

Guitar Syllabus

Classical & Plectrum

Grade exams
2016-2019

Trinity College London
www.trinitycollege.com

Charity number 1014792

Patron HRH The Duke of Kent KC

Copyright © 2015 Trinity College London
Published by Trinity College London
Online edition, 27 November 2017

Contents

Introduction.....	3									
Why take a Trinity grade exam?.....	4									
Range of qualifications.....	5									
About this syllabus.....	6									
About the exam.....	7									
Exam structure and mark scheme.....	7									
Pieces.....	8									
Own composition.....	10									
Mark scheme for pieces.....	11									
Technical work.....	12									
Supporting tests:.....	13									
Sight reading.....	14									
Aural.....	16									
Improvisation.....	19									
Musical knowledge.....	23									
Requirements:										
Guitar (subject code GTR).....	<table border="1"><tr><td>In</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td></tr></table>	In	1	2	3	4	5	6	7	8
In	1	2	3	4	5	6	7	8		
Plectrum guitar (subject code PLE).....	<table border="1"><tr><td>In</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td></tr></table>	In	1	2	3	4	5	6	7	8
In	1	2	3	4	5	6	7	8		
Information and regulations.....	60									
Music publishers.....	64									

Introduction

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

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 ('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?

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 graded 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 presentation skills. 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 guitar. 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†	Solo Certificate†	Group Certificate†		
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 † Not RQF or EQF regulated

** European Qualifications Framework

About this syllabus

The objective of Trinity's grade exams is to provide a framework for progress and enjoyment in musical performance. They assess musical performance, technical ability and responses to set musical tests through live practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point at which they can progress to higher education in music, or enter for Trinity's performance diplomas.

This syllabus is designed to give guitarists the freedom and choice to demonstrate the full extent of their musicianship. Wide-ranging repertoire lists are provided, including a number of specially commissioned pieces, and candidates at Initial-Grade 3 can perform duets with their teacher or any other player. A completely revised technical work section includes the option to perform studies or concerto extracts as an alternative to scales and arpeggios, and there is flexibility of choice within the supporting tests at all grades.

Syllabus support materials, teaching resources and discussion forums may be found on the Trinity Music Support pages of our website.

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

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
Technical work Technical exercise and <i>either</i> scales & arpeggios <i>or</i> studies*	14	Technical work Technical exercise and <i>either</i> scales & arpeggios <i>or</i> studies/concerto extracts*	14
Supporting tests Any TWO of the following: sight reading <i>or</i> aural <i>or</i> improvisation <i>or</i> musical knowledge	10 10	Supporting test 1 sight reading	10
		Supporting test 2 One of the following: improvisation <i>or</i> aural	10
Total	100		100

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.

* For plectrum guitar technical work all sections must be prepared.

About the exam

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

Level	Exam duration (minutes)
Initial	11
Grade 1	13
Grade 2	13
Grade 3	13
Grade 4	18
Grade 5	18
Grade 6	23
Grade 7	23
Grade 8	28

Pieces

Piece choice and programming

- Candidates must perform three pieces, and are encouraged to present a balanced programme.
- Pieces for classical guitar are divided into two groups: group A and group B. Candidates at Initial to Grade 3 must choose at least one piece from each group; the third piece may be chosen from either group. Candidates at Grades 4–8 must choose one piece from group A and two pieces from group B. Pieces for plectrum guitar are not divided into groups, and candidates may choose freely from the list.
- Candidates are not permitted to select repertoire from both classical and plectrum guitar lists in the same exam. All repertoire must be selected from the lists for the subject entered.

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.

Instruments and tuning

- ▶ Classical guitar candidates should note that all requirements are based on a hollow-bodied instrument strung in nylon. Acoustic guitars with six steel strings and electric guitars are not suitable for the classical guitar syllabus and should not be used. Classical guitars with cutaways are acceptable.
- ▶ Plectrum guitar candidates should note that all requirements are based on either a steel-stringed acoustic guitar or an electric guitar. However, a classical guitar may be used up to and including Grade 5.
- ▶ All plectrum guitar pieces and technical work must be played with a plectrum. Classical guitar pieces and technical work must not be played with a plectrum.
- ▶ The use of a capo is only permitted to replicate Renaissance lute tuning.
- ▶ Candidates with electric guitars must provide their own portable amplifier and lead.
- ▶ Classical guitar candidates are expected to provide and use a footstool or equivalent support. Plectrum guitar candidates may also do so but this is not a requirement. Alternatively, plectrum guitar candidates may choose to perform standing up.
- ▶ Younger candidates are permitted to use half- or three-quarter-sized instruments.
- ▶ All candidates are responsible for tuning their own instruments. Up to and including Grade 5, the teacher or accompanist may assist with tuning. At Grades 6–8, candidates must tune their instruments without assistance. Electronic tuners may be used up to and including Grade 5.

Duets

- ▶ Candidates who choose duets may perform these with a teacher, another adult or student.
- ▶ Alternatively, the accompanying line may be pre-recorded in exams up to and including Grade 3, but candidates must provide their own playback equipment and must operate it themselves.

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. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the Code of Fair Practice, candidates must produce original copies of all pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided may be awarded no marks.
- ▶ Candidates must provide photocopies of all pieces to be performed (excluding Trinity publications) as a reference for the examiner. Photocopies will be retained by the examiner and destroyed after the exam.
- ▶ If the music is transferred into tablature, a copy of the standard notation must be provided for the examiner. Standard notation will be used in the musical knowledge test, if chosen.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or the web address where it was accessed for the examiner's reference.

Own composition

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

Own compositions may be accompanied or unaccompanied, and must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of compositional techniques which may be used at each level are given in the table below, and candidates may use the sample openings available on the Trinity Music Support pages of our website if they wish.

A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. At Initial to Grade 5 own compositions may be notated in any coherent form, including graphic score or lead-sheet. At Grades 6-8 they 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.

Own compositions should largely be candidates' own unaided work, although teachers may offer guidance as necessary.

Grade	Duration (mins)	Examples of composition techniques
Initial	0.5-1	<ul style="list-style-type: none"> ▶ Use of different rhythmic values ▶ Clear melodic line ▶ Use of keys stipulated for technical work at this grade
Grade 1	approx. 1	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation or other rhythmic feature ▶ Use of keys stipulated for technical work at this grade
Grade 2	1-1.5	<ul style="list-style-type: none"> ▶ Use of different articulations ▶ Simple melodic ornamentation or inflection ▶ Use of keys stipulated for technical work at this grade
Grade 3	1.5-2	<ul style="list-style-type: none"> ▶ Form should show clear sections (eg 'ABA') ▶ Melodic range of one octave or more ▶ Use of keys stipulated for technical work at this grade
Grade 4	2-3	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Use of a variety of different articulations ▶ Use of keys stipulated for technical work at this grade
Grade 5	3-4	<ul style="list-style-type: none"> ▶ Chromaticism ▶ Use of semiquaver passages ▶ Use of keys stipulated for technical work at this grade
Grade 6	4-5	<ul style="list-style-type: none"> ▶ More advanced use of form (eg theme and variations) ▶ Extensive range ▶ More advanced melodic ornamentation or inflection ▶ Use of any key
Grade 7	approx. 5	<ul style="list-style-type: none"> ▶ Modulation ▶ Use of irregular time signatures ▶ Use of any key
Grade 8	5-6	<ul style="list-style-type: none"> ▶ Wide range of expressive techniques ▶ Creative use of form ▶ Extended techniques, wide range, chromaticism and rhythmic variation ▶ Use of any key

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
Total mark for each piece	22

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.

