion	min. ♩ = 92	one octave	<i>mf</i> and <i>legato</i>

## Supporting tests (2 x 10 marks)

<b>Candidates to prepare i) and ii)</b>	
i) sight reading (see page 17)	ii) aural (see page 21) <i>or</i> improvisation (see page 24)

## 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 13).

Group A	Piece	Book	Publisher
Alcock	Trumpet Piece	Organ Music for Manuals book 4	OUP
J S Bach	Ich hab' mein' Sach' Gott heimgestellt BWV 708	Organ Works book 18	Novello NOV010013
Beethoven	no. 1 of <i>Two Equali</i>	Music for Memorial and Thanksgiving Services	Novello NOV262778
Böhm	Minuet in G major	A Graded Anthology vol. 2 (ed. Anne Marsden Thomas)	Cramer 90583
Boyvin	Duo du troisième ton	Organ Music for Manuals book 3	OUP
Dandrieu	Chantons je vous prie (p.7)	Noéls	Alfred 00-K03366
Frescobaldi	Magnificat Primi Toni	Organ Music for Manuals book 1	OUP
Gebhardi	Moderato (no. 2 of <i>Four Short Preludes</i> )	Organ Music for Manuals book 1	OUP
Heron	Cornet Voluntary, slow movt	Organ Music for Manuals book 4	OUP
Litzau	Praeludium in C moll	Easy Organ pieces from 19th Century vol. 3	Bärenreiter BA 8420
Mozart	Minuet in F	A Graded Anthology vol. 2	Cramer 90583
<i>arr. Marsden Thomas</i>			
Pachelbel	Fuga	Organ Music for Manuals book 3	OUP
Telemann	O Lamm Gottes unschuldig	Organ Music for Manuals book 3	OUP
<b>Group B</b>			
Alain	De Jules Lemaître	4 Pieces for Organ	Universal UE 17163
Franck	Prière	Music for Memorial and Thanksgiving Services	Novello NOV262778
Hepburn	O when the Saints	Getting started on the Organ	Animus
Hesford	Partita for Anna Magdalena, 3rd movt	Miniatures vol. 1	De Haske F 607
Howells	Eighteen	Miniatures for Organ	Mayhew 3611053
Körner	Moderato in B Minor	Easy Organ Pieces book 1	Bärenreiter BA 8416
Liszt	Offertorium (Missa pro Organo)	Music for Manuals book 3	De Haske F 463
Litzau	Andante (no. 3 of <i>3 Short Preludes</i> )	Organ Music for Manuals book 5	OUP
Peeters	Miniature op. 55	A Graded Anthology vol. 2 (ed. Marsden Thomas)	Cramer 90583
Rathgeber	Christmas Pastorella no. 5	10 Christmas Pastorals	Peters EP 8087
Tournemire	Immaculata Conceptio B. Mariae Virginis no. 3	Petites fleurs musicales op. 66	Universal UE 17465

## Technical work (14 marks) (see pages 15)

Candidates to prepare the following:				
<b>Scales</b> (played on manuals from memory)				
G, D, A and E major E, D, G and C harmonic minor	min. ♩ = 72	one octave	hands together	<i>mf</i> and <i>legato</i>
Chromatic scale starting on G			hands separately	

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 13).

Group A	Piece	Book	Publisher
J S Bach	Herr Jesu Christ meines Lebens Licht	23 Chorale Preludes	Bayley & Ferguson
J S Bach	Gottes Sohn ist kommen (Fughetta) BWV 703	Complete Organ Works vol. 3	Bärenreiter BA 5173
J S Bach	Prelude in G minor	Bach Organ Works book 1	Novello NOV010018
Boëly	Messe du jour de Noël (4ème Kyrie)	Incognita Organo Volume 16	Harmonia HU 3315
Boyvin	Basse de trompette	Organ Music for Manuals book 3	OUP
Dandrieu	Noel: Puer nobis nascitur	Noels	Alfred 00-K03366
Greene	Andante (only) from Voluntary XIII	Early organ music for manuals book 2	Novello NOV010184
Haydn	Minuet no. 5 in C	Pieces for a Musical Clock Hob. XIX: 1-32	Bärenreiter EN802
Mozart	Adagio in C for glass harmonica KV 356		Bärenreiter BA 8403
Pachelbel	Fugue in C	A Graded Anthology vol. 2 (ed. Marsden Thomas)	Cramer 90583
Rathgeber	Christmas Pastorella no. 1		Peters EP 8087
Travers	Trumpet Voluntary	Organ Music for Manuals book 3	OUP
<b>Group B</b>			
Alain	Monodie	L'oeuvre d'orgue vol. 3	Leduc AL20184
Boëllmann	Basso Ostinato	Easy Graded Organ Music book 1	OUP
Boëllmann	Verset	Music for Manuals book 2	De Haske F 367
Coleman	Prelude	An Easy Organ Album	OUP
Eben	Kleine Choralpartita über O Jesu, all mein Leben bist Du, 2nd movt		Universal UE 17162
Franck	À la venue de Noël	Music for Manuals book 2	De Haske F 367
Hesford	Gradual	Missa Ungarica pro Organo	Cramer 90124
Langlais	Printemps [theme only]	Mosaïques vol. 3	Combret CO 4639
Peeters	Choral and 1st Variation: Herr Jesus hat ein Gartchen	10 Organ Chorales	Schott ED 2553
Reger	Es ist gewißlich an der Zeit op. 135a no. 8	10 Christmas Pastorals Music for Manuals book 2	De Haske F 367
Walcha	Chorale Prelude: Zu Bethlehem Geboren	A Graded Anthology for Organ book 2	Cramer 90583



