

# Theory of Music Syllabus

Digital and paper-based assessment

Qualification specifications  
for graded exams

Grades 1-8 from 2009



# Contents

Welcome.....	3	>
Introduction to Trinity's graded music theory exams.....	4	>
Exam requirements.....	10	>
Assessment criteria.....	12	>
Grade 1.....	13	>
Grade 2.....	15	>
Grade 3.....	17	>
Grade 4.....	19	>
Grade 5.....	22	>
Grade 6.....	25	>
Grade 7.....	28	>
Grade 8.....	31	>
Trinity publications.....	33	>
Policies.....	34	>
Theory resources.....	36	>

Select the text, number or arrows to jump to section



Please check [trinitycollege.com/theory](https://trinitycollege.com/theory) to make sure you are using the current version of the syllabus and for the latest information about our theory exams.

Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus.

---

Charity number England & Wales: 1014792 | Charity number Scotland: SC049143  
Patron: HRH The Duke of Kent KG | [trinitycollege.com](https://trinitycollege.com)

Copyright © 2017 Trinity College London | Published by Trinity College London  
Online edition, April 2026

# Welcome

This syllabus contains full details of Trinity College London's graded exams in Theory of Music (Music Literacy). It is valid until further notice. A separate syllabus is available covering music theory diplomas.

This syllabus for Grades 1-8 responds to modern teaching and learning styles, with Theory of Music Workbooks presenting the study of musical theory in bright and practical formats, attractive both to the student and teacher. Specimen papers, which can be worked by students preparing for their exam, are also available, see [Publications](#).

The eight graded exams provide a comprehensive and incremental approach to the technical language of music, supported by approachable workbooks. Theoretical musical knowledge enhances and supports the student's practical studies. Having completed the grades, the student should be well-equipped to apply the tools of music to take advantage of a wide variety of further and higher educational and creative opportunities, including progression to Trinity's music theory diplomas.

Graded theory exams are available both as paper-based exams and digital exams. Further details about both options are available at [trinitycollege.com/theory](https://trinitycollege.com/theory).

## About Trinity College London

Trinity College London, established in 1872, is a leading internationally recognised awarding organisation (exam board), publisher and independent education charity. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help people progress. We inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

# Introduction to Trinity's graded music theory exams

## Objective of the qualifications

Trinity's graded music theory exams aim to provide a solid foundation in music literacy: the conventions of Western music notation, melody, rhythm and harmony. At the higher levels, these qualifications also assess basic knowledge of musical history, form and instrumental capabilities (eg range).

They offer learners of any age the opportunity to measure their development against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music, or enter for Trinity's music theory diplomas.

## Who the qualifications are for

Trinity's graded music theory exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grade levels or other qualifications. Before taking Grade 1, however, candidates are recommended to have had some practical experience of using music notation. Candidates are also expected to be able to read and write in the language in which the exam is being taken, to a level commensurate with at least Key Stage 1 in the UK National Curriculum.

While candidates are not required to have passed lower grade exams, the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find out more at [trinitycollege.com/music-csn](http://trinitycollege.com/music-csn).

## Assessment and marking

Trinity's graded music theory exams are assessed by external examiners trained and moderated by Trinity. Candidates for written exams receive a mark summary.

Graded exams are marked out of 100. Candidates' results correspond to different attainment levels as follows:

Total mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
0-59	Below Pass

## Exam durations

Grade	Duration
Grade 1	2 hours
Grade 2	2 hours
Grade 3	2 hours
Grade 4	2 hours
Grade 5	3 hours
Grade 6	3 hours
Grade 7	3 hours
Grade 8	3 hours

## Duration of study (Total Qualification Time)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Grade 1	6	14	20
Grade 2	9	21	30
Grade 3	9	41	50
Grade 4	12	58	70
Grade 5	12	78	90
Grade 6	18	112	130
Grade 7	24	146	170
Grade 8	36	174	210

## Recognition and UCAS points

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

In the UK, Grades 6-8 are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

### Grade 6

UCAS POINTS  
PASS 4 | MERIT 5 | DISTINCTION 6

### Grade 7

UCAS POINTS  
PASS 6 | MERIT 7 | DISTINCTION 8

### Grade 8

UCAS POINTS  
PASS 8 | MERIT 9 | DISTINCTION 10

## Where the qualifications could lead

While for some learners graded music theory exams represent a personal goal or objective, they can also be used as a progression route towards:

- ▶ Diplomas in music theory offered by Trinity or by other awarding organisations
- ▶ Qualifications in music performance for which Grade 5 theory is a prerequisite
- ▶ Music courses at conservatoires and universities
- ▶ Employment opportunities in music and the creative arts

## Paper-based theory exams

Paper-based theory exams are held in February, May and November, on dates and at times set by Trinity. Exam dates and times are available at [trinitycollege.com/theory](https://trinitycollege.com/theory).

Exams are conducted at designated local public centres and at pre-registered centres. Details are available at [trinitycollege.com/worldwide](https://trinitycollege.com/worldwide), and candidates should contact their local Trinity representative for more information.

## Digital theory exams

On-demand digital theory exams may be taken at a place, date and time that suits the learner. Students can enrol for their exam when ready, and take it from the comfort and convenience of a familiar place such as home or school.

Please refer to [trinitycollege.com/theory](https://trinitycollege.com/theory) for details of how to enter for a digital theory exam.

## Regulations for paper-based theory exams

Candidates are not allowed to bring books, music or papers into the exam room. Bags must be left at the back of the exam room – they may not be taken to candidates' desks.

Candidates must not communicate in any way with each other during the exam. A candidate may ask a question of the supervisor on exam procedure, but not on the content of a question paper. Both question and answer must be spoken aloud.

Candidates who are late are permitted to enter the exam room and begin answering questions if they arrive up to 25 minutes after the starting time. Late arrivals will not be given any extra time in which to complete their answers.

Candidates are not permitted to leave the exam room until 30 minutes after the starting time of the exam. If a candidate leaves the exam room, he/she will not be allowed to return.

Neither rough work nor the question paper may be taken out of the exam room.

If a candidate is absent, the representative will mark him/her 'Absent' on the attendance report form. Under no circumstances may another person be substituted for an absent candidate.