Classical guitar

All candidates begin the technical work section by performing a technical exercise. Candidates then choose **one** of the following options:

- ▶ scales and arpeggios
- ▶ studies (Initial and Grades 1-7) or concerto extracts (Grade 8).

Plectrum guitar

Candidates must perform the complete technical work requirements as detailed for each grade in the relevant sections of this syllabus.

Candidates must prepare technical work from the appropriate syllabus, and must not mix technical work from the classical and plectrum guitar syllabuses. Further information about specific technical requirements for each grade is given in the relevant sections of this syllabus.

Mark scheme

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

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

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

Supporting tests

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

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

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

Mark scheme

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

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

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

Sight reading

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

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

Examples of classical guitar sight reading tests may be found in Trinity's *Sound at Sight* series, available from www.trinitycollege.com/shop or your local music retailer. Sight reading examples for plectrum guitar may be downloaded free of charge from our website.

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

Classical guitar

Grade	Keys (cumulative*)	Time signatures (cumulative*)	Note values (cumulative*)	Dynamics & tempi (cumulative*)	Articulation, positions, shifts (cumulative*)
Initial		$\frac{2}{4}$ and $\frac{4}{4}$	♩ and ♪	<i>moderato</i> , <i>mf</i>	E, F, G on 1st string; B, C, D on 2nd string; G, A on 3rd string; open basses
Grade 1	C major			<i>p</i> and <i>f</i>	within 1st position
Grade 2	G major	$\frac{3}{4}$	♩, ○, = and ties	<i>allegretto</i>	
Grade 3	F major D and E minor		♩, ♯ and ♭	<i>mp</i> and <i>andante</i>	simple shifts; 2nd position; <i>staccato</i> ; two-note chords (open bass)
Grade 4	A minor, plus accidentals		♩ and 7	<i>dim.</i> and <i>cresc.</i>	three-note chords (2 treble, 1 bass; may be all fretted); accents; more shifts
Grade 5	A major	$\frac{6}{8}$	♩ and 7	plus <i>rall</i> ; <i>a tempo</i>	slurs
Grade 6	E and B \flat major G minor	$\frac{3}{8}$	dotted notes	<i>accel.</i>	various position shifts; full chord voicings (3 or 4 notes); half barré
Grade 7	B minor	$\frac{9}{8}$	triplets		full fingerboard range and shifting
Grade 8	E \flat major C minor	$\frac{2}{2}$ and changing time signatures	duplets		full barré; natural harmonics

* Tests may also include requirements from preceding grades.

Plectrum guitar

Grade	Keys (cumulative*)	Time signatures (cumulative*)	Note values (cumulative*)	Dynamics & tempi (cumulative*)	Articulation, positions, shifts (cumulative*)
Initial	C major	$\frac{2}{4}$ and $\frac{4}{4}$	♩ and ♪	<i>moderato</i> , <i>mf</i>	E, F, G on 1st string; B, C, D on 2nd string; G, A on 3rd string; open basses; even picking
Grade 1				<i>p</i> and <i>f</i>	within 1st position
Grade 2	G major A minor	$\frac{3}{4}$	♩, ♪, ♭ and ties	<i>allegretto</i>	
Grade 3	F major E minor		♩, ♪ and ♭	<i>mp</i> and <i>andante</i>	simple shifts; 2nd position; <i>staccato</i> ; two-note chords (open bass); <i>marcato</i>
Grade 4	A minor, accidentals		♩ and 7	<i>dim.</i> and <i>cresc.</i>	↑ and $\frac{1}{2}$ Cl
Grade 5	A major	$\frac{6}{8}$	♩ and 7	plus <i>rall</i> ; <i>a tempo</i>	Trebles full range up to D on string one; Basses full range up to 2nd position; accents, vibrato, glissando, slurs
Grade 6	E and B♭ major G minor	$\frac{3}{8}$	dotted notes	<i>accel.</i>	Trebles full range up to D on string one; Basses full range up to second position; $\frac{1}{2}$ CV
Grade 7	B minor	$\frac{9}{8}$	triplets	use of mute	full fingerboard range and shifting
Grade 8	E♭ major C minor	$\frac{2}{2}$ and changing time signatures	duplets		↓ and Cl, III

* 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 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

About the exam

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

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. Responses must use the given time signature.

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, iiib5, 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, iiib5, 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, iiib5, 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, iiib5, 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, iiib5, 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 Bb 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 Eb 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 Ab 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 ^b 5, iv, V 7ths	
Grade 7	8 bars	2	16 bars	1	I, ii, iii, IV, V, vi i, ii ^b 5, III, iv, V, VI 7ths	C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F [#] 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 is this part called?	A bridge
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 left hand position for your instrument	<i>Candidate demonstrates</i>

* Tests may also include requirements from preceding grades.

About the exam

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

* Tests may also include requirements from preceding grades.

Turn over for grade requirements

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10). A maximum of two duets (asterisked) may be played. If duets are chosen, the accompaniment must be played in the exam.

Group A

The following pieces are contained in the book *Guitar Initial Pieces 2016-2019* published by Trinity:

Praetorius	Allemande
Trad., arr. Powlesland	The Water is Wide*
Trad. Argentine	Mi chacra
Trad. Jamaican	Hill and Gully Rider
Trad. Swiss, arr. Sollory	The Cuckoo*
Trad. Urdu	Shine Like a Star

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Giuliani	Andantino, p. 8*	Easy Classical Guitar Duets	Hal Leonard HAL697244
Le Roy	J'ay Bien Mal Choisi*	One + One vol. 1	Chanterelle ECH2201
Longworth & Walker	Andante in A minor	Guitar Basics Workouts	Faber 0571536883
Trad.	Mattachins	Very Easy Guitar Tunes	Usborne 9780746058794

Group B

The following pieces are contained in the book *Guitar Initial Pieces 2016-2019* published by Trinity:

Bayly	Long, Long Ago
Costantino	Luna
Longworth & Walker	Night Night, Knight
Nuttall	Saltarello*
Powlesland	Showtime
Sherman & Sherman	Chim Chim Cher-ee (from <i>Mary Poppins</i>)
Sollory	Tika Taka

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Longworth & Walker	Hannah's Mouse	Guitar Basics	Faber 0571532284
Nuttall	Fandango	On the Way	Countryside CTY007
Nuttall & Whitworth	Carnival	The Guitarist's Way book 1	Holley S001
Sollory	Coffee*	Jooby Tunes	Camden CM243
Trad.	Michael, Row the Boat Ashore	Very Easy Guitar Tunes	Usborne 9780746058794
Trad. Chilean, arr. Rivoal	Ojos Azules*	Chansons et Danses d'Amérique Latine vol. C	Lemoine HL25163
Tromp	First Steps	String Fingers	XYZ 1211

Technical work (14 marks)

Technical work should be prepared as given in *Guitar Scales, Arpeggios and Studies Initial-Grade 5 from 2016* published by Trinity.

