

ROCK & POP KEYBOARDS SYLLABUS

Qualification specifications
for graded exams from 2018



CONTENTS

3	/	WELCOME
4	/	INTRODUCTION TO TRINITY'S ROCK & POP EXAMS
9	/	LEARNING OUTCOMES AND ASSESSMENT CRITERIA
14	/	ABOUT THE EXAM
19	/	EXAM GUIDANCE: SONGS
26	/	EXAM GUIDANCE: SESSION SKILLS
32	/	EXAM GUIDANCE: MARKING
38	/	INITIAL
39	/	GRADE 1
40	/	GRADE 2
41	/	GRADE 3
42	/	GRADE 4
43	/	GRADE 5
44	/	GRADE 6
45	/	GRADE 7
46	/	GRADE 8
47	/	PUBLICATIONS
48	/	POLICIES
50	/	ACCESS ALL AREAS...

Please check trinityrock.com to make sure you are using the current version of the syllabus and for the latest information about our Rock & Pop grades. Trinity accepts entries for its exams on the condition that candidates conform to the requirement of the appropriate syllabus.

Charity number England & Wales: 1014792

Charity number Scotland: SC049143

Patron: HRH The Duke of Kent KG

trinitycollege.com

Copyright © 2018 Trinity College London

Published by Trinity College London

Online edition, February 2026

WELCOME

Welcome to Trinity College London's Rock & Pop Keyboards syllabus. Whether self-taught or taking lessons, learning for fun or heading for a career in the music industry, these exams help musicians develop real technical and performance skills to achieve their musical ambitions. We place performance at the heart of our Rock & Pop exams, so everything in this syllabus is assessed within a performance context that mirrors the skills you need in the industry.

REAL SONGS

Play the music you love with our huge range of hit songs spanning all contemporary styles. Choose your set list from the eight songs in our graded songbooks, play a song of your own choice, or perform a song you've written yourself.

REAL SKILLS

Develop the improvisation and playback session skills that professional musicians need. Showcase your technical skills in a real-life context through our technical focus songs and demonstrate your ability to deliver a compelling live performance.

REAL PROGRESS

Achieve your goals with an externally regulated and internationally recognised qualification. Trust the 140-year heritage Trinity brings to contemporary music, and benefit from marks and comments on your performance from industry experts.

The exams are supported by a range of resources that provide essential support for learners:

- ✔ Graded songbooks containing all the songs needed for the exam, background information on the songs, and performance hints and tips
- ✔ Demo and backing tracks for the songs in the books, as downloads or on CD
- ✔ Additional Trinity Rock & Pop arrangements suitable for use as own-choice songs, available at trinityrock.com/extra-songs – check the website for the latest additions
- ✔ Session skills example tests books.

We hope you enjoy exploring the songs on offer in this syllabus and we wish you every success in the exams and your wider music-making.

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 ROCK & POP EXAMS

OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded Rock & Pop exams provide a structured yet flexible framework for progress, which enables a learner to demonstrate their own musical personality and promotes enjoyment in music performance.

The exams assess music performance, technical ability and responses to set musical tests through face-to-face 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 where they can progress to higher education in music, or enter for Trinity's performance diplomas.

WHO THE QUALIFICATIONS ARE FOR

Trinity's Rock & Pop exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

We are committed to making our exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find more information at trinitycollege.com/music-csn

SONGS

Trinity makes every effort to ensure that the songs listed for each grade remain valid for the life of this syllabus. However, we reserve the right to change or add songs. For the latest information go to trinityrock.com

PARENTAL AND TEACHER GUIDANCE

The songs in Trinity's Rock & Pop syllabuses have been arranged to represent the artists' original recordings as closely and authentically as possible. Popular music frequently deals with subject matter that some may find offensive or challenging. It is possible that the songs may include material that some might find unsuitable for use with younger learners.

There is no requirement that all songs in this syllabus must be learnt. We recommend that parents, guardians and teachers exercise their own judgement to satisfy themselves that the lyrics of selected songs are appropriate for the learners concerned. Trinity does not associate itself with, adopt or endorse any of the opinions or views expressed in the selected songs.

ASSESSMENT AND MARKING

Trinity's graded exams in Rock & Pop are assessed by external examiners, who are industry experts trained and moderated by Trinity. Examiners provide marks and comments for each section of the exam using the marking criteria on pages 34-37.

The exam is marked out of 100. Candidates' results correspond to different attainment levels as follows:

Mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

See pages 32-37 for further information about how the exam is marked.

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)
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

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 shown in the next column.

Grade 6

UCAS POINTS

PASS **8** | MERIT **10** | DISTINCTION **12**

Grade 7

UCAS POINTS

PASS **12** | MERIT **14** | DISTINCTION **16**

Grade 8

UCAS POINTS

PASS **18** | MERIT **24** | DISTINCTION **30**

WHERE THE QUALIFICATIONS COULD LEAD

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

- ✔ Performance diplomas offered by Trinity or by other awarding organisations
- ✔ Music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- ✔ Employment opportunities in music and the creative arts.

HOW TO BOOK AN EXAM

Exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at trinityrock.com/exam-centres, and candidates should contact their local Trinity representative for more information.

In the UK you may book a public centre exam session online at trinityrock.com/book. Alternatively, schools and private teachers with sufficient candidates may apply for an exam visit (please see trinityrock.com/exam-visit for details).

TRINITY QUALIFICATIONS THAT COMPLEMENT THE ROCK & POP 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 (available for classical instruments and voice) focus entirely on performance, including separate marks for presentation skills. Find out more about graded exams at trinitycollege.com/graded-exams and about certificate exams at trinitycollege.com/certificates

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.

Performance diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels are available for all Rock & Pop subjects. Find out more about Rock & Pop diplomas at trinitycollege.com/rock-pop-diplomas

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

OTHER QUALIFICATIONS OFFERED BY TRINITY

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 and theory. Find out more about diploma exams at trinitycollege.com/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 about the Trinity CME at trinitycollege.com/CME

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

TRINITY 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 ³
7	7	FTCL	FTCL ²							
6	6	LTCL	LTCL ²	LMusTCL ¹	LTCL					
5										
4	4/5	ATCL	ATCL ²	AMusTCL ¹	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

DIGITAL ASSESSMENT: DIGITAL GRADES AND DIPLOMAS

To provide even more choice and flexibility in how Trinity's regulated qualifications can be achieved, digital assessment is available for all our classical, jazz and Rock & Pop graded exams, as well as for ATCL and LTCL music performance diplomas.