Errors, such as an entry for the wrong grade or diploma, cannot be put right in the exam room. If any errors become apparent, the candidate should alert the supervisor.

## Regulations for digital theory exams

Candidates may have a supporting adult in the room to help them with the proctoring set up. Once the theory exam is displayed on their computer screen, any other people in the room must leave. If candidates wish to have a chaperone throughout the exam, this should be requested in advance of taking the exam. Further information is available at [trinitycollege.com/music-csn](https://trinitycollege.com/music-csn).

Candidates may have some blank paper and a pen/pencil for any rough workings. They must show the paper to the camera at the start of their exam.

Candidates must remain at their computer for the entire exam. If a candidate leaves their computer at any time, any answers provided after this point will be disregarded when marked.

There must not be any sound or talking in the room during the exam.

Any music books in the room where the exam is being taken must be closed for the duration of the exam. Piano lids must be shut so that the keyboard is not visible. No depictions of musical notation or piano keyboards should be visible in the room.

Candidates must not share any images or the content of their computer screen either during or after the test.

If candidates have technical difficulties during their exam, the email address to contact is [info@musicgurus.com](mailto:info@musicgurus.com). It can be stressful trying to resolve technical complications within the exam itself - if this does occur, please be assured that we will support candidates as quickly as possible to resolve the issue, and in the event this cannot be done immediately, we will extend their 28 day exam window to enable them to access the test again. We aim to ensure that no candidate will be disadvantaged by technical issues.

## Trinity qualifications that complement Trinity's theory qualifications

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical styles.

All are designed to help candidates develop as musicians according to their individual needs as learners.

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about graded exams at [trinitycollege.com/graded-exams](https://trinitycollege.com/graded-exams), and information about certificate exams at [trinitycollege.com/music-certificates](https://trinitycollege.com/music-certificates).

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at [trinityrock.com](https://trinityrock.com).

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

## Other qualifications offered by Trinity

After Grade 8 or the Advanced Certificate classical music exams, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess higher skills in performance, teaching and theory. Find out more at [trinitycollege.com/music-diplomas](https://trinitycollege.com/music-diplomas).

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find out more at [trinitycollege.com/CME](https://trinitycollege.com/CME)

The Awards and Certificates in Musical Development are designed for those with learning difficulties, across the whole spectrum of abilities and needs, and are mapped to the Sounds of Intent inclusive framework of musical engagement. Find out more at [trinitycollege.com/sounds-of-intent](https://trinitycollege.com/sounds-of-intent).

We also offer:

- ▶ Graded, certificate and diploma qualifications in drama subjects
- ▶ English language qualifications
- ▶ Teaching English qualifications
- ▶ Arts Award (only available in certain countries)

Specifications for all these qualifications can be downloaded from [trinitycollege.com](http://trinitycollege.com).

## Regulated levels of Trinity's music qualifications

RQF* Level	EQF** Level	Classical and Jazz	Rock & Pop	Theory of Music	Teaching	Music Performance in Choirs	Graded Awards in Music Performance	Music Performance in Bands	Awards and Certificates in Musical Development	Solo and Group Certificates <sup>3</sup>
7	7	FTCL	FTCL <sup>2</sup>							
6	6	LTCL	LTCL <sup>2</sup>	LMusTCL <sup>1</sup>	LTCL					
5										
4	4/5	ATCL	ATCL <sup>2</sup>	AMusTCL <sup>1</sup>	ATCL					
					Certificate for Music Educators (CME)					
3	4	Grade 8	Grade 8	Grade 8					Level 3	Advanced
		Grade 7	Grade 7	Grade 7						
		Grade 6	Grade 6	Grade 6						
2	3	Grade 5	Grade 5	Grade 5					Level 2	Intermediate
		Grade 4	Grade 4	Grade 4						
1	2	Grade 3	Grade 3	Grade 3					Level 1	Foundation
		Grade 2	Grade 2	Grade 2		Grade 2	Grade 2	Grade 2		
		Grade 1	Grade 1	Grade 1		Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial			Initial	Initial	Initial	Entry 3	
Entry Level 2						Pre-Initial		Pre-Initial	Entry 2	
Entry Level 1									Entry 1	

\* Regulated Qualifications Framework    \*\* European Qualifications Framework

1 Available only as in-person exams

2 Available only as digital exams

3 Available only as in-person exams and not EQF or RQF regulated

## Regulated titles and qualification numbers for graded theory exams

Regulated title	Qualification number
<b>Grade 1</b> TCL Level 1 Award in Graded Examination in Music Theory (Grade 1)	501/1953/9
<b>Grade 2</b> TCL Level 1 Award in Graded Examination in Music Theory (Grade 2)	501/1951/5
<b>Grade 3</b> TCL Level 1 Award in Graded Examination in Music Theory (Grade 3)	501/1952/7
<b>Grade 4</b> TCL Level 2 Award in Graded Examination in Music Theory (Grade 4)	501/1954/0
<b>Grade 5</b> TCL Level 2 Award in Graded Examination in Music Theory (Grade 5)	501/1955/2
<b>Grade 6</b> TCL Level 3 Certificate in Graded Examination in Music Theory (Grade 6)	501/2110/8
<b>Grade 7</b> TCL Level 3 Certificate in Graded Examination in Music Theory (Grade 7)	501/2113/3
<b>Grade 8</b> TCL Level 3 Certificate in Graded Examination in Music Theory (Grade 8)	501/2114/5

# Exam requirements

## Levels of achievement

### Grades 1-3

At Grade 1, candidates will typically be able to write pitches neatly and correctly on treble and bass staves according to normal notational conventions, so that the intended pitch is clear and unambiguous. They will have a concept of ostinato, major scale, arpeggio, interval and tonic chord and be able to identify and write these in basic keys. They will have a concept of both Roman numeral and chord symbol labelling of the tonic chord. They will understand the concept of rhythmic notation and metre, rhythmic relationship between note values and the conventional grouping of notes within simple time signatures. They will demonstrate a knowledge of a range of basic English and Italian terms. They will be able to apply this knowledge by writing or correcting bars, using simple note values, and by analysis of a short piece.