Candidates to prepare i) Technical exercise				
Technical exercise in C major (music may be used, ♩ = 80)				
Candidates to prepare in full <i>either</i> section ii) <i>or</i> section iii)				
either ii) Scales & arpeggios (from memory, <i>mf</i>)				
Candidates should prepare scales and arpeggios as listed below.				
When the examiner requests a key, the candidate should play the scale and then the arpeggio.				
G major A minor	to the 5th	<i>im</i> fingering	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	min. tempi: scales: ♩ = 80 arpeggios: ♩ = 100
or iii) Studies (music may be used)				
Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).				
The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.				
1a. Star Gazer or 1b. Playground Games			for tone and phrasing	
2a. Submarine or 2b. Stop It!			for articulation	
3a. Ice Breaker or 3b. Cross String Thing			for idiomatic elements	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10). A maximum of two duets (asterisked) may be played. If duets are chosen, the accompaniment must be played in the exam.

Group A

The following pieces are contained in the book *Guitar Grade 1 Pieces 2016-2019* published by Trinity:

Anon. [Italian 17th C]	Balletto
Küffner	Andantino, op. 80
Mozart	Theme from <i>The Magic Flute</i>
Sagreras, arr. Cracknell	Marcha*
Trad. American, arr. Sollory	Cape Cod Girls*
Trad. Spanish, arr. Sollory	Inés

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Longworth & Walker	Café Rico	Guitar Basics Workouts	Faber 0571536883
Ryan	Snake in a Basket	Scenes for Guitar book 1	Camden CM260
Sollory	The Moon on the Water*	Jooby Tunes	Camden CM243
Trad. Japanese, arr. Sollory	Akita Obako	Songs from the East	Camden CM268

Group B

The following pieces are contained in the book *Guitar Grade 1 Pieces 2016-2019* published by Trinity:

Norman, arr. Powlesland	James Bond Theme
Powlesland	Spellbound
Rak	Un après-midi d'été (Summer Afternoon)
Searle	Old York*
Sollory	Mona Lisa
Trad. Brazilian	Samba Olé
Trad. South American	Tutú Marambá

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Longworth & Walker	It's So Calypso Good	Guitar Basics Repertoire	Faber 0571536875
Mourat	Swing en La	Facilissimo	Transatlantiques EMT1676
Nuttall	Rocky Road	On the Way	Countryside CTY007
Powlesland	Paradise Island	The Real Guitar Book vol. 3	Camden CM245
Trad. Brazilian, arr. Rivoal	Nesta Rua*	Chansons et Danses d'Amérique Latine vol. A	Lemoine HL25161
Tromp	Metamorphosis	String Fingers	XYZ 1211

Technical work (14 marks)

Technical work should be prepared as given in *Guitar Scales, Arpeggios and Studies Initial-Grade 5 from 2016* published by Trinity.

Candidates to prepare i) Technical exercise				
Technical exercise in G major (music may be used, ♩ = 56)				
Candidates to prepare in full <i>either</i> section ii) or section iii)				
either ii) Scales & arpeggios (from memory, <i>mf</i>)				
Candidates should prepare scales and arpeggios as listed below.				
When the examiner requests a key, the candidate should play the scale and then the arpeggio.				
C major F major	scales: one octave arpeggios: to the 5th	<i>im</i> fingering	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	min. tempi: scales: ♩ = 56 arpeggios: ♩ = 112
E natural minor		scale: <i>p</i> fingering arpeggio: <i>pim</i> fingering	<i>tirando</i>	
or iii) Studies (music may be used)				
Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).				
The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.				
1a. Paper Tiger <i>or</i> 1b. Highland Memories			for tone and phrasing	
2a. Scary Monsters <i>or</i> 2b. Rock Bottom			for articulation	
3a. Poisson Rouge <i>or</i> 3b. Firefly Sky			for idiomatic elements	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10). A maximum of two duets (asterisked) may be played. If duets are chosen, the accompaniment must be played in the exam.

Group A

The following pieces are contained in the book *Guitar Grade 2 Pieces 2016-2019* published by Trinity:

Diabelli	Moderato, op. 39 no. 15
Ferrer	Vals
Newsidler	Tanz
Rameau, <i>arr.</i> Sollory	Rigaudon*
Trad. Argentine, <i>arr.</i> Rivoal	A que has venido, forastero*
Trad. Spanish, <i>arr.</i> Sollory	Malagueña

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Cracknell	Coconut Corn	Enjoy Playing Guitar: Going Solo	OUP 978-0-19-338635-8
Ferrer	Vals	The Young Guitarist's Progress part 2	Garden GM7
Sor	Etude, op. 44 no. 1	The Complete Studies for Guitar	Chanterelle ECH491
Trad. Nicaraguan, <i>arr.</i> Rivoal	Pajarito*	Chansons et Danses d'Amérique Latine vol. D	Lemoine HL25164

Group B

The following pieces are contained in the book *Guitar Grade 2 Pieces 2016-2019* published by Trinity:

Fogel	September Heath
Forrest	Last Waltz*
Le Gars	Aquarelle no. 3
Montreuil	Calypso
Muro	On the Swing
Nuttall	Dancing Shadows
Ogawa	Nuit étoilée

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Anderson	Barbados	Guitar Travels	Anderson AGP505
Ogawa	Déterminé	La guitare dans tous ses états vol. 2	Les Productions d'OZ DZ1042
Powlesland	Jamaica	The Real Guitar Book vol. 1	Camden CM191
Rak	Spanish Dance	Minute Solos	Bärenreiter Praha H7236
Sollory	Ah! Sunflower	Songs of Innocence & Experience	Camden CM283
Tromp	Minor Walk	String Fingers	XYZ 1211

Technical work (14 marks)

Technical work should be prepared as given in *Guitar Scales, Arpeggios and Studies Initial-Grade 5 from 2016* published by Trinity.

Candidates to prepare i) Technical exercise				
Technical exercise in D major (music may be used, ♩ = 86)				
Candidates to prepare in full <i>either</i> section ii) or section iii)				
either ii) Scales & arpeggios (from memory, <i>mf</i>)				
Candidates should prepare scales and arpeggios as listed below.				
When the examiner requests a key, the candidate should play the scale and then the arpeggio.				
F major	one octave	<i>p</i> fingering	scale and arpeggio: <i>tirando</i>	min. tempi:
D melodic minor A harmonic minor		<i>im</i> fingering	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	scales: ♩ = 62 arpeggios: ♩ = 94
Chromatic scale starting on G		<i>im</i> fingering	<i>apoyando</i> or <i>tirando</i> (candidate's choice)	min. ♩ = 94
or iii) Studies (music may be used)				
Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).				
The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.				
1a. Skater's Waltz or 1b. Linecraft		for tone and phrasing		
2a. Tin Drum or 2b. Porcupine Stomp		for articulation		
3a. Lost and Found or 3b. Mystic Drummer		for idiomatic elements		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10). A maximum of two duets (asterisked) may be played. If duets are chosen, the accompaniment must be played in the exam.

Group A

The following pieces are contained in the book *Guitar Grade 3 Pieces 2016-2019* published by Trinity:

Anon.	Wilson's Wilde
J S Bach	Gavotte
Carcassi	Allegretto
Carulli	Le Nid et la Rose (The Nest and the Rose), op. 333*
Dowland	A Coy Toy
Thorlaksson	Early in the Morning*

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Lester	Sun Song	Essential Guitar Skill: The Barré	Ricordi LD613
Mertz	Adagio	The Guitarist's Hour vol. 2	Schott GA20
Sor	Andante, op. 35 no. 1	The Complete Studies for Guitar	Chanterelle ECH491
de Visée	Menuet Rondeau	The Baroque Book	Chanterelle ECH211

Group B

The following pieces are contained in the book *Guitar Grade 3 Pieces 2016-2019* published by Trinity:

Brouwer	Omaggio a Debussy
Machado	Ponteio IV*
Muro	A Song and a Dance
Ryan	Surf Rider
Sor	Etude, op. 60 no. 10
Tisserand	À Pas de Loup
Trad., arr. Powlesland	El Noi de la Mare

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Lindsay-Clark	Oloroso	Simply Spanish	Montague MM116
Machado	Baiozinho*	Modinha Brasileira	Lemoine HL24821
Machado	Marchinha de Carnaval*	Modinha Brasileira	Lemoine HL24821
Muro	Minuetto	Basic Pieces vol. 2	Chanterelle 95722
Sollory	Station to Station	The Real Guitar Book vol. 3	Camden CM245
Trad. Japanese	Sakura	Songs from the East	Camden CM268

Technical work (14 marks)

Technical work should be prepared as given in *Guitar Scales, Arpeggios and Studies Initial-Grade 5 from 2016* published by Trinity.