This enables candidates to record their exam at a place and time of their choice and then submit the video recording via our online platform to be assessed by our expert examiners.

The exams have the same academic rigour as our face-to-face exams, and candidates gain full recognition for their achievements, with the same certificate and UCAS points awarded as for the face-to-face exams.

Find out more at trinitycollege.com/dgd

REGULATED TITLES AND QUALIFICATION NUMBERS

Regulated title	Qualification number
Initial TCL Entry Level Award in Graded Examination in Rock and Pop (Entry 3) (Initial)	600/3695/3
Grade 1 TCL Level 1 Award in Graded Examination in Rock and Pop (Grade 1)	600/3546/8
Grade 2 TCL Level 1 Award in Graded Examination in Rock and Pop (Grade 2)	600/3588/2
Grade 3 TCL Level 1 Award in Graded Examination in Rock and Pop (Grade 3)	600/3590/0
Grade 4 TCL Level 2 Certificate in Graded Examination in Rock and Pop (Grade 4)	600/3591/2
Grade 5 TCL Level 2 Certificate in Graded Examination in Rock and Pop (Grade 5)	600/3592/4
Grade 6 TCL Level 3 Certificate in Graded Examination in Rock and Pop (Grade 6)	600/3593/6
Grade 7 TCL Level 3 Certificate in Graded Examination in Rock and Pop (Grade 7)	600/3594/8
Grade 8 TCL Level 3 Certificate in Graded Examination in Rock and Pop (Grade 8)	600/3595/X

LEARNING OUTCOMES AND ASSESSMENT CRITERIA

INITIAL

(RQF Entry Level 3)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a performance that demonstrates a basic foundation on their instrument and shows some interpretation
- 2.**
Perform audibly with a sense of enthusiasm and enjoyment and with some awareness of audience
- 3.**
Demonstrate that the foundations of a secure technique have been established
- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Perform with adequate continuity and a sense of pulse
- 1.2** Perform with some evidence of individual interpretation
- 2.1** Demonstrate some sense of performance with some confidence and capacity for audience engagement
- 3.1** Demonstrate a generally adequate technique
- 3.2** Perform with an adequate basic sound
- 4.1** Respond to a quick study piece with attention to note values and pitches
- 4.2** Improvise with some melodic development, some harmonic awareness, and a basic use of instrumental/vocal resources relevant to Initial level

GRADE 1

(RQF Level 1)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a performance that demonstrates preparation and the beginnings of interpretation

- 2.**
Perform accurately and be able to create and convey mood to the audience

- 3.**
Show evidence of a basic familiarity with the fundamentals of instrumental/vocal technique

- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Perform with general continuity and a sense of pulse
- 1.2** Perform with a developing feeling of individual interpretation

- 2.1** Give a performance that is essentially accurate with general fluency and attention to musical and notational details
- 2.2** Demonstrate an overall sense of performance with basic confidence and some capacity for audience engagement

- 3.1** Demonstrate a generally reliable technique
- 3.2** Perform with an adequate basic sound with some evidence of tonal control and projection

- 4.1** Respond to a quick study piece with continuity of pulse and attention to note values and pitches
- 4.2** Improvise with some melodic development, harmonic awareness, and use of basic instrumental/vocal resources relevant to Grade 1

GRADE 2

(RQF Level 1)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a performance that demonstrates preparation, understanding and the beginnings of thoughtful interpretation

- 2.**
Perform clearly and accurately and be able to create and convey mood to the audience

- 3.**
Show evidence of a technical command of the instrument/voice

- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Perform with generally secure rhythm and a sense of pulse
- 1.2** Perform with a general feeling of individuality and commitment

- 2.1** Give a performance that is generally accurate and fluent with fair attention to musical and notational details
- 2.2** Demonstrate a competent sense of performance

- 3.1** Demonstrate a competent level of technical ability with varied use of instrumental/vocal resources
- 3.2** Perform with a good-quality sound that is flexible and well-projected

- 4.1** Respond to a quick study piece with continuity of pulse, attention to note values and pitches, and some sense of musical interpretation
- 4.2** Improvise with a creative approach to melodic responses, awareness of harmonic implications, and generally wide use of instrumental/vocal resources relevant to Grade 2

GRADE 3

(RQF Level 1)

LEARNING OUTCOMES

The learner will:

1.
Produce a performance that demonstrates careful preparation, understanding and the beginnings of thoughtful interpretation

2.
Perform clearly and accurately, with a sense of spontaneity and be able to create and convey mood to the audience

3.
Show evidence of a fluent technical command of the instrument/voice

4.
Demonstrate a range of technical and musical abilities through either a quick study piece or an improvisation

ASSESSMENT CRITERIA

The learner can:

1.1 Perform with secure rhythm and pulse

1.2 Perform with clear evidence of an emerging musical personality

2.1 Give a performance that is accurate and fluent with perceptive attention to musical and notational details

2.2 Demonstrate a confident, communicative and consistent sense of performance

3.1 Demonstrate a solid command of technique with musical and sensitive control of intonation and other instrumental/vocal resources

3.2 Perform with good production and projection of sound

4.1 Respond to a quick study piece with continuity of pulse, attention to note values and pitches, and a sense of musical interpretation

4.2 Improvise with controlled melodic development, appropriate harmonic vocabulary, and full use of instrumental/vocal resources relevant to Grade 3

GRADE 4

(RQF Level 2)

LEARNING OUTCOMES

The learner will:

1.
Produce a performance that demonstrates an understanding of the material, leading to a personal interpretation

2.
Perform clearly and with projection, supporting mood and character and engaging with the audience

3.
Show evidence of a basic exploration of and familiarity with the fundamentals of instrumental/vocal technique

4.
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

1.1 Give a performance that pays attention to musical and notational details

1.2 Perform with some evidence of stylistic awareness and a general attempt to convey individual musical intent

2.1 Demonstrate an overall sense of performance with confidence and some capacity for audience engagement

3.1 Perform with a generally reliable technique

3.2 Perform with an adequate basic sound with some evidence of tonal control and projection

4.1 Respond to a quick study piece with continuity of pulse, attention to note values and pitches, and a sense of musical interpretation