At Grades 2 and 3, candidates will typically be able to identify and write a wider range of pitches on treble and bass staves, and apply them to writing sequences, major and minor scales, arpeggios, broken chords, intervals and triads up to two sharps and flats. They will have a concept of tonic and dominant (labelled both as Roman numeral and chord symbol) and be able to demonstrate this by writing and identifying these triads in the major and minor keys given. They will be able to transpose up or down an octave (in the same clef, or other). They will demonstrate a knowledge of a range of English and Italian terms, an awareness of vocal range and show basic knowledge of certain instruments (families and ranges). Candidates will be able to produce musical notation correctly by hand or through the use of a notation editor, with increasing control and facility. They will be able to apply their knowledge for the grades by writing or correcting bars, using simple and compound note values, and by analysis of a piece.

### Grades 4 and 5

Candidates will typically be able to use their knowledge, skills and understanding of theoretical concepts to support simple creative work (eg word-setting, and harmonisation of chords for SATB). They will have a concept of supertonic, subdominant, dominant seventh chords (labelled both as Roman numeral and chord symbol). They will be able to write a tune or a bass line to a given chord progression with an understanding of parallel octaves and fifths. They will be able to transpose and to identify forms and cadences. They will be able to read and write in alto and tenor clefs. They will demonstrate an awareness of vocal range and show knowledge of a wider number of instruments (ranges and families). Candidates will use conventional musical notation accurately, and will be able to apply their knowledge for the grades by writing or correcting bars, and by more detailed analysis of a longer piece.

### Grades 6-8

Candidates will typically be able to integrate their knowledge, skills and understanding of theoretical concepts in analysis of Baroque (Grade 6), Baroque and Classical (Grade 7) and Baroque, Classical and Romantic (Grade 8) styles. They will demonstrate understanding of form (including folk ballads), instrumentation, texture and orchestration related to these periods of study. They will also have an understanding of the range and characteristics of instruments and will be able to write correctly for them (eg transposing parts and writing idiomatically).

They will understand the concept of modulation and be able to use and identify methods by which composers modulate from one key to another. They will be able to recognise and use chromatic chords and secondary sevenths. They will be able to harmonise chorale phrases in the style of J S Bach.

They will be able to write an original diatonic or non-diatonic melody (including serial, Grade 8). They will also be able to write a 12-bar blues progression and piano accompaniment. Candidates will use all aspects of conventional musical notation fluently and accurately to communicate their creative intentions, and will be able to offer short written notes coherently and appropriately.

## Examiner expectations

For paper-based exams, examiners will expect neat and unambiguous writing of musical notation at all grades, although some allowance will be given at Grades 1-3. All normal conventions must be observed – eg stems must be on the correct side of the note, and positioned correctly up or down; accidentals must be on the correct side of note-heads; time signatures must be written correctly as  $\frac{2}{4}$  and not 2/4 etc. At Grades 1-3, accuracy is the prime consideration in all questions.

In harmony-based exercises at all levels, normal rules of harmony must be observed, including those covering parallel fifths, octaves, doubling and chord-spacing.

In creative work at Grades 4-8, accuracy and consistency are more important than originality, which is not credited per se. Consistency of style in pastiche exercises at Grades 6-8 is likewise less important than considerations of good melodic/harmonic writing appropriate to the context, but candidates' workings will not attract pass marks in the higher bands unless there is good stylistic awareness as well.

Short notes (rather than extended essay-type responses) are always permissible in history questions. Spelling errors are not penalised if the meaning of the answer is clear, but where the writing is unintelligible the candidate is unlikely to be able to gain very many marks. The prime consideration here is a correct and relevant answer to the question posed. Credit is given for appropriate and accurate musical examples used to illustrate the answer.

# Assessment criteria

## Creative tasks

These criteria apply in tasks which require candidates to complete a musical exercise from given material or to write an essay or short notes in response to a given stimulus.

<b>Distinction</b>	<ul style="list-style-type: none"> <li>▶ No errors of substance; minor blemishes of detail</li> <li>▶ Convincing management of resources</li> <li>▶ Assured awareness of technique, style and character in the task</li> <li>▶ Authoritative and clear written communication</li> </ul>
<b>Merit</b>	<ul style="list-style-type: none"> <li>▶ Substantially correct; occasional errors of detail or substance</li> <li>▶ Secure management of resources</li> <li>▶ Generally accurate awareness of technique, style and character in the task</li> <li>▶ Convincing and generally clear written communication</li> </ul>
<b>Pass</b>	<ul style="list-style-type: none"> <li>▶ Generally correct; errors of detail or substance not persistent, or of an elementary nature</li> <li>▶ Sustainable management of resources</li> <li>▶ Adequate and consistent awareness of technique, style and character in the task</li> <li>▶ Satisfactory clear written communication; corrections unambiguous</li> </ul>
<b>Below Pass</b>	<ul style="list-style-type: none"> <li>▶ Frequent errors of detail or substance, including those which are persistent or of an elementary nature</li> <li>▶ Unconvincing management of resources</li> <li>▶ Poor awareness of technique, style and character in the task</li> <li>▶ Unsatisfactory and/or unclear written communication; ambiguous corrections</li> </ul>

No marks will be awarded if no work is offered for any particular task. Any completed attempt which addresses the task will attract at least one third of the marks.

## Reactive tasks

These criteria apply in tasks which require candidates to provide a direct response to a factual question, whether or not there is a unique correct response to that question.

<b>Distinction</b>	<ul style="list-style-type: none"> <li>▶ Accurate responses</li> <li>▶ Responses expressed with assurance and conviction</li> </ul>
<b>Merit</b>	<ul style="list-style-type: none"> <li>▶ Substantially accurate responses</li> <li>▶ Responses generally expressed with assurance and conviction</li> </ul>
<b>Pass</b>	<ul style="list-style-type: none"> <li>▶ Accurate responses to two-thirds of the questions</li> <li>▶ Occasional ambiguity or lack of clarity</li> </ul>
<b>Below Pass</b>	<ul style="list-style-type: none"> <li>▶ Inaccurate responses in more than one-third of the questions</li> <li>▶ Frequent ambiguity or lack of clarity</li> </ul>

# Grade 1

## Grade 1 (2 hours)

Section 1	General multiple choice – 20 questions	(20 marks)
Section 2	Writing scales and arpeggios	(20 marks)
Section 3	Correcting mistakes or identifying correct notation	(15 marks)
Section 4	Answering a given rhythm	(15 marks)
Section 5	Ostinato	(10 marks)
Section 6	Analysis – 10 questions	(20 marks)