## Technical work (14 marks) (see pages 15)

Candidates to prepare the following:				
<b>Scales &amp; arpeggios</b> (played on manuals from memory)				
<b>Scales:</b> B and F major, F harmonic minor C and E major in contrary motion Chromatic scale starting on D	min. ♩ = 72	two octaves	hands together	<i>mf</i> and <i>legato</i>
Chromatic scale starting on D in contrary motion		one octave		
<b>Arpeggios:</b> C, F and G major, A, D and E minor	min. ♩ = 60	two octaves	hands separately	

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 13).

Group A	Piece	Book	Publisher
Anon.	No. 1 of Two Early Sixteenth Century Pieces	Early Organ Series 1: England 1510-1590	Faber 0 571 50771 9
J S Bach	Da Jesus an dem Kreuze stund BWV 621	Complete Organ Works vol. 1	Bärenreiter BA 5171
Byrd	Veni creator spiritus 1	8 Organ Pieces	Hinrichsen H1543A
Haydn	Allegro in C no. 23	Pieces for a Musical Clock Hob. XIX: 1-32	Bärenreiter EN802
Marpurg	Pastorella: Der Herr ist mein getreuer Hirt	The Progressive Organist book 1 (ed. Trevor)	Novello NOV262483
Stanley	Voluntary V in D minor, 2nd movt	10 Voluntaries op. 6 (ed. Phillips)	Peters EP7723
Van Noordt	Psalm 38	Organ Music for Manuals book 3	OUP
Walther	Herr Jesu Christ, dich zu uns Wend [with repeats]	Organ Music for Manuals book 1	OUP
<b>Group B</b>			
Alain	Ballade en mode phrygien	L'oeuvre d'orgue vol. 3	Leduc AL20184
Boëllmann	Plainte (no. 1 of Four Pieces)	Organ Music for Manuals book 1	OUP
Boëllmann	Postlude	Organ Music for Manuals book 3	OUP
Frank	Vieux Noël	A Graded Anthology vol. 3 (ed. Marsden Thomas)	Cramer 90584
Guilmant	Communion	Organ Music for Manuals book 5	OUP
Langlais	Pastoral Song	A Graded Anthology vol. 3 (ed. Marsden Thomas)	Cramer 90584
Moore	Prelude	A Graded Anthology vol. 3 (ed. Marsden Thomas)	Cramer 90584
Pinkham	Canon at the octave	Music for a Quiet Sunday	Presser 493-00086
Ridout	Father	Canticle of the Rose	Mayhew 1405553
Tournemire	Offertoire	Miniatures vol. 2	De Haske F 642
Walcha	Herzliebster Jesu	A Graded Anthology vol. 3 (ed. Marsden Thomas)	Cramer 90584

## Technical work (14 marks) (see pages 15)

Candidates to prepare the following:			
<b>Scales &amp; arpeggios</b> (from memory)			
<b>Manual</b> <b>Scales:</b> B $\flat$ , E $\flat$ , A $\flat$ and D $\flat$ major C $\sharp$ and G $\sharp$ harmonic minor Chromatic scale starting on A $\flat$	min. ♩ = 84	two octaves	<i>mf</i> hands together and <i>legato</i>
E $\flat$ major in contrary motion Chromatic scale starting on A $\flat$ in contrary motion		one octave	
<b>Arpeggios:</b> D, A and E major G, C and F minor	min. ♩ = 72	two octaves	
<b>Pedal</b> <b>Scales:</b> F and G major in broken 3rds A and G melodic minor in broken 3rds	min. ♩ = 72	one octave	

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
<b>sight reading</b> (see page 17)	<b>aural</b> (see page 21)	<b>improvisation</b> (see page 24)	<b>musical knowledge</b> (see page 28)