4.2 Improvise with melodic development, harmonic awareness, and use of instrumental/vocal resources relevant to Grade 4

GRADE 5

(RQF Level 2)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a performance that demonstrates a sound understanding of the material, leading to a personal and imaginative interpretation
- 2.**
Perform confidently with projection, control and engagement with the audience
- 3.**
Show evidence of consistent application of developing technical skills and sound production
- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Give a performance that pays close attention to musical and notational details
- 1.2** Perform with awareness of and sensitivity to appropriate style, with evidence of an emerging musical personality
- 2.1** Give a performance that is rhythmically secure and has a strong sense of pulse
- 2.2** Perform confidently with a consistent sense of performance and engagement with the audience
- 3.1** Perform with a solid command of technique, good intonation and a musical control of other instrumental/vocal resources
- 3.2** Perform with consistently good production, flexibility and projection of sound
- 4.1** Respond to a quick study piece with fluency, accurate notes and tonality, and detailed phrasing, articulation and dynamics
- 4.2** Improvise with well-controlled and imaginative melodic development, strong planning and structure, appropriate harmonic vocabulary, and full use of instrumental/vocal resources relevant to Grade 5

GRADE 6

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a secure and sustained performance that demonstrates a stylistic awareness and mature grasp of the material
- 2.**
Perform with confidence and a sense of ownership and self-awareness that engages the audience wholeheartedly
- 3.**
Show familiarity with the full compass of the instrument/voice and use some advanced techniques
- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Perform with attention to dynamics, articulation and phrasing
- 1.2** Perform with general evidence of stylistic awareness and some attempt to convey individual musical intent and commitment
- 2.1** Demonstrate an overall sense of performance with general confidence and a recognisable capacity for audience engagement
- 3.1** Give a performance that is technically reliable with generally secure intonation and a good quality of tone
- 4.1** Respond to a quick study piece with mostly accurate notes and tonality, adequate continuity, musical development, and well-planned use of instrumental/vocal resources
- 4.2** Improvise with imaginative melodic development, appropriate harmonic procedures, well-planned length, and use of instrumental/vocal resources

GRADE 7

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a secure and sustained performance that demonstrates a sensitive stylistic interpretation

- 2.**
Perform with confidence and a sense of ownership and self-awareness, which engages the audience

- 3.**
Show familiarity with the full compass of the instrument/voice and employ advanced techniques

- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Perform with a good standard of dynamics, articulation and phrasing
- 1.2** Perform with a clear awareness of appropriate style, with an individual musical personality

- 2.1** Demonstrate a comfortable sense of performance with consistent audience engagement

- 3.1** Give a performance that is fluent and accurate, with a strong technical facility and a high quality of tone and intonation

- 4.1** Respond to a quick study piece with general accuracy in notes and tonality, with continuity and creative musical development, and with a wide use of instrumental/vocal resources
- 4.2** Improvise with creative melodic development, harmonic awareness, appropriate length and a wide use of instrumental/vocal resources

GRADE 8

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a secure and sustained performance that demonstrates a discriminating and sensitive personal interpretation

- 2.**
Perform with confidence and a sense of authority and control that engages the audience wholeheartedly

- 3.**
Show familiarity with the full compass of the instrument/voice and employ advanced techniques with even control across all registers

- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Perform with keen attention to dynamics, articulation and phrasing
- 1.2** Perform with a high level of musical sensitivity and a convincing grasp of appropriate style, with a clear, distinctive and authoritative musical personality

- 2.1** Perform with confidence and effective engagement with the audience

- 3.1** Perform with a strong command of technique with musical and sensitive control of intonation and other instrumental/vocal resources

- 4.1** Respond to a quick study piece with accuracy in notes and tonality, fluency, imaginative musical development, strong planning and construction, and full and creative use of instrumental/vocal resources
- 4.2** Improvise with well-controlled and imaginative melodic development, clear and appropriate harmonic vocabulary, appropriate length and full and creative use of instrumental/vocal resources

ABOUT THE EXAM

Each exam has two main sections: songs and session skills.

SONGS (80 MARKS)

Choose three songs, including a technical focus song.

SESSION SKILLS (20 MARKS)

Choose either playback or improvising.

**SONGS
80 MARKS**



**SESSION SKILLS
20 MARKS**

EXAM STRUCTURE AND MARK SCHEME

	Maximum marks
SONG 1	25
<hr/>	
A song chosen from the current graded Trinity Keyboards songbook, played to the Trinity backing track	
SONG 2	25
<hr/>	
Either a different song chosen from the current graded Trinity Keyboards songbook, played to the Trinity backing track	
Or a song from the additional Trinity keyboards arrangements at trinityrock.com/extra-songs	
Or an own-choice song	
Or a song composed by the candidate	
If song 2 is an own-choice song or one composed by the candidate it may:	
<ul style="list-style-type: none"> ✔ Be unaccompanied ✔ Be played to a backing track (which can be pre-recorded by the candidate) ✔ Include added vocals, performed live by the candidate ✔ Include an accompaniment played or sung live by another musician 	
SESSION SKILLS	20
<hr/>	
Either playback or improvising	
SONG 3	30
<hr/>	
A technical focus song chosen from the current graded Trinity Keyboards songbook, containing specific technical elements, played to the Trinity backing track	
TOTAL	100
<hr/>	

ORDER OF THE EXAM

Candidates can choose the order of the sections of their exam, 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, the exam will follow the order listed on page 15.

EXAM DURATIONS

Exams are designed to include sufficient time for setting up and presenting all sections, and overall durations are as follows:



Initial
13 mins



Grade 1
13 mins



Grade 2
15 mins



Grade 3
15 mins



Grade 4
20 mins



Grade 5
20 mins



Grade 6
25 mins



Grade 7
25 mins



Grade 8
30 mins

THE EXAM ROOM

The exam room will be equipped with the following:

- ✔ Stereo pair of left and right PA speakers
- ✔ Amplifiers suitable for bass, guitar, keyboards and vocals
- ✔ CD player
- ✔ Small mixer connected to examiner's laptop (used for playing backing tracks)
- ✔ Digital or acoustic piano (contact centre for details)
- ✔ Jack-to-jack and mic leads
- ✔ Table, chairs and a music stand
- ✔ Vocal microphone and adjustable microphone stand
- ✔ Adjustable piano stool
- ✔ A good-quality drum kit which comprises:
 - Snare drum with adjustable drum-kit-sized stand
 - Toms (three minimum): high/medium/low
 - Bass drum (18-22")
 - Hi hat (12-14")
 - Ride cymbal (18-22")
 - Crash cymbal (14-18")
 - Adjustable drum stool

A mains power supply will be available at centres – candidates are responsible for the electrical safety of any of their own equipment used in their exam.