Candidates to prepare i) Technical exercise				
Technical exercise in G major (music may be used, ♩ = 56)				
Candidates to prepare in full <i>either</i> section ii) <i>or</i> section iii)				
either ii) Scales & arpeggios (from memory, <i>mf</i>)				
Candidates should prepare scales and arpeggios as listed below.				
When the examiner requests a key, the candidate should play the scale and then the arpeggio.				
C major A major B natural minor E harmonic minor	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>pppimim</i>	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	min. tempi: scales: ♩ = 70 arpeggios: ♩ = 38
C major scale in thirds	one octave	<i>im</i>	<i>tirando</i>	
or iii) Studies (music may be used)				
Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).				
The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.				
1a. It Could be Sweet or 1b. The Tone Zone			for tone and phrasing	
2a. Sunflower or 2b. Finger Pickin' Good			for articulation	
3a. On Brooklyn Bridge or 3b. Half Way There			for idiomatic elements	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

Pieces (3 x 22 marks)

Three pieces are to be played, one piece from group A and two pieces from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Group A

The following pieces are contained in the book *Guitar Grade 4 Pieces 2016-2019* published by Trinity:

Carulli	Andantino
Losy	Gigue in A minor
Newsidler	Wascha Mesa
Sor	Study in A minor, op. 35 no. 14

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Brouwer	Etude 6 or Etude 7	Etudes Simples vol. 2	Eschig ME7998
Cordero	Estudio a la Cubana	Modern Times - The Complete Series	Chanterelle ECH750
Rak	Petit Blues	Jeux sur 6 Cordes	Lemoine HL27270
Sor	Etude, op. 44 no. 23	The Complete Studies for Guitar	Chanterelle ECH491

Group B

The following pieces are contained in the book *Guitar Grade 4 Pieces 2016-2019* published by Trinity:

Andes	Cancion
Drożdżowski	The Tulip Swing
Dyens	On Joe's Deck
Muro	Milonga
Pavlovits	Prelude no. 2 – The Silver Prelude
Villanueva	Constellation no. 9

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Hartog	Reflections	Guitar Crackers	Alsbach ALB10482
Lindsey-Clark	Vals - Homage to Antonio Lauro	Simply Latin	Montague MM121
Nuttall	At the End of the Day	Half Moon	Countryside
Sollory	Le Vent dans la Plaine or Scattered Sky	Estudines for Guitar	Camden CM196
Stachak	Waltz on a Melancholic Note	Zaproszenie do Walca (Invitation to the Waltz)	Euterpe EU1007
Whitworth & Nuttall	Night Piece	Diversions	Holley SO06

Technical work (14 marks)

Technical work should be prepared as given in *Guitar Scales, Arpeggios and Studies Initial-Grade 5 from 2016* published by Trinity.

Candidates to prepare i) Technical exercise				
Technical exercise in A major (music may be used, ♩ = 130)				
Candidates to prepare in full <i>either</i> section ii) <i>or</i> section iii)				
either ii) Scales & arpeggios (from memory, <i>mf</i>)				
Candidates should prepare scales and arpeggios as listed below. When the examiner requests a key, the candidate should play the scale and then the arpeggio.				
E major B♭ major G melodic minor D harmonic minor Chromatic scale starting on F	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>ppppima</i>	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	min. tempi: scales: ♩ = 82 arpeggios: ♩ = 44
Dominant 7th arpeggio in the key of D major		<i>ppimim...</i>		min. ♩ = 66
or iii) Studies (music may be used)				
Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total). The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.				
1a. Half Moon <i>or</i> 1b. Flamenco Fantasy		for tone and phrasing		
2a. River <i>or</i> 2b. And Relax...		for articulation		
3a. Dark Maze <i>or</i> 3b. Sorrow		for idiomatic elements		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

Pieces (3 x 22 marks)

Three pieces are to be played, one piece from group A and two pieces from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Group A

The following pieces are contained in the book *Guitar Grade 5 Pieces 2016-2019* published by Trinity:

Aguado	Lesson no. 8
Mourat	Etude no. II
de Murcia	Allegro
Sor	Allegretto, op. 44 no. 19

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J S Bach, <i>arr.</i> Koonce	Sarabande BWV995	The Solo Lute Works of Johann Sebastian Bach	Kjos WG100
Carcassi	Etude 1 or Etude 2	25 Etudes, op. 60	Chanterelle ECH9470
Sor	Etude, op. 31 no. 5	The Complete Studies for Guitar	Chanterelle ECH491
Weiss	Prelude	The Baroque Book	Chanterelle ECH2111

Group B

The following pieces are contained in the book *Guitar Grade 5 Pieces 2016-2019* published by Trinity:

Bravo	La Nave de Zvonimir
Cordero	El Caminante
Domeniconi	Bosse Triste
Ferrer	Nocturno, op. 17 no. 4
Sollory	Mountain Song
Stachak	Parisian Waltz

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Brouwer	Etude 9	Etudes Simples vol. 2	Eschig ME7998
Garcia	Voiles Rouges, no. 5	25 Etudes Esquisses	Mel Bay MB95430
Oser	Meu Chorinho	Samba Feliz	Doblinger DOBL35933
Ponce	Prélude VI	12 Préludes	Schott GA540
Ryan	Birds Flew over the Spire	City Scenes	Camden CM251
Trad., <i>arr.</i> Shibata	Make Tomorrow a Sunny Day	Songs of Oriental Children	Lathkill LMP001

Technical work (14 marks)

Technical work should be prepared as given in *Guitar Scales, Arpeggios and Studies Initial-Grade 5 from 2016* published by Trinity.