## Musical words & symbols

<b>Dynamic &amp; articulation marks</b>	<i>Pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, accents, crescendo, diminuendo, legato, slurs, staccato</i> (and signs and abbreviations for these where appropriate)
<b>Tempo marks &amp; other signs</b>	<i>Andante, allegro, moderato, repeat marks, ritardando</i> (and signs and abbreviations for these where appropriate)

## Questions & tasks may cover:

### Rhythm

1. Note values of semibreves, dotted minims, minims, crotchets and quavers (beamed in 2s, 4s or 6s only) using English terms (with an option to use American terms, eg minim or half note)
2. Rest values of semibreves (including semibreve rests showing a whole bar's rest in any time signature), minims and crotchets using English terms (with an option to use American terms, eg minim or half note rest)
3. Time signatures of  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  and **C** (common time)
4. Grouping note and rest values above within  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  and **C** (common time)

### Pitch

1. Naming and using notes in treble or bass clefs (to one leger line above or below the staff)
2. Accidentals (the flat, the natural, the sharp)
3. Tones and semitones
4. C, F and G major keys, their scales, key signatures, one-octave arpeggios and tonic triads (root position)
5. Identifying the key of a piece in C, F or G major
6. Concept of numbers 1-8 being used to name degrees of the major scale
7. 1st degree of the scale being known as the tonic or doh
8. Degrees of the scale can be at different registers
9. Tonic triad labelled:
  - as a chord symbol above the music (eg C in the key of C major)
  - as a Roman numeral below the music (eg I in the key of C major)
10. Intervals (as a number only – unison, 2nd, 3rd, 4th, 5th and octave above C, F or G)
11. Circle of 5ths relating to the keys above
12. Ostinato

# Grade 2

## Grade 2 (2 hours)

Section 1	General multiple choice – 10 questions	(10 marks)
Section 2	Writing scales, arpeggios and broken chords	(20 marks)
Section 3	Correcting mistakes or identifying notation	(10 marks)
Section 4	Sequence	(10 marks)
Section 5	Transposition	(15 marks)
Section 6	Writing a tune to a given rhythm	(15 marks)
Section 7	Analysis – 10 questions	(20 marks)

## Musical words & symbols

### Dynamic & articulation marks

*Decrescendo*, phrase marks, *tenuto*  
(and signs and abbreviations for these where appropriate)

### Tempo, expression marks & other words and signs



*Adagio*, *allegretto*, *cantabile*, *espressivo*, first and second time bars, *grazioso*, metronome marks, *molto*, octave signs, pause mark (fermata), *vivace*  
(and signs and abbreviations for these where appropriate)

---

**Questions & tasks may cover all matters specified in Grade 1 and also the following:**


---

**Rhythm**

1. Note values of dotted crotchets, dotted semibreves, single quavers and semiquavers (beamed in 4s only) using English terms (with an option to use American terms, eg minim or half note)
  2. Rest values of dotted crotchets, single quavers using English terms (with an option to use American terms, eg minim or half note rest)
  3. Time signatures of  $\frac{3}{8}$ ,  $\frac{2}{2}$  or  $\text{C}$ , and  $\frac{3}{2}$
  4. Grouping note and rest values above within  $\frac{3}{8}$ ,  $\frac{2}{2}$  (split or cut common time) or  $\frac{3}{2}$  (excluding semiquavers except where grouped in 4s)
  5. Tied notes
  6. Concept of slow and fast beats being possible in different time signatures (eg  $\frac{3}{8}$  can be slow and  $\frac{2}{2}$  can be fast) as shown by tempo indications and metronome markings
  7. Syncopation [ and/or  patterns only]
- 

**Pitch**

1. Naming and using notes in treble or bass clefs (to two leger lines above or below the staff)
  2. Related keys, major/minor and vice versa
  3. A, D and E minor keys, their natural and harmonic minor scales, key signatures, one-octave arpeggios and tonic triads
  4. First inversions of major and minor tonic triads of keys covered so far (and an understanding of the terms root position and first inversion)
  5. Identifying the key of a piece in A, D or E minor
  6. Concept of numbers 1-8 being used to name degrees of the minor scale
  7. 1st degree of the minor scale being known as the tonic
  8. Degrees of the minor scale can be at different registers
  9. Minor tonic triad labelled
    - as a chord symbol above the music (eg Am in the key of A minor)
    - as a Roman numeral below the music (eg i in the key of A minor)
  10. Intervals (unison, major/minor 2nd, major/minor 3rd, perfect 4ths, 5ths and octaves above any tonic for the grade)
  11. Circle of 5ths relating to the keys above
  12. Broken chords
  13. Sequences
  14. Ranges of soprano, alto, tenor and bass voices
  15. Transposing a tune up or down an octave within a clef (treble or bass)
-

# Grade 3

## Grade 3 (2 hours)

Section 1	General multiple choice – 10 questions	(10 marks)
Section 2	Writing scales, arpeggios and broken chords	(15 marks)
Section 3	Correcting mistakes or identifying correct notation	(10 marks)
Section 4	Transposition	(15 marks)
Section 5	4-part chords for SATB	(15 marks)
Section 6	Adding a bass line to a tune or vice versa	(15 marks)
Section 7	Analysis – 10 questions	(20 marks)

## Musical words & symbols

### Dynamic & articulation marks

*Marcato, semi-staccato*  
(and signs and abbreviations for these where appropriate)

### Tempo, expression marks & other words and signs

*Al, alla, a tempo, con, da Capo al Fine, dolce, down-bow, e, ed, leggiero, ma, marziale, meno, mosso, moto, non, più, poco, tranquillo, troppo, up-bow, vivo*  
(and signs and abbreviations for these where appropriate)

Questions & tasks may cover all matters specified in previous grades and also the following:

- 
- Rhythm**
1. Compound time (time signatures of  $\frac{6}{8}$ ,  $\frac{9}{8}$  and  $\frac{12}{8}$  )
  2. Grouping semiquavers and semiquaver rests in simple and compound time
  3. Dotted quavers and dotted quaver rests in simple and compound time
  4. Rules for grouping note and rest values within  $\frac{6}{8}$ ,  $\frac{9}{8}$  and  $\frac{12}{8}$  time signatures
  5. Quaver triplets
  6. Anacrusis
  7. Ties using new note values
- 
- Pitch**
1. Naming and using notes in treble or bass clefs (to three leger lines above or below the staff)
  2. B $\flat$  and D major keys (for all major keys for the grade: scales, key signatures, one-octave arpeggios, broken chords and tonic triads (root or first inversion))
  3. G and B minor keys (for all minor keys for the grade: scales – natural and harmonic and melodic, key signatures, one-octave arpeggios, broken chords and tonic triads (root or first inversion))
  4. Second inversions of major and minor tonic triads of keys covered so far
  5. Identifying the key of a piece in B $\flat$  or D major and G or B minor
  6. 5th degree of the major/minor scale being known as the dominant or soh (major keys only)
  7. Dominant triads for all keys covered so far
  8. Major/minor dominant triad labelled:
    - as a chord symbol above the music (eg G in the key of C major, or Em (E where the 7th degree is raised) in the key of A minor)
    - as a Roman numeral below the music (eg V in the key of C major, or v (V where the 7th degree is raised) in the key of A minor)
  9. 7th degree of the major/minor scale being known as the leading note
  10. Understanding the term ‘chord progression’
  11. Recognising a perfect cadence in the home key (major or minor)
  12. Intervals (major/minor 6th, major/minor 7th above any tonic for the grade)
  13. Writing tonic chords in root position in any key for the grade as well-balanced 4-part chords for SATB
  14. Real and tonal sequences
  15. Similar and contrary motion
  16. Transposing a tune up or down an octave from treble clef to bass clef and vice versa
  17. Ranges of violin, flute, cello, bassoon, as defined in the workbook
  18. Knowing that violin and cello are string instruments, flute and bassoon are woodwind instruments
-

# Grade 4

## Grade 4 (2 hours)

Section 1	General multiple choice – 10 questions	(10 marks)
Section 2	Writing scales, arpeggios and broken chords	(15 marks)
Section 3	Correcting mistakes or identifying correct notation	(10 marks)
Section 4	Transposition	(15 marks)
Section 5	4-part chords for SATB	(15 marks)
Section 6	Adding a bass line to a tune or vice versa	(15 marks)
Section 7	Analysis – 10 questions	(20 marks)

## Musical words & symbols

### Dynamic & articulation marks

*Fortepiano, sforzando*  
(and signs and abbreviations for these where appropriate)

### Tempo, expression marks & other words and signs

*Accelerando, animato, assai, con moto, ben, brio, giocoso, largo, l'istesso, maestoso, pesante, primo, sempre, senza, simile, subito, troppo, ma non troppo*  
(and signs and abbreviations for these where appropriate)

Questions & tasks may cover all matters specified in previous grades and also the following:

### Rhythm & form

1. Time signatures of  $\frac{5}{8}$ ,  $\frac{7}{8}$  and  $\frac{5}{4}$
2. Rules for grouping note and rest values within  $\frac{5}{8}$ ,  $\frac{7}{8}$  and  $\frac{5}{4}$  (including grouping indications at the beginning of bars or scores, eg 2,3 or 3,2)
3. Harmonic rhythm (how fast chords change and whether regular or irregular)
4. Saying how many sections there are in a piece (form)

### Pitch

1. Naming and using notes in alto clef
2. E $\flat$  and A major keys (for all major keys for the grade: scales, key signatures, one-octave arpeggios, broken chords and tonic triads (root, first or second inversion))
3. C and F $\sharp$  minor keys (for all minor keys for the grade: scales – natural and harmonic and melodic, key signatures, one-octave arpeggios, broken chords and tonic triads (root, first or second inversion))
4. Inversions of tonic triads. Labelled:
  - as a chord symbol above the music (eg C, C/E and C/G in the key of C major, or Am, Am/C and Am/E in the key of A minor)
  - as a Roman numeral below the music (eg I, Ib and Ic in the key of C major, or i, ib and ic in the key of A minor)
5. Identifying the key of a piece in E $\flat$  or A major and C or F $\sharp$  minor
6. 4th degree of the major/minor scale being known as the subdominant or fa (major keys only)
7. Subdominant triads for all keys covered so far
8. Major/minor subdominant and dominant triads labelled:
  - as a chord symbol above the music (eg for subdominant, F in the key of C major, or Dm (or D where the 6th degree is raised) in the key of A minor)
  - as a Roman numeral below the music (eg for subdominant, IV in the key of C major, or iv (or IV where the 6th degree is raised) in the key of A minor)
9. Recognising a plagal cadence in the home key (major or minor)
10. Enharmonic equivalents
11. Recognising chromatic scales or passages from chromatic scales
12. Intervals (augmented 4ths and diminished 5ths)
13. Concept of compound intervals
14. Understanding parallel 5ths and octaves
15. Dominant seventh chords of all keys covered so far

Questions & tasks may cover all matters specified in previous grades and also the following:

---

Pitch  
(continued)

16. Dominant seventh chords labelled:
    - as a chord symbol above the music (eg G7 in the key of C major or E7 in the key of A minor)
    - as a Roman numeral below the music (eg V7 in the key of C major or V7 in the key of A minor)
  17. Writing subdominant or dominant chords in root position in any key for the grade as well-balanced 4-part chords for SATB
  18. Transposing a tune up or down a perfect 4th or 5th (within the keys for the grade) or for a transposing instrument for the grade
  19. Recognising and writing unaccented passing notes
  20. Ranges (and transposing intervals where appropriate) of French horn, descant recorder, oboe, viola, double bass and guitar as defined in the workbook
  21. Knowing which families the above instruments come from (brass, woodwind, string)
-

# Grade 5

## Grade 5 (3 hours)

Section 1	General multiple choice – 10 questions	(10 marks)
Section 2	Writing scales, arpeggios and broken chords	(15 marks)
Section 3	Correcting mistakes or identifying correct notation	(10 marks)
Section 4	Transposition	(15 marks)
Section 5	4-part chords for SATB	(15 marks)
Section 6	Adding a bass line to a tune or vice versa	(15 marks)
Section 7	Analysis – 10 questions	(20 marks)