There may be a warm-up room or area where candidates can prepare just before the exam. Facilities will vary between centres.

TUNING AND SET-UP

Candidates are responsible for ensuring that their keyboard is set up before the start of the exam – examiners are unable to help with this.

Assistance in setting up is permitted up to and including Grade 5. From Grade 6 onwards, candidates can have help carrying the keyboard and stand into the exam room but are expected to set up without assistance.

TYPES OF INSTRUMENT

The song arrangements can be played on a variety of keyboard instruments including electronic keyboards, synthesisers, digital pianos and acoustic pianos.

Some (but not all) songs at each grade are suitable for performance on an acoustic piano, so candidates should take care with song choice to make sure that the style can be successfully conveyed on the available instrument.

There will be either a digital piano (eg Clavinova-type, full-size piano) with appropriate amplification or an acoustic piano in the exam room. Please check with the centre as to which type of instrument is provided. Candidates may choose to use the provided instrument, their own instrument, or both (depending on the songs chosen). If candidates bring their own instrument this must be portable and should be set up in the room within three minutes.

Keyboards should have the following:

- ✔ At least five octaves
- ✔ Full-size keys
- ✔ A sustain pedal (from Grade 3)
- ✔ Touch sensitivity option (from Grade 3)

IN THE EXAM ROOM

Candidates can choose to play standing up or sitting down.

The examiner will have all the backing tracks for songs in the Trinity songbooks so the candidate's backing tracks are only required as back-up copies.

At the beginning of the exam, the examiner will play the first few bars of the backing track of the first song as a sound check, and any adjustments to volume and set-up can be made before the exam begins.

WHAT TO BRING TO THE EXAM

Essential – candidates must bring:

- ✔ An original Trinity Rock & Pop songbook and backing tracks, even if performing from memory
- ✔ Their completed appointment form
- ✔ If performing an own-choice song – the original score and one copy for the examiner, plus the backing track in MP3 format on USB stick or CD (if appropriate)

Optional – candidates may bring:

- ✔ Their own keyboard, stand and power pack/ mains lead
- ✔ Their own amplifier with mains power lead
- ✔ A sustain pedal and/or volume pedal
- ✔ Any other equipment required for their performances

EXAM GUIDANCE: SONGS



The keyboards arrangements are as authentic as possible to the original songs. They have been created to develop the candidate's technique, musicianship, ensemble skills, timekeeping and stylistic awareness.

If candidates are playing on an electronic keyboard, synthesiser or digital piano, they can choose the keyboard voices, function keys and expressive techniques available on their instrument in order to communicate the musical mood, character and style of the songs.

All songs should be played without auto-chord accompaniment and without auto-drum backing rhythms or styles. Auto-intro/-outro must not be used.

Right hand and left hand parts in all songs should be played as written – ie in the left hand, the full bass clef part should be included. Left hand fingered or single fingered chords should not be played.

If candidates are playing on an acoustic piano, care should be taken with song choice to ensure that the style can be successfully conveyed on the chosen instrument.

If candidates are playing on an instrument with fewer keys than required for the song, they should adapt the music slightly – for example, lower (or higher) notes might need to be omitted, or may be shifted to a different octave.

Candidates should familiarise themselves with the technical demands of each song, particularly when preparing for song 3 (technical focus).

Songs 1 and 3 must be played along with the backing track. Only song 2 may be played unaccompanied (if appropriate – see further details below).

SONG 1

Song 1 must be selected from the current Trinity Keyboards songbook for the grade, and must be performed with the Trinity backing track.

SONG 2

Song 2 may be selected from the current Trinity Keyboards songbook for the grade, or it can be an own-choice song.

Own-choice songs must be equivalent in standard to the songs in the Trinity Keyboards songbook for the grade. Parameters indicating the length and level of difficulty required at each grade are listed on pages 22-25. Please note that revised own-choice parameters apply for this syllabus.

The own-choice song can be:

- ✔ Sheet music from a printed or online source
- ✔ An original song that the candidate has written
- ✔ A cover version that the candidate has arranged

Own-choice songs can:

- ✔ Be unaccompanied
- ✔ Be played to a backing track (not including the solo part) – this can be self-created
- ✔ Include added vocals, performed live by the candidate
- ✔ Be accompanied live by a musician, either playing or singing – the additional musician should remain in the exam room for song 2 only and may be a teacher

Candidates must provide a (photo)copy of their chosen song for the examiner, with name and candidate number clearly shown. The examiner will retain this copy. Own-choice songs may be presented as an original score, handwritten or computer generated, in one of the following formats:

- 🔪 A lead sheet with lyrics, chords and melody line
- 🔪 A chord chart with lyrics
- 🔪 A full score using conventional staff notation

A song from the 2015-2017 Trinity Rock & Pop syllabus may be selected as an own-choice song, provided that it meets the current own-choice parameters. A list of suitable songs can be found at trinityrock.com

SONG 3

Three of the songs in each Trinity songbook are identified as technical focus songs, and these are marked with [TF] in the song list sections of this syllabus. One of these should be chosen for song 3, and it must be performed with the Trinity backing track.

These songs are designed to develop technical skills, and each song has two technical elements identified. Guidance on the preparation of these technical skills is included in the songbooks.

For the technical focus song, higher marks are available in the technical control component to reflect the increased emphasis on this area. Examiners will refer to the technical elements in their comments.

If a candidate includes two or three technical focus songs in their set list, they should clearly indicate on the appointment form which one is to be examined as the technical focus song.

PERFORMANCE AND INTERPRETATION

Trinity's Rock & Pop exams are designed to encourage musical performances that reflect a candidate's own personal style and approach. This is because we understand that contemporary music is flexible in its stylistic interpretation, particularly at the higher grades. However, performances should not be simplified and musical integrity should always be maintained.