## 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 13).

Group A	Piece	Book	Publisher
Albrechtsberger	Prelude	A Graded Anthology vol. 4 (ed. Marsden Thomas)	Cramer 90585
J S Bach	Der Tag, der ist so freudenreich BWV 605	Complete Organ Works vol. 1	Bärenreiter BA 5171
J S Bach	Christe, du Lamm Gottes BWV 619	Complete Organ Works vol. 1	Bärenreiter BA 5171
J S Bach	Prelude and Fugue in G	Bach Organ Works book 1	Novello NOV010018
Böhm	Prelude in A minor	A Graded Anthology vol. 4 (ed. Marsden Thomas)	Cramer 90585
Buxtehude	Nun Komm der Heiden Heiland	The Progressive Organist book 2	Novello NOV262533
Froberger	Toccatà in D minor no. 2	Various Organ Works	Kalmus K03455
Kotter	Præludium in Fa	Early Organ Series 13: Germany 1512-1577	Faber 0 571 50783 2
Pachelbel	Da Jesus an dem Kreuze stund BWV 621	Pâques	Schola Cantorum OL 1
<b>Group B</b>			
Alain	No. 1 of Deux danses a Agni Yavishta	L'oeuvre d'orgue vol. 2	Leduc AL20102
Boëllmann	Entrée	Miniatures vol. 2	De Haske F 642
Demessieux	Chorale-paraphrase on Tu es petrus	Twelve Choral Preludes on Gregorian Chant Themes	Summy-Birchard
Dupré	Audi, benigne Conditor	Le tombeau de Titelouze op. 38	Leduc AL27836
Elgar	Andantino op. 14 no. 3	Miniatures vol. 2	De Haske F 642
Elgar	Vesper voluntary no. 5	Vesper Voluntaries op. 14	Faber 0571508626
Ireland	The holy boy		Boosey BH 83212
Karg-Elert	Freu dich sehr, o meine Seele no.5	Chorale-Improvisations op. 65 book 1	Breitkopf EB 8261
Macmillan	White note paraphrase		Boosey BH 11392
Ridout	Jesus meets his Blessed Mother	14 Stations of the Cross	Mayhew 1400014
Ridout	Jesus Speaks to the Women of Jerusalem	14 Stations of the Cross	Mayhew 1400014
Vierne	Arabesque	24 Pieces en Style Libre vol. 2	Durand DF 00897300

## Technical work (14 marks) (see pages 15)

Candidates to prepare the following:			
<b>Scales &amp; arpeggios</b> (from memory)			
<b>Manual Scales:</b> F# major B $\flat$ and E $\flat$ harmonic minor Chromatic scales starting on A, C, D, F and G	min. ♩ = 96	two octaves	<i>mf</i> hands together and <i>legato</i>
Chromatic scale starting on A in contrary motion E harmonic minor in contrary motion		one octave	
<b>Arpeggios:</b> B and B $\flat$ major B and B $\flat$ minor	min. ♩ = 84	two octaves	
<b>Pedal Scales:</b> A, E and B $\flat$ major in broken 3rds B, E and F melodic minor in broken 3rds	min. ♩ = 84	one octave	

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 13).

Group A	Piece	Book	Publisher
J S Bach	Herr Christ, der ein'ge Gottessohn BWV 601	Complete Organ Works vol. 1	Bärenreiter BA 5171
J S Bach	Prelude and Fugue in E minor BWV 555	Bach Organ Works book 1	Novello NOV010018
Buxtehude	Mensch, willst du leben seliglich BuxWV 206	Early Organ Series 12: Germany 1650-1710	Faber 0 571 50775 7
Černuhorský	Toccatà C dur	Vox Humana Czech Republic	Bärenreiter BA 8236
Karg-Elert	Chorale prelude: Schmücke dich, O liebe Seele	66 Chorale Improvisations op. 65 no. 5	Breitkopf EB 8265
Kittel	Präludium in A flat major	Organ Music around J S Bach vol. 2	Breitkopf EB 8685
Merkel	Pastorale no. 4	6 Preludes op. 23	De Haske F 365
Merkel	Evening hymn	Self Taught 1	Animus
Purcell	Voluntary in G	Organ Works	Novello NOV590294
Schumann	Canonic study for pedal piano op. 56 no.1 in C	Organ Works	Schott ED9906
Stanley	Voluntary II in D minor	10 Voluntaries op. 5 (ed. Phillips)	Peters EP7722
Tomkins	Verse	Early Organ Series 2: England 1590-1650	Faber 0 571 50770 6
Ziploj	All'offertorio	A Graded Anthology vol. 4 (ed. Marsden Thomas)	Cramer 90585
<b>Group B</b>			
Demessieux	Chorale-paraphrase on Hosanna filio David	Twelve Choral Preludes on Gregorian Chant Themes	Summy-Birchard
Hakim	Pastorale	Mariales	UMP M2244 0215 5
Lindberg	Gammal Fabødsalm från Dalårna		Norsk NM2352
Mathias	Chorale	A Mathias Organ Album	OUP
Mendelssohn	Sonata in A, op. 65 no. 3, Andante tranquillo	Complete Organ Works II	Bärenreiter BA 8197
Mendelssohn	Sonata in D minor op. 65 no. 6, Finale (Andante)	Complete Organ Works II	Bärenreiter BA 8197
Nielsen	Prelude in F sharp minor	Miniatures vol. 2	De Haske F 642
Peeters	Koraal	Suite modale op. 43	Lemoine 23673
Rheinberger	Con moto no. 1	Twelve Monologues for Organ op. 162	Novello NOV010044
Ridout	Jesus Receives the Cross	14 Stations of the Cross	Mayhew 1400014
Ridout	Jesus is Laid in the Sepulchre	14 Stations of the Cross	Mayhew 1400014
Saint-Saëns arr. Webb	L'Elephant, from <i>Carnival of the Animals</i>	The Heavy-footed Organist	Animus
Stanford	No. 5 of 6 short Preludes and Postludes	Preludes and Postludes	Mayhew 1400361