## Musical words & symbols

Dynamic & articulation marks	Pedal signs for piano/keyboard, <i>sotto voce</i> , <i>una corda</i> (and signs and abbreviations for these where appropriate)
Tempo, expression marks & other words and signs	<i>Agitato</i> , <i>arpeggiando</i> , <i>con forza</i> , <i>energico</i> , <i>grave</i> , <i>larghetto</i> , <i>appassionata</i> , <i>fuoco</i> , <i>morendo</i> , <i>niente</i> , <i>quasi</i> , <i>risoluto</i> , <i>rubato</i> , <i>scherzando</i> , <i>secondo</i> , <i>stringendo</i> , <i>tempo giusto</i>

Questions & tasks may cover all matters specified in previous grades and also the following:

### Rhythm & form

1. Time signatures of  $\frac{4}{2}$ ,  $\frac{6}{4}$  and  $\frac{7}{4}$
2. Time signature changes within an extract
3. Rules for grouping note and rest values within new time signatures (including grouping indications at the beginning of bars or scores, eg 2,3 or 3,2)
4. Grouping demisemiquavers in simple and compound time
5. Semiquaver triplets, dotted semiquavers and dotted semiquaver rests
6. The breve
7. Strophic, Verse and Refrain (or Chorus) and binary forms

### Pitch

1. Naming and using notes in tenor clef
2. Ab, Db, E and B major keys (for all major keys for the grade: scales, key signatures, one-octave arpeggios, broken chords and tonic triads (root, first or second inversion))
3. F, Bb, C# and G# minor keys (for all minor keys for the grade: scales – natural and harmonic and melodic, key signatures, one-octave arpeggios, broken chords and tonic triads (root, first or second inversion))
4. Identifying the key of a piece in Ab, Db, E or B major, and F, Bb, C# or G# minor
5. 2nd degree of the major/minor scale being known as the supertonic or re (major keys only)
6. Supertonic triads for all keys covered so far
7. Major/minor supertonic triad labelled:
  - as a chord symbol above the music (eg Dm in the key of C major, or B dim (or B<sup>o</sup>) in the key of A minor)
  - as a Roman numeral below the music (eg ii in the key of C major, or ii<sup>o</sup> (dim) in the key of A minor)
8. Recognising imperfect cadences
9. Double sharps and double flats and general enharmonic equivalents
10. Recognising and writing C and G pentatonic major scales
11. Inversions of all intervals covered in Grades 1-4 within an octave
12. Recognising and writing accented passing notes and understanding acciaccatura, appoggiatura, upper and lower mordents and trills
13. Understanding upper and lower auxiliary notes
14. Writing tonic, supertonic, subdominant, dominant or dominant 7th chords in root, first or second inversions in any key for the grade as well-balanced 4-part chords for SATB

Questions & tasks may cover all matters specified in previous grades and also the following:

---

Pitch  
(continued)

15. Transposing a tune up or down any major, minor or perfect interval within an octave (within the keys for the grade) or for transposing instruments for the grade
  16. Ranges of the alto saxophone in E $\flat$  and trumpet and clarinet in B $\flat$  as defined in the workbook
  17. Concept of modulation
  18. Identifying a modulation to the dominant or the relative major/minor keys
-

# Grade 6

## Grade 6 (3 hours)

Section 1	10 questions	(10 marks)
Section 2	Writing scales, arpeggios, broken chords, transposition	(15 marks)
Section 3	Writing an 8-bar melody (using notes from major, minor, pentatonic major, pentatonic minor or blues scales or from the Aeolian mode). Clef, time signature, instrument and tonality are prescribed and an optional start is given.	(15 marks)
Section 4	Harmonic sequence	(15 marks)
Section 5	4-part chords for SATB or transferring a short extract of a hymn/chorale from close to open score or vice versa	(10 marks)
Section 6	Labelling the chords of a phrase of a hymn/chorale with Roman numerals and chord symbols and completing it with an appropriate two-chord cadence (bass line given)	(15 marks)
Section 7	Analysis – 10 questions	(20 marks)

## Musical words & symbols

Instrument-specific words (bowed strings)	<i>Arco, con sordino</i> , natural harmonics, open strings, <i>pizz.</i> , double stopping, chords
Instrument names/terms in Italian	<i>Basso continuo (or continuo), contrabasso, corno, fagotto, flauto, flauto dolce, oboe, tromba, viola, violino, violoncello</i>

Questions & tasks may cover all matters specified in previous grades and also the following:

### Rhythm, texture & form

1. Demisemi-quaver triplets
2. Double dotted notes and rests
3. Duplets
4. Hemiola
5. Swung quavers (writing quavers to be played swing)
6. Understand and identify textures (homophonic, polyphonic, imitative, thick or dense, thin or transparent)
7. Understand the terms movement and Prelude
8. Binary form with reference particularly to Baroque sonatas (da camera and da chiesa) and dance suites (Allemande, Bourrée, Italian Corrente, French Courante, Italian Giga, French Gigue, Gavotte, Minuet and Sarabande – definitions for each as defined in the workbook)
9. Ternary form with reference particularly to Baroque dance suites (Bourrée I and II, Gavotte I and II and Minuet and Trio)
10. Air with variations
11. Chorale
12. Folk ballad

### Composers

Composers of particular relevance to this grade are those writing in the Baroque period (approximately 1600-1750), eg J S Bach, Corelli, Couperin, Handel, Marcello, Rameau, A and D Scarlatti, Telemann and Vivaldi

### Pitch

1. All major keys (for all major keys: scales, key signatures, arpeggios, broken chords, broken chords of the dominant 7th, and tonic triads (root, first or second inversion))
2. All minor keys (for all minor keys: scales – natural (Aeolian mode) and harmonic and melodic minor, key signatures, arpeggios, broken chords, broken chords of the dominant 7th, and tonic triads (root, first or second inversion))
3. 3rd, 6th and 7th degrees of the major/minor scale being known as mediant, submediant and leading note respectively
4. Recognising and writing diminished 7th chords (with an understanding of correct spelling and their enharmonic equivalents)
5. Broken chords of all diminished 7th chords
6. Writing and labelling chords on every degree of the scale (harmonic and melodic minors) in any key as well-balanced 4-part chords for SATB in root, first or second inversions (plus third inversions for dominant 7ths and diminished 7ths), using Roman numerals or chord symbols
7. Recognising and writing figured bass for all major and minor chords for the grade in root, first or second inversion
8. Recognising and writing augmented chords