REPEATS, EXPRESSIVE TECHNIQUES AND TEMPI

All songs should be prepared in full with all repeats, *da capo* and *dal segno* instructions and 1st and 2nd time bars observed. Candidates are encouraged to include a range of expressive techniques such as *glissandi*, grace notes, accents, pedalling, etc appropriate to the style of the song, particularly in the higher grades. Candidates should observe terms showing tempo, dynamics, character and style of the music.

BACKING TRACKS

Backing tracks for own-choice songs must be of good quality, in MP3 format and presented on a USB stick or computer-readable audio CD. They must not include the solo part.

Where songs are chosen from the Trinity Keyboards songbook, only the official Trinity backing tracks must be used. Adapted or edited versions of the tracks from any other source are not permitted.

PERFORMING FROM MEMORY

Candidates may perform any or all of their songs from memory. However, this is not compulsory and no additional marks are given for this.

MUSIC AND COPIES

It is essential that candidates bring an original copy, or an authorised download, of the music being performed into the exam room. If an unauthorised copy is used, Trinity may not award marks for that song. Original copies of own-choice sheet music can be purchased or downloaded from music shops and publishers. Proof of purchase will be required for downloads. Allowances cannot be made for delays in obtaining printed music.

PAGE TURNERS

The examiner will not be able to help with page turning. Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist at Grades 6-8 if necessary, but must only be present in the exam room when required to turn pages. The page turner should not be the candidate's teacher.

COPYRIGHT IN A SONG

Points to remember:

- ✔ Candidates can create a cover version of a song and perform it in an exam or other non-public performance
- ✔ Candidates cannot record a cover version or make recordings available to others (by uploading it to a website or copying it) without the appropriate licence
- ✔ Candidates own the copyright of any songs they have written themselves

Further information is available at trinityrock.com/syllabus

OBTAINING MUSIC FOR THE EXAM

Trinity's Rock & Pop songbooks contain eight songs (including three technical focus songs), plus background information on the songs and performance tips. They are available from trinityrock.com/shop or from your local music shop. See page 47 for further details.

PARAMETERS FOR OWN-CHOICE SONGS

Own-choice songs should match the standard of songs in the Trinity Keyboards songbook for the appropriate grade.

The following tables give guidelines for what might be included at each grade. All techniques are cumulative, but it is not expected that songs will contain everything in the list – this is intended to be a general guide to the type of techniques appropriate at each grade.

Please note that if the length of the song is towards the maximum end of the time limit then examiners may stop the performance once they have heard enough to form a balanced assessment. Songs that exceed the required duration will be stopped when the maximum length is reached. Own-choice songs may be shortened from the original if necessary, for example by cutting instrumental intros and outros, or by limiting the number of verses.

INITIAL

Duration	45 seconds - 2 minutes
Rhythmic values	Simple, intuitive rhythms including crotchets, quavers, semibreves, dotted minims, dotted crotchets and ties where appropriate; equivalent rests; swung quavers
Syncopation	Simple occasional use where appropriate to the music
Time signatures	$\frac{4}{4}$, $\frac{2}{4}$, $\frac{3}{4}$
Tempos	60-130 bpm
Dynamics	<i>mp</i> , <i>mf</i> , <i>f</i> – few changes, simple contrasts only
Range	Hands together, moving between different parts of the keyboard but with time to move; some simple changes of hand position
Keys	Up to one sharp or flat
Part writing	<i>Legato</i> playing; simple melodic exchange between the hands, otherwise very basic LH and spare texture; occasional chromaticism, for example where this fits with a blues scale; two-note chords in RH and occasionally in LH
Improvisation	None

GRADE 1

Duration	1-2.5 minutes
Rhythmic values	Occasional semiquavers
Syncopation	Occasional semiquaver syncopation
Time signatures	As Initial
Tempos	60-160 bpm
Dynamics	<i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> with occasional hairpins
Range	More frequent movement between hand positions, some finger extension beyond standard positions
Keys	Up to two sharps/flats
Part writing	Occasional three-note chords, more use of repeated notes and two-note chords, repeated RH accompaniment patterns, still a simple LH
Other directions/techniques	Accents, <i>tenuto</i>
Improvisation	None

GRADE 2

Duration	1.5-3 minutes
Rhythmic values	Slight increase in complexity from Grade 1
Syncopation	More frequent use
Time signatures	$\frac{2}{4}$, occasional changes of time signature if intuitive
Tempos	50-160 bpm
Dynamics	Same range as Grade 1 but with <i>crescendo</i> / <i>decrescendo</i> within phrases and greater use of contrasts
Range	Hands beginning to travel beyond fixed hand positions, contained within a range two octaves either side of middle C, occasional stretch to octave
Keys	Up to three sharps/flats, simple key changes
Part writing	More clearly defined <i>legato</i> and accented/ <i>staccato</i> contrasts, one hand can play up to four-note chords but mostly two- or three-note chords, more silent/empty bars as appropriate, hands becoming more independent with more complex LH
Other directions/techniques	<i>Glissando</i> ; grace notes
Improvisation	None

GRADE 3

Duration	1.5-3.5 minutes
Rhythmic values	Semiquavers more frequent in accompaniment and melodic material
Syncopation	As Grade 2
Time signatures	$\frac{6}{8}$, $\frac{12}{8}$
Tempos	Full range of tempos, tempo changes within songs
Dynamics	<i>pp</i> , <i>ff</i>
Range	Extending further into the ledger lines below bass clef staff
Keys	Up to four sharps/flats
Part writing	Faster repeated notes, more irregular accompaniment patterns, greater independence of hands, more textural variety within songs if musically appropriate, melody over sustained notes within one hand
Improvisation	None

GRADE 4

Duration	2.5-4 minutes
Rhythmic values	All rhythmic values including triplets and duplets
Syncopation	Syncopation becoming a more important feature
Time signatures	All regular time signatures
Dynamics	All dynamics
Range	Approaching full range
Keys	As Grade 3
Part writing	Octave stretch, thirds in one hand, passing running passages between hands
Other directions/techniques	Ornaments, notated pedal use
Improvisation	Improvised solos of about four bars, improvised fills and accompaniments of up to four bars