Candidates to prepare i) Technical exercise				
Technical exercise in F# minor (music may be used, ♩ = 126)				
Candidates to prepare in full <i>either</i> section ii) or section iii)				
either ii) Scales & arpeggios (from memory, <i>mf</i>)				
Candidates should prepare scales and arpeggios as listed below.				
When the examiner requests a key, the candidate should play the scale and then the arpeggio.				
E♭ major F major A natural minor C melodic minor	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>ppppima</i>	scales: <i>apoyando</i> or <i>tirando</i> (candidate's choice) arpeggios: <i>tirando</i>	min. tempi: scales: ♩ = 92 arpeggios: ♩ = 50
G major scale in broken thirds	one octave	<i>im</i>	<i>tirando</i>	min. ♩ = 82
C major scale in sixths		<i>ip/mp</i>		
Dominant 7th arpeggio in the key of A major Diminished 7th arpeggio starting on E	two octaves	<i>ppimim...</i>		min. ♩ = 76
or iii) Studies (music may be used)				
Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total).				
The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.				
1a. Incognito <i>or</i> 1b. Over the Moon			for tone and phrasing	
2a. Mistral <i>or</i> 2b. And So It Ends			for articulation	
3a. Mare Nectaris <i>or</i> 3b. All Barré One			for idiomatic elements	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

Pieces (3 x 22 marks)

Three pieces are to be played, one piece from group A and two pieces from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Group A

The following pieces are contained in the book *Guitar Grade 6 Pieces 2016-2019* published by Trinity:

J S Bach, ed. Koonce	Bourrée from Suite in E minor, BWV996
Brouwer	Etude for Ornaments, no. XVII from Estudios Sencillos
Dowland	The Shoemaker's Wife
de Visée	Passacaille

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Brouwer	Omaggio a Piazzolla	Nuevos Estudios Sencillos	Chester CH64273
Carcassi	Etude in A minor, op. 60 no. 17	25 Etudes, op. 60	Chanterelle ECH9470
Sor	Etude in B minor, op. 35 no. 22 or Etude, op. 31 no. 20	The Complete Studies for Guitar	Chanterelle ECH491
Tansman	Barcarolle	Cavatina	Schott GA165

Group B

The following pieces are contained in the book *Guitar Grade 6 Pieces 2016-2019* published by Trinity:

Bloor	Promise
Bogdanović	Jutarnje Kolo (Morning Dance)
Carulli	Romanze (from Sonate, op. 21 no. 3)
Pavlovits	Prelude no. 5 – Bagatelle
Sagreras	Tiempo de Zamba
Tárrega	Maria

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Garcia	L'Indigo Seul, no. 14	25 Etudes Esquisses	Mel Bay MB95430
Lindsey-Clark	Cycles in the Avenue	Five Pictures of Sark	Montague MM117
Martin	Air	Quatre Pièces Brèves	Universal UE12711
Moreno Torroba	Montemayor (Romance de los Pinos)	Castles of Spain vol. 1	Guitar Solo GSP74
Sor	Minuet no. 3	20 Selected Minuets	Schott GA15
Tarrega	Vals in D, p. 58	Works for Guitar vol. 3	Berben B1533

Technical work (14 marks)

Technical work should be prepared as given in *Guitar Scales, Arpeggios and Studies Grades 6-8 from 2016* published by Trinity.

Candidates to prepare i) Technical exercise				
Technical exercise in A \flat major (music may be used, $\text{♩} = 126$)				
Candidates to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory, <i>mf</i>)				
When the examiner requests a major tonal centre , the candidate should play in succession: the major scale the major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: the harmonic minor scale the minor arpeggio				
G major, G minor D \flat major, C \sharp minor	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>pimaima</i>	scales: <i>apoyando</i> and <i>tirando</i> arpeggios: <i>tirando</i>	min. tempi: scales: $\text{♩} = 106$ arpeggios: $\text{♩} = 58$
E major, E minor	three octaves			
Plus:				
Chromatic scale starting on D \flat	two octaves	<i>im</i>	<i>tirando</i>	
E major scale in thirds	one octave			
G harmonic minor scale in sixths G major scale in octaves E harmonic minor scale in tenths		<i>pi/pm</i>		
Dominant 7th arpeggio in the key of C major Diminished 7th arpeggio starting on C \sharp	two octaves	<i>ppimim...</i>		min. $\text{♩} = 88$
or iii) Studies (see overleaf)				

or iii) Studies (music may be used)	
Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total). The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.	
1a. Pôr do Sol <i>or</i> 1b. Pavô	for tone and phrasing
2a. Find the Light <i>or</i> 2b. Aquarius	for articulation
3a. It's in the Trees <i>or</i> 3b. Dream Key	for idiomatic elements

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)

Pieces (3 x 22 marks)

Three pieces are to be played, one piece from group A and two pieces from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Group A

The following pieces are contained in the book *Guitar Grade 7 Pieces 2016-2019* published by Trinity:

J S Bach, <i>arr.</i> Koonce	Gavotte 1 BWV995
Dowland	Melancholy Galliard
Sanz, <i>arr.</i> Koenigs	Passacalle
Sor	Bagatelle, op. 43 no. 2

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J S Bach, <i>arr.</i> Koonce	Sarabande BWV997	The Solo Lute Works of Johann Sebastian Bach	Kjos WG100
Brouwer	Etude 15	Etudes Simples vol. 3	Eschig ME8494
Mudarra	Fantasia que contrahaze la harpa en la manera de Luduvico	Hispanae Citharae Ars Viva	Schott GA176
Sor	Etude, op. 31 no. 19	The Complete Studies for Guitar	Chanterelle ECH491

Group B

The following pieces are contained in the book *Guitar Grade 7 Pieces 2016-2019* published by Trinity:

Brouwer	Pièce sans titre
Gershwin, <i>arr.</i> Takeuchi	A Foggy Day
Lutoslawski	Rektor (Silesian Dance)
Moreno Torroba	Jerigonza
Pernambuco	Sons de Carilhões
Reis	Uma Valsa e Dois Amores

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Barrios Mangoré	Barcarolle (Julia Florida)	Music for Guitar vol. 2	ZenOn 240272
Moreno Torroba	Alcañiz	Castles of Spain vol. 1	Guitar Solo GSP74
Piazzolla, <i>arr.</i> Ryan	Ausencias	Play Piazzolla	Boosey 9790060119712
Sainz de la Maza	Paseo	Platero y Yo	UME UMG21738
Trad. Catalan, <i>arr.</i> Llobet	El testament d'Amèlia	Guitar Works vol. 1: Cançons Populars Catalanes	Chanterelle ECH1801
Villa-Lobos	Prélude no. 4	Cinq Préludes	Eschig DF15722

Technical work (14 marks)

Technical work should be prepared as given in *Guitar Scales, Arpeggios and Studies Grades 6-8 from 2016* published by Trinity.

Candidates to prepare i) Technical exercise				
Technical exercise in B major (music may be used, ♩ = 102)				
Candidates to prepare in full either section ii) or section iii)				
either ii) Scales & arpeggios (from memory, <i>mf</i>)				
When the examiner requests a major tonal centre , the candidate should play in succession: the major scale the major arpeggio				
When the examiner requests a minor tonal centre , the candidate should play in succession: the harmonic minor scale the melodic minor scale the minor arpeggio				
B♭ major, B♭ minor C major, C minor D major, D minor	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>pimaima</i>	scales: <i>apoyando</i> and <i>tirando</i> arpeggios: <i>tirando</i>	min. tempi: scales: ♩ = 122 arpeggios: ♩. = 66
F major, F minor	three octaves			
Plus: Chromatic scale starting on F				
C melodic minor scale in octaves	one octave	<i>pi/pm</i>	<i>tirando</i>	
B♭ major scale in tenths				
D harmonic minor scale in thirds	two octaves	<i>im</i>		
D major scale in sixths		<i>pi/pm</i>		
Dominant 7th arpeggio in the key of F major		<i>ppimim...</i>		
Diminished 7th arpeggio starting on F	three octaves		min. ♩ = 100	
or iii) Studies (see opposite)				

or iii) Studies (music may be used)	
Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three studies in total). The candidate will choose one study to play first; the examiner will then select one of the remaining two prepared studies to be performed.	
1a. Cap Gris Nez <i>or</i> 1b. Rain Tree	for tone and phrasing
2a. White Water <i>or</i> 2b. Modes of Thought	for articulation
3a. Mezquito <i>or</i> 3b. Night Vision	for idiomatic elements