Thalben-Ball	Elegy		Paxton NOV357436
Vierne	Berceuse op. 31 no. 19	24 Pieces en Style Libre vol. 2	Durand 0897300
Whitlock	Lantana	Plymouth Suite	OUP

## Technical work *(14 marks)* (see pages 15)

Candidates to prepare the following:			
<b>Scales &amp; arpeggios</b> (from memory)			
<b>Manual</b> <b>Scales:</b> B, C, F, E $\flat$ and F $\sharp$ major F $\sharp$ harmonic minor, A, C, D, E and G melodic minor Chromatic scales in similar and contrary motion starting on any note requested by the examiner	min. = 108	two octaves	<i>mf</i> hands together and <i>legato</i> or <i>staccato</i> as requested by the examiner
<b>Arpeggios:</b> E $\flat$ , A $\flat$ and D $\flat$ major C $\sharp$ , F $\sharp$ and G $\sharp$ minor	min. = 90		
<b>Pedal</b> <b>Scales:</b> A and G major in running triplets A and B melodic minor in running triplets	min. = 60	one octave	<i>mf</i> and <i>legato</i>
<b>Broken chords:</b> F and G major A and E minor	min. = 84	to 12th	

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

Candidates to prepare two from:			
sight reading (see page 17)	aural (see page 21)	improvisation (see page 24)	musical knowledge (see page 28)

## 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 13).

Group A	Piece	Publisher
J S Bach	Concerto in G BWV 592 (from Bach Organ works vol. 8) last movt (Presto)	Bärenreiter BA5178
J S Bach	Gelobet seist du, Jesu Christ BWV 604	Bärenreiter BA 5171
J S Bach	Heut triumphieret Gottes Sohn BWV 630 (from Complete Organ Works vol. 1)	Bärenreiter BA 5171
J S Bach	Trio Sonata in D minor, BWV 527, 2nd movt (from Complete Organ Works vol. 7)	Bärenreiter BA 5177
Bruckner	Fugue from Prelude and Fugue in C minor (from Bruckner Album of Various Pieces for Organ)	Kalmus KO 2036
Franck	Prelude (from Prelude, Fugue and Variation op. 18)	UMP M2244 0313 1
Homilius	Mache dich mein Geist bereit Incognita organo, no. 27	Harmonia
Mendelssohn	Fugue from Sonata no. 6 (from Complete Organ Works vol. 2)	Bärenreiter BA 8197
Tunder	Chorale fantasia Komm, heiliger Geist... (from Complete Organ Works)	Breitkopf EB6718
<b>Group B</b>		
Alain	Lamento (from L'oeuvre d'orgue vol. 3)	Leduc AL20814
Alain	Le Jardin Suspendu (from 3 Pieces)	Leduc AL19744
Archer	Toccatina (from A little Suite for Organ)	IAO/Allegro
Bourgeois	Serenade op. 22	Smith R 70055
Brahms	Herzlich thut mich verlangen op. 122 no. 10	Novello NOV590116
Burrell	Fragments I and II (from Unbeaten Tracks)	Faber O 571 51977 6
Dubois	In Paradisum (from Twelve pieces)	Alfred
Gardner	Pavin (from Five Dances for Organ)	Gardner
Guilmant	Paraphrase on Handel's Judas Maccabeus A Graded Anthology vol. 5 (ed. Marsden Thomas)	Cramer 90586
Hakim	Incantation (from Mariales)	UMP M2244 0215 5
Hindemith	Second movement (from Sonata no. 2)	Schott ED 2558
Ireland	Sursum Corda (from Organ Music of John Ireland)	Novello NOV010183
Langlais	Pasticcio (from Organ book)	Eikan-Vogel 46300006
Lefébure-Wély	Andante Choseur de voix humaines Favourite organ music book 2 (ed. Sanger)	OUP
Parry	Choral Prelude: Martyrdom (from Seven Choral Preludes set 2)	Novello NOV590045
Ridout	Veronica Wipes the Face of Jesus (from 14 Stations of the Cross)	Mayhew 1400014
Ridout	Jesus Falls the Third Time (from 14 Stations of the Cross)	Mayhew 1400014
Vierne	Carillon op. 31 no. 21 (from 24 Pieces en Style Libre vol. 2)	Durand 0897300
Vierne	Lied op. 31 no. 17 (from 24 Pieces en Style Libre vol. 2)	Durand 0897300
Whitlock	Folk Tune (from 5 Short Pieces)	OUP
Widor	Fourth movement (from Symphonie V in F, op. 42)	Hamellet AL26865
Yon	Humoresque (from L'organo primitivo)	Dover DP19613