GRADE 5

Duration	2.5-4 minutes
Syncopation	Syncopation now a regular feature
Time signatures	Irregular time signatures, more frequent changes of time signature
Range	Full use of range
Keys	Any key as appropriate to the music, more significant key changes
Part writing	More challenging passagework in both hands, together or moving independently, repeated 6ths, fast repeated notes, layered accompaniments requiring more textural sensitivity
Other directions/techniques	Spread chords
Improvisation	Improvised solos of about eight bars, improvised fills and accompaniments of up to eight bars

GRADE 6

Duration	3-4.5 minutes
Syncopation	Syncopation becoming complex in places
Melodic writing and intervals	Greater frequency of four-note chords, flowing semiquaver passages, denser chordal accompaniments with a stretch up to one octave in both hands
Improvisation	Improvised fills, solos and accompaniments up to 12 bars

GRADE 7

Duration	3-4.5 minutes
Syncopation	More frequent use of complex syncopation
Melodic writing and intervals	Octaves in both hands, including melodic writing and shaped phrases; extended parts featuring lots of different textures and keyboard roles
Improvisation	Improvised fills, solos and accompaniments up to 16 bars

GRADE 8

Duration	3.5-5 minutes
Syncopation	Complex syncopation can appear throughout
Melodic writing and intervals	Five-note chords (in one hand); parts show a high level of keyboard versatility, with most parts containing an aspect of improvising, melodic or accompaniment passagework, layered accompaniments, etc
Improvisation	Multiple improvised solos, fills and accompaniments of any length

EXAM GUIDANCE: SESSION SKILLS



Contemporary musicians need to develop a range of listening and improvisation skills, whether they are an artist or session musician. The session skills tests have been specifically designed to develop and reinforce those skills.

Candidates choose either **playback** or **improvising**.

PLAYBACK

Professional musicians need excellent listening and sight reading skills. The playback test develops both.

Candidates choosing this option are required to perform some music they have not seen or heard before.

Candidates are given a song chart and have 30 seconds to study it and try out any sections. The examiner then plays the backing track.

Candidates should listen to the backing track, repeating what they hear, reading the music from the song chart if they wish. The test consists of a series of short melodic phrases, and candidates should repeat each of these straight back in turn. A count-in is given at the beginning of the backing track, and a backing rhythm is played throughout.

In the exam, candidates have two chances to play along with the track:

- ✔ First time – for practice
- ✔ Second time – for assessment

Candidates should follow the musical direction in the written score, and copy the expressive techniques heard on the track. No variation or improvisation is required – the song chart/recording should be copied as accurately as possible, including details of phrasing, articulation and dynamics.

Technical expectations for the playback test are given in the table on pages 28-29.

All requirements are cumulative, meaning that tests may also include requirements from lower grades.

Sample tests are available in our Session Skills books (see page 47) and free examples can be downloaded from trinityrock.com

IMPROVISING

Improvisation is a key skill for contemporary musicians. Many of the best songs came from studio improvisation sessions. Improvisation skills allow players to work with other musicians to bounce creative ideas around and develop their own songs or unique cover versions. When on stage, improvisation can help bring excitement and colour to the live performance. Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical ability. Our tests are designed to introduce candidates to improvisation gradually, creatively and with a range of supporting resources.

Candidates choosing this option are required to improvise in a specified style over a recorded backing track that they have not seen or heard before. The backing track consists of a passage of music played on a loop.

Candidates are given a chord chart and the examiner plays a short section of the backing track so they can get a feel for the tempo and style. They then have 30 seconds to study it and try out any sections. The examiner then plays the backing track.

Candidates should improvise in the given style over the backing track, which is played four times through before fading out. A count-in is given at the beginning of the recording, and a backing rhythm is played throughout.

In the exam candidates have two chances to play along with the track:

- 🎧 First time – for practice
- 🎧 Second time – for assessment

Candidates are responsible for choosing a suitable tone quality and using appropriate expressive techniques to communicate the style of the music. This may include (depending on the grade being taken): choosing a suitable keyboard voice; changing the voice at some point to add contrast; using a variety of dynamic levels; use of sustaining pedal, soft pedal and effects (fills, dual voice, split voice, etc). If using an acoustic piano it is understood that not all of these can be demonstrated.

Technical expectations for the improvisation test are given in the table on pages 30–31.

All requirements are cumulative, meaning that tests may also include requirements from lower grades.

Sample tests are available in our Session Skills books (see page 47) and free examples can be downloaded from trinityrock.com

Playback

	Initial	Grade 1	Grade 2	Grade 3
Total length	8 bars			8 to 12 bars
Length of repeated sections	2 bars			2 to 4 bars
Time signatures	$\frac{4}{4}$, $\frac{2}{4}$		$\frac{3}{4}$	
Note values	minims, crotchets	semibreves, quavers	dotted minims	dotted crotchets, semiquavers, swung quavers
Rest values	crotchets	semibreves, minims		quavers
Dynamics and articulation	no dynamics or phrasing	<i>p</i> and <i>f</i>	accents	<i>mp</i> and <i>mf</i> , <i>staccato</i> and <i>legato</i>
Keys	C major, A minor	G major, E minor	F major, D minor	D major, B minor
Additional parameters	RH only, five finger hand position	mostly RH with simple LH in two bars, five finger hand position	both hands throughout, small shifts of hand position, syncopation, ties	blues scale, two note chords in RH and LH, more LH movement, chromatic melodic notes

Please note that all requirements are cumulative.

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	12 to 16 bars	16 to 20 bars		20 to 24 bars
		4 to 8 bars		
6 8	12 8	2 3 9 2, 8, 8	7 7 5 5 4, 8, 4, 8	time signature changes
	dotted semibreves, quaver triplets	dotted quavers	crotchet triplets, semiquaver triplets, dotted semiquavers, demisemiquavers	
dotted crotchets	dotted minims		semiquavers	
<i>crescendo</i> and <i>diminuendo</i> , <i>tenuto</i>	<i>pp</i> , <i>ff</i> and <i>sfz</i>		any common terms and signs	
A major, C minor	E major, G minor	B major plus any major or minor key up to four sharps or flats	any major or minor key up to five sharps or flats	any key
three note chords in RH, more independent LH movement	use of sustain pedal, chord symbols included in the song chart	simple ornamentation eg grace notes, <i>glissandi</i> , octaves in RH and/or LH	RH tremolo	any expressive technique

Improvising

	Initial	Grade 1	Grade 2	Grade 3
Total bars	4			8
Time signatures & rhythm	$\frac{4}{4}$		$\frac{3}{4}$	$\frac{2}{2}$, swung quavers
Harmonic changes	1 chord per bar			
Solo break				
Keys	C major, G major	A minor E minor	F major, D major, D minor	G minor
Chords	I, IV and V chords, simple major and minor chords only	diatonic chord on any degree of the scale (not diminished or augmented)		7th chords
Styles	simple rock, pop	ballad, heavy rock	country	blues
Format	notation and chord symbols		chord symbols	

Please note that all requirements are cumulative.