Supporting tests *(2 x 10 marks)*

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

Pieces (3 x 22 marks)

Three pieces are to be played, one piece from group A and two pieces from group B, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Group A

The following pieces are contained in the book *Guitar Grade 8 Pieces 2016-2019* published by Trinity:

J S Bach, <i>arr.</i> Koonce	Gigue BWV997
Couperin, <i>arr.</i> Russell	Les tours de passe-passe
Dowland, <i>arr.</i> Sollory	Allemande – My Lady Hunsdon's Puffe
Scarlatti, <i>arr.</i> Koenigs	Sonata in A K322

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J S Bach, <i>ed.</i> Yates	Prelude from Cello Suite no. 2	Six Unaccompanied Cello Suites Arranged for Guitar	Mel Bay 96743
Sor	Etude, op. 29 no. 17	The Complete Studies for Guitar	Chanterelle ECH491
<i>arr.</i> Takemitsu	Amours Perdues (Kosma) or Over the Rainbow (Arlen)	12 Songs for Guitar	Schott Tokyo SJ1095
Villa-Lobos	Etude 11	12 Etudes	Eschig DF15851

Group B

The following pieces are contained in the book *Guitar Grade 8 Pieces 2016-2019* published by Trinity:

Brouwer	Lento, 1st movt from Elogio de la Danza
de Falla	Homenaje
Ferrer	La Ausencia, op. 61
Lauro	Andreina
Ponce	Valse
Villa-Lobos	Mazurka-Chôro

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Assad	Feliz	Seis Brevidades (Six Short Pieces)	Doberman DO699
Bogdanović	Makendonsko Kolo (Macedonian Dance)	6 Balkan Miniatures	Guitar Solo GSP79
Brouwer	Guajira criolla (sur un thème d'Anckerman) <i>and</i> Zapateado [both pieces]	Deux Aires Populaires Cubains	Eschig ME7999
Pernambuco	Dengoso	Famous Chôros vol. 1	Chanterelle ECH761
Tansman	Preludio	Cavatina	Schott GA165
Tarrega	Gran Vals	Works for Guitar vol. 3	Berben B1533

Technical work (14 marks)

Technical work should be prepared as given in *Guitar Scales, Arpeggios and Studies Grades 6-8 from 2016* published by Trinity.

Candidates to prepare i) Technical exercise				
Technical exercise in B♭ minor (music may be used, ♩ = 106)				
Candidates to prepare in full <i>either</i> section ii) or section iii)				
either ii) Scales & arpeggios (from memory, <i>mf</i>)				
When the examiner requests a major tonal centre , the candidate should play in succession: the major scale the major arpeggio the dominant 7th arpeggio starting on that note and resolving on the tonic				
When the examiner requests a minor tonal centre , the candidate should play in succession: the harmonic minor scale the melodic minor scale the minor arpeggio				
A major, A minor E♭ major, E♭ minor	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>pimaima</i> dominant 7ths: <i>ppimim...</i>	scales: <i>apoyando</i> and <i>tirando</i> arpeggios: <i>tirando</i>	min. tempi: scales: ♩ = 136 arpeggios: ♩ = 72 dominant 7ths: ♩ = 108
F♯ major, F♯ minor A♭ major, G♯ minor	three octaves			
Plus:				
Chromatic scale starting on E♭	two octaves			
Chromatic scale starting on G♯	three octaves			
A melodic minor scale in tenths	one octave	<i>pi/pm</i>	<i>tirando</i>	
A major scale in thirds	two octaves	<i>im</i>		
E♭ major scale in sixths Chromatic scale in octaves starting on F♯		<i>pi/pm</i>		
Diminished 7th starting on A♭		three octaves	<i>ppimim...</i>	min. ♩ = 108
Diminished 7th starting on F♯				
or iii) Concerto extracts (see overleaf)				

or iii) Concerto extracts (music may be used)
Candidates to prepare the following three concerto extracts. The candidate will choose one extract to play first; the examiner will then select one of the remaining two extracts to be performed.
1. Vivaldi: Concerto in D, RV93 (1st movement, bars 24-51)
2. Castelnuovo-Tedesco: Concerto no. 1 in D, op. 99 (3rd movement, first section of cadenza)
3. Villa-Lobos: Concerto for Guitar and Small Orchestra (2nd movement, first section of cadenza)

Supporting tests *(2 x 10 marks)*

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

Turn over for plectrum guitar repertoire lists

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the lists below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

The following pieces are contained in the book *Guitar Initial Pieces 2016-2019* published by Trinity:

Bayly	Long, Long Ago
Powlesland	Showtime
Sherman & Sherman	Chim Chim Cher-ee (from <i>Mary Poppins</i>)
Sollory	Tika Taka
Trad. Jamaican	Hill & Gully Rider

The following alternative pieces are also available:

Composer	Piece	Publisher
Duncan	Rockin' the Country (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Nuttall/Whitworth	Song of the Mountains (from <i>The Guitarist's Way</i> book 1)	Holley S001
Powlesland	Stegosaurus Strut (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Sollory	Night Passage (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Wilson/Love	Surfin' Safari (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Wright	Banjo Joe (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259

Note: If a book includes a backing CD, that CD must be used in the exam. In such instances, candidates must provide their own playback equipment.

Technical work (14 marks)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar Scales, Arpeggios and Studies Initial-Grade 5 from 2016* published by Trinity.

Both sections i) and ii) to be performed from memory:			
i) Scales: C and G major D minor	min. ♪ = 60	to 5th, ascending and descending	<i>mf</i>
ii) Arpeggios: C and G major D minor			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Composer	Piece	Publisher
Powlesland	A Fistful of Pesos (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Searle	The Hungry Ghost (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Sokolov	When the Saints Go Marching In (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Sollory	Naturally Minor (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Sollory	Impossible Mission (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Stang	Chuck B. Goode (from <i>21st Century Guitar Method 1</i>)	Belwin ELO3842
Trad.	Sailor's Hornpipe (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Trad.	The Drummer's Reel (from <i>A First Book of Guitar Solos</i>)	OUP
Trad. arr. Whitworth	Cantico (from <i>First Guitar Pieces</i>)	Holley S005

Note: If a book includes a backing CD, that CD must be used in the exam. In such instances, candidates must provide their own playback equipment.

Technical work (14 marks)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar Scales, Arpeggios and Studies Initial-Grade 5 from 2016* published by Trinity.

All sections i) to iii) to be performed from memory:			
i) Scales: C and G major A natural minor	min. ♩ = 72	one octave	<i>mf</i>
ii) Arpeggios: C and G major A minor			
iii) Chord sequence: I-V7-I in C major			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Composer	Piece	Publisher
Anderson	River Wisla (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Burden	Malaguena (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Cracknell	Nashville Nick (from <i>Enjoy Playing Guitar: Going Solo</i>)	OUP
Nuttall	The Wheatfields (from <i>Moving On</i>)	Countryside
Powlesland	Jamaica (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Powlesland	Bad Jack (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Sokolow	Turkey in the Straw (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Sollory	No Time to Lose (from <i>Plectrum Guitar Pieces Initial-Grade 2</i>)	Trinity TCL015259
Stang	Rock Ballad (from <i>21st Century Guitar Method 1</i>)	Belwin ELO3842

Note: If a book includes a backing CD, that CD must be used in the exam. In such instances, candidates must provide their own playback equipment.

Technical work (14 marks)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar Scales, Arpeggios and Studies Initial-Grade 5 from 2016* published by Trinity.