## Technical work (14 marks) (see pages 15)

Candidates to prepare in full section i) and section ii):			
<b>i) Scales &amp; arpeggios</b> (from memory)			
<b>Manual Scales:</b> All major keys B and F melodic minor Chromatic scale in major 6ths, starting on E $\flat$ left hand and C right hand	min. $\downarrow = 120$	two octaves	<i>mf</i> hands together and <i>legato</i> or <i>staccato</i> as requested by the examiner
<b>Arpeggios:</b> F $\sharp$ major E $\flat$ minor Dominant 7th in the key of C Diminished 7th starting on B	min. tempi: arpeggios: $\downarrow = 96$ 7ths: $\downarrow = 66$		
<b>Pedal Scales:</b> C and B $\flat$ major in running triplets C and G melodic minor in running triplets	min. $\downarrow = 72$	one octave	<i>mf</i> and <i>legato</i>
<b>and ii) Pedal study</b> (music may be used):			
J S Bach	Bars 1-10 from Prelude in C, BWV 531 (from Complete Organ Works vol. 5)		Bärenreiter BA 5175

## Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
<b>i) sight reading</b> (see page 17)	<b>ii) aural</b> (see page 21) <b>or improvisation</b> (see page 24)

## 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 13).

Group A	Piece	Publisher
J S Bach	Prelude (from Prelude and Fugue in A major BWV 536) (from Complete Organ Works vol. 6)	Bärenreiter BA 5176
J S Bach	Fugue in C major BWV 545 (from Complete Organ Works vol. 5)	Bärenreiter BA 5175
J S Bach	In dir ist Freude, BWV 615 (from Complete Organ Works vol. 1)	Bärenreiter BA 5171
J S Bach	Wir glauben all an einem Gott, BWV 680 (from Complete Organ Works vol. 4)	Bärenreiter BA 5174
Buxtehude	Praeludium [and Fugue] BuxWV 138 (from Complete Organ Works vol. 1)	Bärenreiter BA 8221
Buxtehude	Prelude and Fugue in A minor (from Organ Works vol. 2, Preludes, Fugues and Toccatas)	Hansen WH26990
Couperin	8e couplet of Gloria, Dialogue en trio du Cornet et de la Tierce (from <i>Messe pour les Paroisses</i> )	Alfred K03314
Hindemith	Sonata no. 1, 2nd movt	Schott ED 2557
Howells	Saraband in Modo Elegiaco (from Six Pieces for Organ)	Novello NOV590354
Langlais	In Paradisum (from Triptyque Grégorien)	Universal UE 16968
Lübeck	Prelude and Fugue in C minor (from Orgelwerke)	Peters EP 4437
Smart	Postlude in C	Novello NOV954514
Stanford	Fantasia (from Fantasia and Toccata in D minor op. 57)	Cathedral 227
<b>Group B</b>		
Bridge	Adagio in E (from Three Pieces for Organ)	Novello NOV010986
Durufié	Fugue op. 12 sur le Carillon de Soissons	UMP M560220185
Eben	Lied des Leiermannes (from <i>Faust</i> )	UMP M2244-02063
Farnham	Toccata on O filii et filiae	Presser
Franck	Fugue and Variation (from Prelude, Fugue and Variation op. 18)	Durand
Hindemith	Sonata no. 2, 1st movt	Schott ED2558
Ireland	Menuetto-Impromptu (from Organ Music of John Ireland)	Novello NOV010183
Karg-Elert	Now thank we all our God op. 65 no. 59	Breitkopf EB 6238
Mathias	Processional (from A Mathias Organ Album)	OUP
Maxwell Davies	No. 1 (Psalm 124) , and either no. 2 or no. 3 (from 3 Organ Voluntaries)	Chester CH 55170
Messiaen	Les Enfants de Dieu (from La Nativité du Seigneur vol. 2)	Leduc AL19269
Parry	Chorale Prelude on <i>Dundee</i> (from 7 Chorale Preludes for Organ Set 1)	Novello NOV 010214
Parry	Choral Prelude on Eventide (from Seven Chorale Preludes set 2)	Novello NOV590045
Peeters	Scherzo (from Suite modale op. 43)	Lemoine 23673
Ratcliffe	Caprice (from Colours of the Organ)	Novello NOV010092 archive
Roget	Deploración por la Semana Santa (from Pâques)	Schola Cantorum OL 1
Vierne	Pastorale no. 20 (from 24 Pieces en Style Libre vol. 2)	Durand 0897300
Wills	Elevation (from Colours of the Organ)	Novello NOV010092 archive