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	12	16		
$\frac{6}{8}$, syncopation	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$, $\frac{7}{8}$	time signature changes
some use of two chords per bar			more varied rate of harmonic change	
		up to 2 bars		up to 4 bars
A major, C minor	E major, F minor	any key		
major 7th and minor 7th chords	sus 4 chords	power chords, added 6th chords (major and minor), slash chords	major and minor 9ths, diminished and augmented chords	any common chords
reggae, R 'n' B	funk, shuffle, disco	Latin, metal	jazz, boogie-woogie, boogie-style rock	any common style including hybrid styles (eg jazz funk, Latin soul, samba)

EXAM GUIDANCE: MARKING

HOW THE EXAM IS MARKED

The examiner gives comments and marks for each section of the exam, up to the maximums listed on page 15.

It is not necessary to pass all sections or any particular section in order to achieve a pass overall. No marks are awarded for a section if no attempt is made.

The total mark for the exam corresponds to different attainment levels as follows:

Overall mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

Marks are awarded for these, to form a maximum total mark for each song as follows:

Songs 1 & 2	Song 3	Component
8	8	FLUENCY & SECURITY
8	12	TECHNICAL CONTROL
9	10	COMMUNICATION & STYLE
25	30	TOTAL MAXIMUM MARK FOR EACH SONG

The marks for song 3 are different because higher marks are awarded under technical control to reflect the two areas of technical focus.

Total marks awarded for songs correspond to the attainment levels as follows:

Songs 1 & 2	Song 3	Attainment level
22-25	26-30	DISTINCTION
19-21	22-25	MERIT
15-18	18-21	PASS
11-14	14-17	BELOW PASS 1
0-10	0-13	BELOW PASS 2

HOW SESSION SKILLS ARE MARKED

Session skills are awarded a single mark that corresponds to different attainment levels as follows:

Overall mark	Attainment level
17-20	DISTINCTION
15-16	MERIT
12-14	PASS
9-11	BELOW PASS 1
0-8	BELOW PASS 2

HOW THE SONGS ARE MARKED

Examiners use the criteria below to decide on the mark:

Fluency & security	8 MARKS Excellent fluency and synchronisation. Very high level of security in notes and rhythm.	7 MARKS Very good sense of fluency and synchronisation with only momentary lapses. High level of security in notes and rhythm with minimal inaccuracies.	6 MARKS Good sense of fluency and synchronisation though with occasional lapses. Good level of security in notes and rhythm despite occasional inaccuracies.
Technical control (Songs 1 & 2)	8 MARKS Technical demands fulfilled to a very high degree. Excellent sound quality.	7 MARKS Technical demands fulfilled with only momentary insecurities. Very good sound quality with minimal blemishes.	6 MARKS Technical demands largely fulfilled though with occasional insecurities. Good sound quality despite occasional lapses.
Technical control (Song 3)	12 MARKS Technical focus elements fulfilled to a very high degree. Excellent sound quality.	10-11 MARKS Technical focus elements fulfilled with only momentary insecurities. Very good sound quality with minimal blemishes.	8-9 MARKS Technical focus elements largely fulfilled though with occasional insecurities. Good sound quality despite occasional lapses.
Communication & style	9 MARKS (SONGS 1 & 2) 10 MARKS (SONG 3) Highly convincing communication and engagement. Excellent stylistic understanding and realisation of musical detail.	8 MARKS (SONGS 1 & 2) 9 MARKS (SONG 3) Very good communication and engagement with only momentary insecurities. Very good stylistic understanding and realisation of musical detail with minimal lapses.	6-7 MARKS (SONGS 1 & 2) 7-8 MARKS (SONG 3) Good communication and engagement overall though with occasional insecurities. Good stylistic understanding and realisation of musical detail despite occasional lapses.

5 MARKS

Generally reliable level of fluency and synchronisation though with some lapses.

Reasonable level of security in notes and rhythm despite some inaccuracies.

3-4 MARKS

Unreliable fluency and synchronisation.

Unreliable level of security in notes and rhythm.

1-2 MARKS

Little or no sense of fluency or synchronisation.

Extremely unreliable level of security in notes and rhythm.

5 MARKS

Technical demands generally fulfilled though with some insecurities.

Basic sound quality achieved despite some lapses.

3-4 MARKS

Technical demands often not fulfilled.

Unreliable sound quality.

1-2 MARKS

Technical demands hardly or not at all fulfilled.

Basic sound quality not achieved.

7 MARKS

Technical focus elements generally fulfilled though with some insecurities.

Basic sound quality achieved despite some lapses.

4-6 MARKS

Technical focus elements often not fulfilled.

Unreliable sound quality.

1-3 MARKS

Technical focus elements hardly or not at all fulfilled.

Basic sound quality not achieved.

**5 MARKS (SONGS 1 & 2)
6 MARKS (SONG 3)**

Generally reliable level of communication and engagement though with some insecurities.

Reasonable stylistic understanding and realisation of musical detail despite some lapses.

**3-4 MARKS (SONGS 1 & 2)
4-5 MARKS (SONG 3)**

Unreliable communication and engagement.

Unreliable stylistic understanding and realisation of musical detail.

**1-2 MARKS (SONGS 1 & 2)
1-3 MARKS (SONG 3)**

Little or no communication and engagement.

Extremely unreliable stylistic understanding and realisation of musical detail.