---

**Questions & tasks may cover all matters specified in previous grades and also the following:**


---

9. Recognition of all intervals including compound intervals
10. Recognising pedal points on the tonic and dominant degrees of the scale
11. Recognising and writing harmonic sequences and identifying the keys that they travel through
12. Recognising and writing perfect, plagal, imperfect and interrupted cadences
13. Labelling the chords of a phrase of a chorale/hymn in Roman numerals and chord symbols, and completing it with an appropriate two-chord cadence (bass line given)
14. Writing a short extract from close to open score for SATB (chorale/ hymn phrase), or vice versa
15. Recognising and writing C, D, F or G pentatonic major scales, A, B, D or E pentatonic minor and A, B, D or E blues scales
16. Concept of modes with reference particularly to Aeolian mode (the natural minor)
17. Identifying music written using the Aeolian mode (natural minor)
18. Writing an 8-bar melody using notes from the major, minor, pentatonic major, pentatonic minor, blues scales or using notes from the Aeolian mode
19. Transposing a melody for any transposing instrument for the grade (transposing interval to be known for descant recorder, clarinet in B $\flat$ , alto saxophone in E $\flat$ , tenor saxophone in B $\flat$ , trumpet in B $\flat$ , French horn in F, double bass and classical guitar)
20. Ranges of clarinet in A, treble recorder, saxophones (tenor in B $\flat$  and baritone in E $\flat$ ) as defined in the workbook
21. Identifying variation/decoration (harmonic, melodic, dynamic and textural)

**Pitch  
(continued)**


---

**General  
knowledge**


---

Baroque period as defined in the workbook

---

# Grade 7

## Grade 7 (3 hours)

Section 1	10 questions	(20 marks)
Section 2	Transposition of a 12-bar blues chord progression or for a transposing instrument	(10 marks)
Section 3	Writing an 8-bar melody (using notes from major, minor, pentatonic major, pentatonic minor, blues or whole-tone scales or from the Aeolian or Dorian mode). Clef, time signature, instrument and tonality are prescribed and an optional start is given.	(15 marks)
Section 4	Harmonic sequence with suspensions	(10 marks)
Section 5	Transferring a short extract for string quartet from close to open score or vice versa	(10 marks)
Section 6	Labelling the chords of a phrase of a hymn/chorale with Roman numerals and chord symbols and completing it with an appropriate three-chord progression (bass line given)	(15 marks)
Section 7	Analysis – 10 questions	(20 marks)

## Musical words & symbols

Bridge passage, development, exposition, recapitulation, transition and shorthand signs used in the workbook

---

**Questions & tasks may cover all matters specified in previous grades and also the following:**


---

**Rhythm  
& form**

1. Irregular rhythmic groupings (eg quintuplets, 5:4)
2. Unusual time signatures –  $\frac{9}{4}$ ,  $\frac{12}{4}$ ,  $\frac{2}{8}$ ,  $\frac{4}{8}$ ,  $\frac{6}{16}$ ,  $\frac{9}{16}$ ,  $\frac{16}{32}$  and  $\frac{12}{16}$
3. Notational shorthand
4. Rondo and sonata rondo forms
5. Coda
6. Scherzo and trio
7. Sonata form
8. Sonatina
9. The number and type of movements likely to be found in Classical sonatas, string quartets and symphonies – definitions for each as defined in the workbook
10. 12-bar blues

---

**Composers**

Composers of particular relevance to this grade are those writing in the Classical period (approximately 1750-1830), eg the early works of Beethoven, and works by J Haydn and W A Mozart

---

**Pitch**

1. Transferring a short extract from close to open score for string quartet, or vice versa
  2. Recognising and writing all pentatonic major, pentatonic minor, and blues scales
  3. Recognising and writing Dorian mode scales starting on C, D, F or G
  4. Identifying an extract written using Dorian mode
  5. Recognising and writing whole-tone scales
  6. Writing an 8-bar melody using notes from the major, minor, pentatonic major, pentatonic minor, blues or whole-tone scales or using notes from the Aeolian or Dorian mode
  7. Identifying modulation turning points through pivot notes, pivot chords and diminished 7th or dominant 7th chords
  8. Recognising and writing secondary 7ths
  9. Recognising and writing pre-cadential chord progressions
  10. Recognising and writing suspensions in a harmonic sequence
  11. Labelling the chords of a phrase of a chorale/hymn in Roman numerals and chord symbols, and completing it with an appropriate 3-chord progression (bass line given)
  12. Recognising and writing Tierce de Picardie and inverted cadences, including ivb-V (Phrygian cadence)
  13. Transposing a simple 12-bar blues chord progression (I I I IV IV I I V IV I V) and writing an accompaniment using it in piano style (block chords or vamping)
-

Questions & tasks may cover all matters specified in previous grades and also the following:

---

<b>Pitch (continued)</b>	<p>14. Recognising Alberti bass and other features in Classical piano/string composition</p> <p>15. Inversion of pedal points and melodies</p> <p>16. Transposing a melody or passage for any transposing instrument for the grade (transposing intervals to be known include those for Grade 6 and also treble recorder, clarinet in A, soprano saxophone in B<math>\flat</math>, baritone saxophone in E<math>\flat</math>, tenor horn in E<math>\flat</math>), also understanding the way Baroque/Classical composers notated music for brass/timpani in orchestral scores</p> <p>17. Ranges of timpani, tenor horn in E<math>\flat</math>, trombone (tenor and bass), as defined in the workbook</p>
<b>General knowledge</b>	<hr/> <p>Classical period as defined in the workbook</p> <p>Layout of Classical scores (for orchestra and string quartet) as defined in the workbook</p> <p>Blues style as defined in the workbook</p> <hr/>

# Grade 8

## Grade 8 (3 hours)

Section 1	10 questions	(30 marks)
Section 2	Writing a melody of 12 or 16 bars in length using notes from major, minor, pentatonic major, pentatonic minor, blues or whole-tone scales or from the Aeolian, Dorian or Mixolydian modes or a serial tone row. Clef, time signature, instrument and tonality/serial row are prescribed and an optional start is given.	(15 marks)
Section 3	Re-writing a short extract from a Romantic orchestral work as a score in C (wind, brass or percussion sections)	(15 marks)
Section 4	Harmonising two phrases of a chorale in the style of J S Bach (no bass line given and modulation will normally be necessary)	(20 marks)
Section 5	Analysis – 10 questions	(20 marks)