## Technical work (14 marks) (see pages 15)

Candidates to prepare in full section i) and section ii):			
<b>i) Scales &amp; arpeggios</b> (from memory)			
<b>Manual</b> <b>Scales:</b> All harmonic minor keys C#, F# and G# melodic minor C and F major in 6ths, right hand starting on the tonic A and D harmonic minor in 6ths, right hand starting on the tonic Chromatic scale in major 6ths, starting on E $\flat$ left hand and C right hand Chromatic scale in minor 3rds, starting on G left hand and B $\flat$ right hand	min. $\text{♩} = 132$	two octaves	<i>mf</i> hands together and <i>legato</i> or <i>staccato</i> as requested by the examiner
<b>Arpeggios:</b> Dominant 7ths in the keys of G, B and E Diminished 7ths starting on A, C, D and F	min. $\text{♩} = 72$		
<b>and ii) Pedal study</b> (music may be used):			
J S Bach	Bars 1-9 from Prelude and Fugue in C minor, BWV 549 (from Complete Organ Works vol. 5)		Bärenreiter BA 5175

## Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
<b>i) sight reading</b> (see page 17)	<b>ii) aural</b> (see page 21) <b>or improvisation</b> (see page 24)

## 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 13).

Group A	Piece	Publisher
Alain	Variations sur un thème de Clément Jannequin (from L'oeuvre d'orgue vol. 2)	Leduc AL20102
J S Bach	1st movt (from Trio Sonata no. 6 in G BWV 530) (from Complete Organ Works vol. 7)	Bärenreiter BA 5177
J S Bach	Ach bleib bei uns, Herr Jesu Christ, BWV 649 (from Complete Organ Works vol. 1)	Bärenreiter BA 5171
J S Bach	Herr Gott, nun schleuß den Himmel auf, BWV 617 (from Complete Organ Works vol. 1)	Bärenreiter BA 5171
J S Bach	Nun danket alle Gott, BWV 657 (from Complete Organ Works vol. 2)	Bärenreiter BA 5172
J S Bach	Prelude and Fugue in C BWV 545 (from Organ Works vol. 2)	Peters EP241
J S Bach	Prelude or Fugue in G BWV 541 (from Complete Organ Works vol. 5)	Bärenreiter BA 5175
Beethoven	Adagio in F for mechanical organ (ed. Altman)	Hinrichsen
Buxtehude	Toccatina in F Bux157 [complete] (from Complete Organ Works vol. 2)	Bärenreiter BA 8222
Hurford	Dialogue no. 2 (from Two Dialogues)	Novello NOV 570032 archive
Kellner	Jesu meine Freude (from Organ Music around J S Bach vol. 2)	Breitkopf EB 8685
Mendelssohn	Sonata no. 5 in D, op. 65 no. 5, 3rd movt (from Complete Organ Works vol. 2)	Bärenreiter BA 8197
Peeters	Herr Jesu hat ein Gartchen no. 10 (from 10 Organ Chorales)	Schott ED 2553
<b>Group B</b>		
Anderson <i>arr. Trotter</i>	Sleigh Ride	Banks 14038
Boëllmann	Toccatina (from Suite gothique)	UMP M2244 0097 7
Dubois	Fiat lux (from 12 pieces for Organ)	Alfred K03456
Dupré	Placare Christe servulis op. 38 no. 16 (from Le Tombeau de Titelouze)	Leduc AL27836
Gardonyi	Mozart changes	Möseler MOS 19498
Gigout	Toccatina in B minor	Leduc
Howells	Psalm Prelude no. 3 (from Three Psalm Preludes Set 1)	Novello NOV590353
Ireland	Meditation on John Keble's Rogationtide hymn (from Organ Music of John Ireland)	Novello NOV010183
Jongen	Scherzetto op. 108 no. 1 (from A Jongen Organ Album)	OUP
Karg-Elert	Valse mignonne (from 3 Pieces op. 142)	Breitkopf EB 8584
Karg-Elert	Legend op. 141 no. 1 (from Triptyque)	Novello NOV 950170 archive
Krzanowski	Relief III	PWM 9929
Mathias	Toccatina giocosa op. 36 no. 2 (from A Mathias Organ Album)	OUP
Messiaen	Le Banquet Celeste	Leduc AL19269
Messiaen	Majesté du Christ demandant sa gloire à son Père (from L'Ascension)	Leduc AL18826
Mulet	Tu es Petra (from Esquisses Byzantines)	Leduc AL16202

Mushel	Toccatà
Popplewell	Triumphal March
Whitlock	Divertimento (from The Complete Shorter Organ Music)