All sections i) to iv) to be performed from memory:			
i) Scales: D major – open D major – closed B \flat major E harmonic minor A jazz melodic minor	min. ♩ = 88	one octave	<i>p or f</i> as requested by the examiner
ii) Arpeggio: D major		two octaves	
iii) Broken chords: E minor		one octave	
A minor		two octaves	
iv) Chord sequences: II-V 7 -I in C major II-V-I in D major	to 12th		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Composer	Piece	Publisher
Cobby	Valsetta (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Lester	Barré Dance (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Nuttall	Groovy Feeling (from <i>First Performance Pieces</i>)	Countryside
Nuttall	Inside Blues (from <i>Diversions</i>)	Holley S006
Powlesland	Tomorrow will be Better (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Powlesland	Tuesday Bluesday (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Powlesland	Turn to Dust (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Sollory	Desert Song (from <i>The Real Guitar Book vol. 1</i>)	Camden CM191
Sollory	Blue for a Day (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266

Note: If a book includes a backing CD, that CD must be used in the exam. In such instances, candidates must provide their own playback equipment.

Technical work (14 marks)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar Scales, Arpeggios and Studies Initial-Grade 5 from 2016* published by Trinity.

All sections i) to iv) to be performed from memory:			
i) Scales: C and A major B harmonic minor G melodic minor G pentatonic major	min. ♪ = 60	two octaves	<i>p or f</i> as requested by the examiner
ii) Arpeggio: C major			
iii) Exercises: B♭ major – ascending slurs G minor – half barré study			
iv) Chord sequence: II-V ⁷ -I in G major			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Composer	Piece	Publisher
Crosland	Vic's Groove (from <i>25 Graded Pieces for Plectrum Guitar</i>)	Hampton HG801
Ford	Funky Blues, ex. 1; Shuffle Blues, ex. 4; and Slow Blues, ex. 1 [with repeats] (from <i>Rhythm Blues</i>)	Hal Leonard HL00070030
Garcia	Étude no. 8 (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Lester	Sun Song (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Nuttall/ Whitworth	Night Piece (from <i>Diversions</i>)	Holley S006
Powlesland	Chillout (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Powlesland	Mean Street (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Sollory	Ballade (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Sollory	Summer Solstice Song (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266

Note: If a book includes a backing CD, that CD must be used in the exam. In such instances, candidates must provide their own playback equipment.

Technical work (14 marks)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar Scales, Arpeggios and Studies Initial-Grade 5 from 2016* published by Trinity.

All sections i) to iv) to be performed from memory:			
i) Scales: E major – open E major – closed A natural minor F# harmonic minor	min. ♩ = 68	two octaves	<i>p, mf or f</i> as requested by the examiner
ii) Arpeggio: Dominant 7th in the key of A			
iii) Exercises: F major – IV-V-I D major – slurred F# minor – half barré study			
iv) Chord sequence: D major-B ⁷ -Em ⁷ -A ⁷			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Composer	Piece	Publisher
Chilton	One More Time (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Crosland	Song for Dorothy (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Ford	Funky Blues, ex. 2; Shuffle Blues, ex. 2; and Slow Blues, ex. 3 [with repeats] (from <i>Rhythm Blues</i>)	Hal Leonard HL00070030
Kessel	Lonely Moments (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Lester	Short Poem (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Powlesland	Rockroach (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Sollory	Hazy Daze (from <i>Plectrum Guitar Pieces Grades 3-5</i>)	Trinity TCL015266
Sollory	Casablanca (from <i>The Real Guitar Book vol. 2</i>)	Camden CM192

Note: If a book includes a backing CD, that CD must be used in the exam. In such instances, candidates must provide their own playback equipment.

Technical work (14 marks)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar Scales, Arpeggios and Studies Initial-Grade 5 from 2016* published by Trinity.

All sections i) to iv) to be performed from memory:			
i) Scales: B major G natural minor F harmonic and melodic minor E dorian	min. ♩ = 80	two octaves	<i>p, mf or f</i> as requested by the examiner
ii) Arpeggio: Diminished 7th starting and finishing on C			
iii) Exercises: I-VI-II-V ⁷ -I in G major A major – paired slurs			
iv) Chord sequence: F [#] m ⁷ -Bm ⁷ -Em ⁹ -A ⁷			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 23)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Composer	Piece	Publisher
Chilton	Country Pickin' (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Chilton	Never So Close (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Garcia	Étude 12 – Coeur de la Rose (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Kessel	The Fourth Way (from <i>The Jazz Guitar Artistry of Barney Kessel</i>)	Ashley Mark AM1305
Leavitt	Solo in D, p. 116 (from <i>Modern Method for Guitar</i> book 2)	Berklee GS44941
Lennon & McCartney	Here, There and Everywhere (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Powlesland	Swing Thing (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Powlesland	Country Ayre (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192
Sollory	Wind of Change (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273

Note: If a book includes a backing CD, that CD must be used in the exam. In such instances, candidates must provide their own playback equipment.

Technical work (14 marks)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar Scales, Arpeggios and Studies Grades 6-8 from 2016* published by Trinity.

All sections i) to iii) to be performed from memory:			
i) Scales: A and E major A harmonic, melodic <i>and</i> jazz melodic minor G and E \flat major C harmonic <i>and</i> melodic minor C dorian	min. $\downarrow = 92$	three octaves	<i>p, mf or f</i> as requested by the examiner
		two octaves	
ii) Arpeggios: E and F major E and F minor E \flat major C minor Dominant 7th in E major, starting and finishing on B D major 7th	min. $\downarrow = 60$	three octaves	
		two octaves	
		to 12th	
iii) Cadences & chord progressions: Dm ⁷ -G ⁷ -Cmaj ⁷ (Version 1) Dm ⁷ -G ⁷ -Cmaj ⁷ (Version 2) B \flat maj ⁷ -Gm ⁷ -Cm ⁷ -F ⁹			

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Composer	Piece	Publisher
Byrd	Spanish Guitar Blues (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Chilton	Soul Agent (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Chilton	Ballad (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Ford	Funky Blues, ex. 4, Shuffle Blues, ex. 3 and Slow Blues, ex. 4 [with repeats] (from <i>Rhythm Blues</i>)	Hal Leonard HL00070030
Garcia	Étude 22 – Café Venezolano (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Gnattali	Étude IV (from <i>10 Studies</i>)	Chanterelle ECH727
Howard, arr. Jones	Fly me to the Moon (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Kessel	Be Deedle De Do (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Lennon & McCartney	Yesterday (from <i>The Beatles for Jazz Guitar</i>)	Music Sales NO90512

Note: If a book includes a backing CD, that CD must be used in the exam. In such instances, candidates must provide their own playback equipment.

Technical work (14 marks)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar Scales, Arpeggios and Studies Grades 6-8 from 2016* published by Trinity.