## Musical words & symbols

Layout of Romantic scores (for orchestra/concertos) as defined in the workbook

English, Italian, French and German words given in the workbook

Questions & tasks may cover all matters specified in previous grades and also the following:

Form	<ol style="list-style-type: none"> <li>1. The concerto – the number and type of movements likely to be found in Baroque, Classical and Romantic concertos – definitions for each as defined in the workbook</li> <li>2. The cadenza</li> <li>3. Étude</li> <li>4. Nocturne/Song without words</li> <li>5. The Lied</li> <li>6. Mazurka</li> <li>7. Prelude</li> <li>8. Waltz</li> </ol>
Composers	<p>Composers of particular relevance to this grade are those writing in the Romantic period (approximately 1830-1900), eg the later works of Beethoven and works by Brahms, Chopin, Mendelssohn, Schubert and Schumann</p>
Pitch	<ol style="list-style-type: none"> <li>1. Recognising and writing all Dorian mode and whole-tone scales</li> <li>2. Recognising and writing all Mixolydian mode scales</li> <li>3. Identifying an extract written using Mixolydian mode</li> <li>4. Recognising and writing serial tone rows (and their retrogrades)</li> <li>5. Writing a melody of 12 or 16 bars in length using notes from the major, minor, pentatonic major, pentatonic minor, blues or whole-tone scales or using notes from the Aeolian, Dorian or Mixolydian mode or a serial tone row</li> <li>6. Writing an effective modulation through a pivot chord</li> <li>7. Recognising and writing passing <math>\frac{6}{3}</math> and <math>\frac{6}{4}</math></li> <li>8. Recognising and writing chromatic chords – the Neapolitan 6th, augmented 6th chords (Italian, French and German), secondary dominants, borrowed chords from the tonic minor key</li> <li>9. Recognising and writing suspensions</li> <li>10. Harmonising two phrases of a chorale in an appropriate style (no bass line given and modulation will normally be necessary)</li> <li>11. Recognising features of Romantic piano/orchestral composition as defined in the workbook</li> <li>12. Transposing music for any transposing instruments for the grade (transposing intervals to be known include those for Grades 6 and 7 and also piccolo, cor anglais, cornet in B<math>\flat</math>, xylophone and glockenspiel)</li> <li>13. Ranges of piccolo, cor anglais, cornet in B<math>\flat</math>, tuba, xylophone, glockenspiel, as defined in the workbook</li> </ol>
General knowledge	<p>Romantic period as defined in the workbook</p> <p>Serial technique as defined in the workbook</p>

# Trinity publications

The following Trinity publications support this syllabus. All are available from [shop.trinitycollege.com](http://shop.trinitycollege.com) or from your local music shop.

Visit [store.trinitycollege.com](http://store.trinitycollege.com) to explore our range of downloadable digital publications.

## Introducing Theory of Music

Designed to help the beginner student to read and write commonly used musical symbols, providing a firm grounding in notation from which to progress to Trinity's Theory of Music Workbook Grade 1.

---

Introducing Theory of Music TCL024107

---

## Theory of Music Workbooks (2nd edition)

Containing everything candidates and teachers need to know to prepare for Trinity Theory exams. Include progressive exercises and examples, and audio downloads.

---

Grade 1	TCL247401
Grade 2	TCL247402
Grade 3	TCL247403
Grade 4	TCL247404
Grade 5	TCL247405
Grade 6	TCL247406
Grade 7	TCL247407
Grade 8	TCL247408

---

## Theory of Music Workbooks: Model Answers

Model answers to the exercises in the Theory Workbooks.

---

Grade 1	TCL247421
Grade 2	TCL247422
Grade 3	TCL247423
Grade 4	TCL247424
Grade 5	TCL247425
Grade 6	TCL247426
Grade 7	TCL247427
Grade 8	TCL247428

---

## Supplementary Exercises

Designed to be used by teachers and students alongside the Trinity Theory of Music Workbooks.

---

Grade 1	TG008787
Grade 2	TG008794
Grade 3	TG008800
Grade 4	TCL008817
Grade 5	TCL008824

---

## Model Answer Papers

A series of model answer papers of past Trinity Theory exams, showing the correct answers, or those which would attract the highest marks. Invaluable preparation material. Available to download from [trinitycollege.com/pastpapers](http://trinitycollege.com/pastpapers).

---

## Past Papers

Past papers for Trinity theory exams Grades 1-8 are available to purchase. All grades available as either printed versions (two per graded booklet) or as individual downloads from [trinitycollege.com/pastpapers](http://trinitycollege.com/pastpapers).

---

All Trinity publications are available from your local music shop and from our online shop [trinitycollege.com/shop-music](http://trinitycollege.com/shop-music)

# Policies

## Safeguarding and child protection

Trinity is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

## 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.

## Reasonable adjustment

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.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from [trinitycollege.com/music-csn](https://trinitycollege.com/music-csn). For enquiries please contact [music-csn@trinitycollege.com](mailto:music-csn@trinitycollege.com).

## Data protection

Trinity is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see [trinitycollege.com/data-protection](https://trinitycollege.com/data-protection) for the most up-to-date information about Trinity's data protection procedures and policies.

## Customer service

Trinity is committed to providing a high-quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at [trinitycollege.com/customer-service](https://trinitycollege.com/customer-service).

## Exam infringements

All exam infringements 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.

## 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 have its registered status withdrawn.

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.

## Results review and appeals procedure

Anyone who wishes to question their exam result should refer to [trinitycollege.com/results-enquiry](https://trinitycollege.com/results-enquiry) for full details of our results review and appeals process.

# Theory resources

Join us online to access a range of resources to support teaching and learning at [trinitycollege.com/theory](https://trinitycollege.com/theory).

For further help please contact your local representative. Contact details are listed at [trinitycollege.com/worldwide](https://trinitycollege.com/worldwide).

Facebook

 /TrinityCollegeLondon

X

 /TrinityC\_L

YouTube

 /TrinityVideoChannel