OUP 196 archive  
Banks 13983  
OUP

## Technical work (14 marks) (see pages 15)

Candidates to prepare in full section i) and section ii):			
<b>i) Scales &amp; arpeggios</b> (from memory)			
<b>Manual</b>			
<b>Scales:</b> B $\flat$ and E $\flat$ melodic minor	min. ♩ = 132	two octaves	<i>mf</i> hands together and <i>legato</i> or <i>staccato</i> as requested by the examiner
D, G and B $\flat$ major in 3rds, left hand starting on the tonic			
B, E and G melodic minor in 3rds, left hand starting on the tonic			
Chromatic scale in minor 3rds, starting on any notes requested by the examiner			
Chromatic scale in major 6ths, starting on any notes requested by the examiner			
<b>Arpeggios:</b> Dominant 7ths in the keys of F, A $\flat$ , E $\flat$ and F $\sharp$ Diminished 7ths starting on A $\flat$ , B $\flat$ and C $\sharp$	min. ♩ = 80		
<b>and ii) Pedal study</b> (music may be used):			
J S Bach	Bars 13-32 from Toccata, Adagio and Fugue in C, BWV 564 (from Complete Organ Works vol. 6)		Bärenreiter BA 5176

## Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
<b>i) sight reading</b> (see page 17)	<b>ii) aural</b> (see page 21) or <b>improvisation</b> (see page 24)

# 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 exam 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 Central 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 exam 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.

### Results review and appeals procedure

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

## 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.

# Music publishers

Non-UK 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.

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.

**Allegro** (*Allegro Music*): T +44 (0)1885 490375;  
www.allegro.co.uk

**Alfred** (*Alfred Publishing*): www.alfred.com

- in UK: Alfred UK; T +44 (0)1279 828960;  
www.alfreduk.com
- in Australia: Alfred Australia; T 61 2 9524 0033

**Animus** (*Animus Music Publishing*):  
T +44 (0)1229 467432; www.animusi.co.uk

**Banks** (*Banks Music Publications*):  
T +44 (0)1653 628 545;  
www.banksmusicpublications.co.uk

**Bärenreiter** (*Bärenreiter Ltd*): T +44 (0)1279  
828930; www.bärenreiter.com

**Bayley & Ferguson** (*Bayley & Ferguson*):  
T +44 (0)141 221 9444;  
www.glasgowmusiccentre.co.uk

**Bornemann** (*Éditions Bornemann (Paris)*): in UK:  
c/o United Music Publishers Ltd; in USA: c/o  
Robert King Music Sales Inc.

**Boosey** (*Boosey & Hawkes Music Publishers Ltd*):  
www.boosey.com  
Retail: freephone (UK only) T +44 (0)800 731  
4778; US/international T +44 (0)870 421 5453  
Trade: T +44 (0)1233 712233

**Breitkopf** (*Breitkopf & Härtel*): T +49 611 45008 58;  
www.breitkopf.com; in UK: T +44 (0)1263 768 732

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

**Combre** (*Éditions Combre*): T +33 (0)1 48 24 89  
24; www.editions-combre.com

**Cramer** (*Cramer Music Ltd*):  
T +44 (0)20 7240 1612; www.cramermusic.co.uk

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

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

**Durand** (*Durand et Cie (Paris)*):  
T +33 (0)1 53 24 80 01;  
www.durand-salabert-eschig.com;  
in UK c/o De Haske Hal Leonard Ltd

**Elkan-Vogel** (*Elkan-Vogel*): www.presser.com

**Faber** (*Faber Music Ltd*): T +44 (0)1279 828 982;  
www.fabermusic.com

**Gardner** (*Gardner*): c/o ScoreStore Music Ltd;  
www.johnlintongardner.co.uk

**Hal Leonard** (*Hal Leonard Publishing Co.*):  
T +1 414 7743630; in UK: c/o Music Sales Ltd

**Hamellet** (*Hamellet (Paris)*): c/o Editions Alphonse  
Leduc; in UK: c/o Music Sales Ltd

**Hansen** (*Wilhelm Hansen Edition*):  
T +45 3311 7888 www.ewh.dk;  
in UK: c/o Music Sales Ltd

**Harmonia** (*Harmonia*): c/o De Haske Hal  
Leonard Ltd

**Hinrichsen** (*Hinrichsen Edition*): c/o Peters  
Edition Ltd

**IAO** (*Incorporated Association of Organists*):  
c/o Allegro Music

**Kalmus** (*Edwin F Kalmus & Co. Inc.*):  
T +1 800 434 6340; in UK: c/o Music Sales Ltd

**Leduc** (*Editions Alphonse Leduc*):  
T +33 (0)1 42 96 89 11;  
in UK: c/o Music Sales Ltd

**Lemoine** (*Editions Henry Lemoine*):  
www.editions-lemoine.fr  
in UK: c/o Faber Music Ltd;  
in USA: c/o Theodore Presser Company

**Kevin Mayhew** (*Kevin Mayhew Publishers*):  
T +44 (0)1449 737 978; www.kevinmayhew.com

**Möseler** (*K H Möseler Verlag*):  
T +49-5331-9597-0; www.moeseler-verlag.de

**Music Sales** (*Music Sales Ltd*):  
T +44 (0)1284 702 600; www.musicroom.com

**Norsk** (*Norsk Musikforlag*): T (+47) 23 00 20  
10/23 00 20 21 orders; www.norskmusikkforlag.no

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

**OUP** (*Oxford University Press*):  
T +44 (0)1536 454 590; www.oup.co.uk  
in Australia: c/o Alfred Australia  
in USA: Oxford University Press Inc, 198  
Maddison Avenue, New York, NY 10016