Both sections i) and ii) to be performed from memory:			
i) Scales & arpeggios (from memory) – candidate to choose <i>either</i> group 1 or group 2			
either group 1: Tonal/modal centres E (three octaves, except where specified) and E \flat (two octaves)	<ul style="list-style-type: none"> ▶ The major scale ▶ The harmonic minor scale ▶ The melodic minor scale ▶ The mixolydian scale (two octaves only) ▶ The blues scale (two octaves only) 	min. tempi: scales: ♪ = 118 arpeggios: ♪ = 90	<i>p, mf or f</i> as requested by the examiner
or group 2: Tonal/modal centres G (three octaves, except where specified) and C (two octaves)	<ul style="list-style-type: none"> ▶ The major arpeggio ▶ The minor arpeggio ▶ The dominant 7th starting and finishing on the selected tonal centres [eg starting on E to form the dominant 7th of A major] 		
For both groups candidates should also prepare: A major 7th arpeggio	to 12th		
ii) Cadences: Fmin ⁷ sus ⁴ -B \flat ⁹ -E \flat ^{6/9} Am ⁹ -D ¹³ -Gmaj ⁷ Dmin ⁷ ^{b5} -G ⁷ -Cm ⁷ Fmaj ⁷ -Dm ⁷ -Gm ⁷ -C ⁹ -Fmaj ⁷			

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)

Pieces *(3 x 22 marks)*

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

Composer	Piece	Publisher
J S Bach	Double (from <i>Pumping Nylon</i>)	Alfred 7000
Carcassi	Study no. 22 (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Chilton	Mister Punch (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Chilton	Overlap (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Elden	Solo no. 2 (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Kessel	Blue Boy (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273
Reinhardt	Montagne Sainte-Genevieve (from <i>Undiscovered – Inédit</i>)	Faber
Sollory	Étude 10 – La Chasse (from <i>Plectrum Guitar Pieces Grades 6-8</i>)	Trinity TCL015273

Note: If a book includes a backing CD, that CD must be used in the exam. In such instances, candidates must provide their own playback equipment.

Technical work (14 marks)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar Scales, Arpeggios and Studies Grades 6-8 from 2016* published by Trinity.

Both sections i) and ii) to be performed from memory:			
i) Scales & arpeggios (from memory) – candidate to choose <i>either</i> group 1 or group 2			
either group 1: Tonal/modal centres F (three octaves, except where specified) and F# (two octaves)	<ul style="list-style-type: none"> ▶ The major scale ▶ The harmonic minor scale ▶ The melodic minor scale ▶ The jazz melodic scale ▶ The pentatonic major scale (two octaves only) 	min. tempi: scales: ♪ = 132 arpeggios: ♪ = 100	<i>p, mf or f</i> as requested by the examiner
or group 2: Tonal/modal centres B \flat (three octaves, except where specified) and D (two octaves)	<ul style="list-style-type: none"> ▶ The major arpeggio ▶ The minor arpeggio ▶ The dominant 7th starting and finishing on the selected tonal centres [eg starting on F to form the dominant 7th of B\flat major] 		
For both groups candidates should also prepare: Diminished 7th starting and finishing on E	two octaves		
D minor 7th arpeggio	to 12th		
ii) Cadences: Bm 7 -E 7 -Amaj 7 E \flat m 7 -Ab 9 -D \flat maj 7 D#min $^7\flat^5$ -G# 7 -C#min 7 C 6 -Am 7 -Dm 7 -G 7 -Cmaj 7 Gmaj 7 -Em 7 -Am 7 -D13 \flat^9 -G 6			

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)

Information and regulations

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 central 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.
- ▶ Candidates can choose where to direct their performance, but the examiner may offer advice on the best position to stand or sit in the exam room for effective communication.
- ▶ 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.

- ▶ When the exam is underway, no external person other than the examiner and the candidate (and accompanist/page turner if necessary) is allowed in the room, except in special circumstances such as with an interpreter, facilitator, or assistant for a candidate with special needs. Trinity's central office must approve such arrangements in writing before an entry is made. Please note that no external person may listen outside the exam room.
- ▶ 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.
- ▶ Please note that Trinity cannot reconsider marks where external circumstances may have affected these.

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 central 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 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.

ABG (*ABG Publications*): www.geraldgarcia.com

Alfred (*Alfred Publishing*): www.alfred.com; in UK: c/o Faber Music

Alsbach (*c/o European Music Centre*): in UK: c/o Spartan Press

Anderson (*Anderson Guitar Publications*): contact specialist guitar music supplier

Ashley Mark (*Ashley Mark Publishing Company*): www.ashleymark.co.uk

Bärenreiter (*Bärenreiter Ltd*): www.baerenreiter.com

Bärenreiter Praha (*Bärenreiter Praha*): www.baerenreiter.cz; in UK: c/o Bärenreiter

Belwin (*Belwin Mills*): c/o Alfred Music; in UK: c/o Faber Music

Bèrben (*Edizioni Bèrben*): www.berben.it; in UK: c/o De Haske Hal Leonard Ltd

Berklee (*Berklee Press*): www.berkleepress.com

Boosey (*Boosey & Hawkes Music Publishers Ltd*): www.boosey.com

Camden (*Camden Music*): www.camdenmusic.com; in UK: c/o Spartan Press

Chanterelle (*Edition Chanterelle of Allegra Musikverlag in Erzhausen*): www.chanterelle.com

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

Countryside (*Countryside/Peter Nuttall Guitar Music*): www.peternuttall.co.uk

Doberman (*Doberman Yppan*): www.dobermaneditions.com

Doblinger (*Musikverlag Doblinger*): www.doblinger-musikverlag.at; in UK: c/o Universal Edition

Eschig (*Editions Max Eschig*): www.durand-salabert-eschig.com; in UK: c/o De Haske Hal Leonard Ltd

Euterpe (*Publishing House Euterpe*): www.euterpe.pl; in UK: c/o Universal Edition

Faber (*Faber Music Ltd*): www.fabermusic.com

Garden (*Garden Music*): www.gardenmusic.co.uk

Guitar Solo (*Guitar Solo Publications*): www.gspguitar.com

Hal Leonard (*via De Haske Hal Leonard*): www.dehaske.com

Hampton (*Hampton Music Publishers*): www.hampton4guitarmusic.co.uk

Holley (*Holley Music*): www.alisonbendy.com

Kjos (*Neil A Kjos Music Company*): www.kjos.com; in UK: c/o Music Sales

Lathkill (*Lathkill Music Publishers*): www.lathkillmusic.co.uk

Learntoplaymusic (*LearnToPlayMusic.com*): www.learntoplaymusic.com

Lemoine (*Editions Henry Lemoine*): www.henry-lemoine.com; in UK: c/o Faber Music

Les Productions d'OZ (*Les Productions d'OZ*): www.productionsdoz.com

Mel Bay (*Mel Bay Publications*): www.melbay.com

Montague (*Montague Music*): contact specialist guitar music supplier

Music Sales (*Music Sales Ltd*): www.musicsales.com

OUP (*Oxford University Press*): www.oup.co.uk

Ricordi (*Casa Ricordi*): www.ricordi.it; in UK: c/o De Haske Hal Leonard Ltd

Roy Chilton (*Roy Chilton Music*): www.roychiltonmusic.co.uk

Schott (*Schott Music Ltd*): www.schott-music.com

Spartan (*Spartan Press*): www.spartanpress.co.uk

Transatlantiques (*Editions Musicales Transatlantiques*): c/o Music Sales

Trinity (*Trinity College London*): www.trinitycollege.com

UME (*Union Musical Ediciones*): c/o Music Sales Ltd

Universal (*Universal Edition (London) Ltd*): london.universaledition.com

Usborne (*Usborne Publishing Ltd*): www.usborne.com

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

XYZ (*XYZ International*): c/o European Music Centre; in UK: c/o Spartan Press

ZenOn (*ZenOn Music*): www.zen-on.co.jp

UK Specialist Supplier

In case of difficulty obtaining music, many items will be found in stock at:

Guitarnotes (*Guitarnotes*)

T: +44 (0)115 962 2709; www.spanishguitar.com

Notes