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

**Peters** (*Peters Edition Ltd*):

T +44 (0)20 7553 4000; www.edition-peters.com; in UK: c/o Faber Music Ltd

**Presser** (*Theodore Presser Company*):

T +1 610 525 3636; www.presser.com

**PWM** (*PWM Edition*): T +48 (0)12 422 70 44;

www.pwm.com.pl

in UK: c/o Universal Edition (London) Ltd

**Smith** (*R Smith & Company*):

T +44 (0)1933 445 440; www.rsmith.co.uk

**Schola Cantorum** (*Schola Cantorum*):

T +41 (0)32 861 37 19; www.schola-editions.com

**Schott** (*Schott Music Ltd*): T +44 (0)20 7437

1246/(0)20 7534 0710; www.schott-music.com

**ScoreStore** (*ScoreStore Music Ltd*):

T+44 (0)118 976 2020; www.scorestore.co.uk

**Spartan** (*Spartan Press Music Publishers Ltd*):

T +44 (0)1528 544 770; www.spartanpress.co.uk

**Stainer** (*Stainer & Bell Ltd*):

T +44 (0)20 8343 3303; www.stainer.co.uk

**Summy-Birchard** (*Summy-Birchard Inc*):

c/o Alfred Publishing

**Trinity** (*Trinity College London*):

www.trinitycollege.com; (trade only) c/o MDS

www.mds-partner.com

**Trinity Faber** (*Trinity Faber*): c/o Faber Music Ltd

**UMP** (*United Music Publishers Ltd*):

T +44 (0)1284 850753; www.ump.co.uk

**Universal** (*Universal Edition (London) Ltd*):

T +44 (0)20 7437 1246/(0)20 7534 0710

www.universaledition.com

**Wise** (*Wise Publications*): c/o Music Sales Ltd

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

# Trinity publications

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<b>Keyboard Books</b>	Supporting repertoire and exercise books for the Electronic Keyboard Syllabus 2015-2018	
	<i>Electronic Keyboard Pieces &amp; Technical Work 2015-2018 Initial</i>	TCL 013293
	<i>Electronic Keyboard Pieces &amp; Technical Work 2015-2018 Grade 1</i>	TCL 013309
	<i>Electronic Keyboard Pieces &amp; Technical Work 2015-2018 Grade 2</i>	TCL 013316
	<i>Electronic Keyboard Pieces &amp; Technical Work 2015-2018 Grade 3</i>	TCL 013323
	<i>Electronic Keyboard Pieces &amp; Technical Work 2015-2018 Grade 4</i>	TCL 013330
	<i>Electronic Keyboard Pieces &amp; Technical Work 2015-2018 Grade 5</i>	TCL 013347
	<i>Electronic Keyboard Pieces &amp; Technical Work from 2013 Grade 6</i>	TG 009326
	<i>Electronic Keyboard Pieces &amp; Technical Work from 2013 Grade 7</i>	TG 009333
	<i>Electronic Keyboard Pieces &amp; Technical Work from 2013 Grade 8</i>	TG 009340
<b>Keyboard CDs</b>	<i>Electronic Keyboard Pieces &amp; Exercises 2015-2018 Initial-Grade 3</i>	TCL 013644
	<i>Electronic Keyboard Pieces &amp; Exercises 2015-2018 Grades 4 &amp; 5</i>	TCL 013651
<b>Aural Tests</b>	<i>Trinity College London Aural Tests from 2007</i> : In two volumes, Initial to Grade 5 and Grade 6 to Grade 8, each with CD, containing sample tests for the Aural section of the exam. With explanations, sample answers and advice on completing the tests.	
<b>Sight Reading</b>	The <i>Sound at Sight</i> series gives full instructions and practice materials for preparation for the sight reading tests. <i>Sound at Sight Electronic Keyboard</i> is available in one volume, Initial-Grade 5.	
<b>Keyboard Repertoire</b>	The following joint Trinity Faber publications are also available:	
	<i>Electronic Keyboard Collection: Initial-Grade 1</i>	0 571 52221 1
	<i>Electronic Keyboard Collection: Grades 1-2</i>	0 571 52353 6
	<i>Electronic Keyboard Collection: Grades 2-3</i>	0 571 52354 4
<b>Electronic Organ Books</b>	Trinity repertoire books are available as follows:	
	<i>Electronic Organ World book 1: Initial-Grade 3</i>	TCL 621016
	<i>Electronic Organ World book 2: Grades 4-6</i>	TCL 621023
	<i>Electronic Organ World book 3: Grades 7-8</i>	TCL 621030

All Trinity College London publications are available from your local music shop or from [www.trinitycollege.com/shop](http://www.trinitycollege.com/shop)

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