HOW SESSION SKILLS ARE MARKED

Examiners use the criteria below to decide on the mark:

<p>Playback</p>	<p>19-20 MARKS</p> <p>Very high level of security in notes and rhythms.</p> <p>Excellent sense of fluency and synchronisation.</p> <p>Excellent sound quality and attention to musical detail.</p>	<p>17-18 MARKS</p> <p>High level of security in notes and rhythms with only minimal inaccuracies.</p> <p>Very good sense of fluency and synchronisation.</p> <p>Very good sound quality and attention to musical detail.</p>	<p>15-16 MARKS</p> <p>Good level of security in notes and rhythms despite occasional inaccuracies.</p> <p>Good sense of fluency and synchronisation.</p> <p>Good sound quality and attention to musical detail.</p>
<p>Improvising</p>	<p>19-20 MARKS</p> <p>Highly convincing stylistic communication and development.</p> <p>Excellent fluency and synchronisation.</p> <p>Excellent sound quality and command of instrumental resources.</p>	<p>17-18 MARKS</p> <p>Very good level of stylistic communication and development with only minimal limitations.</p> <p>Very good fluency and synchronisation.</p> <p>Very good sound quality and command of instrumental resources.</p>	<p>15-16 MARKS</p> <p>Good level of stylistic communication and development despite occasional limitations.</p> <p>Good sense of fluency and synchronisation.</p> <p>Good sound quality and command of instrumental resources.</p>

12-14 MARKS

Generally reliable level of security in notes and rhythms though with some inaccuracies.

Basic level of fluency and synchronisation.

Basic sound quality and attention to musical detail.

7-11 MARKS

Unreliable level of security in notes and rhythms.

Unreliable level of fluency and synchronisation.

Unreliable sound quality and attention to musical detail.

1-6 MARKS

Little or no accuracy in notes and rhythms.

Little or no fluency and synchronisation.

Little or no sound quality and attention to musical detail.

12-14 MARKS

Generally reliable level of stylistic communication and development though with some limitations.

Basic level of fluency and synchronisation.

Basic sound quality and command of instrumental resources.

7-11 MARKS

Unreliable level of stylistic communication and development.

Unreliable level of fluency and synchronisation.

Unreliable sound quality and command of instrumental resources.

1-6 MARKS

Little or no stylistic communication and development.

Little or no fluency and synchronisation.

Little or no basic sound quality and command of instrumental resources.

INITIAL

EXAM STRUCTURE

The Initial exam contains the following:

	Maximum marks
SONG 1	25

A song chosen from the Trinity Initial Keyboards songbook, played to the Trinity backing track

SONG 2	25
---------------	-----------

Either a different song chosen from the Trinity Initial Keyboards songbook, played to the Trinity backing track

Or a song from the additional Trinity keyboards arrangements at trinityrock.com/extra-songs

Or an own-choice song

Or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ Be unaccompanied
- ✔ Be played to a backing track (which can be pre-recorded by the candidate)
- ✔ Include added vocals, performed live by the candidate
- ✔ Include an accompaniment played or sung live by another musician

SESSION SKILLS	20
-----------------------	-----------

Either playback **or** improvising

SONG 3	30
---------------	-----------

A technical focus song chosen from the Trinity Initial Keyboards songbook, containing specific technical elements, played to the Trinity backing track

TOTAL	100
--------------	------------

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Initial Keyboards songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-25.

96 TEARS [TF]	? & the Mysterians
ARE 'FRIENDS' ELECTRIC?	Gary Numan (Tubeway Army)
BLUE MONDAY [TF]	New Order
GET LUCKY	Daft Punk
GIMME SOME LOVIN'	The Spencer Davis Group
HELLO	Adele
SOMETHING TO TALK ABOUT	Badly Drawn Boy
THREE LITTLE BIRDS [TF]	Bob Marley & the Wailers

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26-31 for full details of the requirements and parameters.

EXAM DURATION



The Initial exam lasts 13 minutes.

GRADE 1

EXAM STRUCTURE

The Grade 1 exam contains the following:

SONG 1	25
<hr/>	
A song chosen from the Trinity Grade 1 Keyboards songbook, played to the Trinity backing track	

SONG 2	25
<hr/>	
Either a different song chosen from the Trinity Grade 1 Keyboards songbook, played to the Trinity backing track	

Or a song from the additional Trinity keyboards arrangements at trinityrock.com/extra-songs

Or an own-choice song

Or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ Be unaccompanied
- ✔ Be played to a backing track (which can be pre-recorded by the candidate)
- ✔ Include added vocals, performed live by the candidate
- ✔ Include an accompaniment played or sung live by another musician

SESSION SKILLS	20
<hr/>	

Either playback **or** improvising

SONG 3	30
<hr/>	

A technical focus song chosen from the Trinity Grade 1 Keyboards songbook, containing specific technical elements, played to the Trinity backing track

TOTAL	100
<hr/>	

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 1 Keyboards songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-25.

CRAZY	Gnarls Barkley
<hr/>	
GOLD ON THE CEILING [TF]	The Black Keys
<hr/>	
HEY JUDE	The Beatles
<hr/>	
HOLD ON	Alabama Shakes
<hr/>	
LE FREAK [TF]	Chic
<hr/>	
LOVE IS THE DRUG	Roxy Music
<hr/>	
MUSTANG SALLY	Wilson Pickett
<hr/>	
TWO WEEKS [TF]	Grizzly Bear

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26-31 for full details of the requirements and parameters.

EXAM DURATION



The Grade 1 exam lasts 13 minutes.

GRADE 2

EXAM STRUCTURE

The Grade 2 exam contains the following:

	Maximum marks
SONG 1	25
A song chosen from the Trinity Grade 2 Keyboards songbook, played to the Trinity backing track	

SONG 2

Either a different song chosen from the Trinity Grade 2 Keyboards songbook, played to the Trinity backing track

Or a song from the additional Trinity keyboards arrangements at trinityrock.com/extra-songs

Or an own-choice song

Or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ Be unaccompanied
- ✔ Be played to a backing track (which can be pre-recorded by the candidate)
- ✔ Include added vocals, performed live by the candidate
- ✔ Include an accompaniment played or sung live by another musician

SESSION SKILLS

Either playback **or** improvising

SONG 3

A technical focus song chosen from the Trinity Grade 2 Keyboards songbook, containing specific technical elements, played to the Trinity backing track

TOTAL

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 2 Keyboards songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-25.

BORN TO BE WILD [TF]	Steppenwolf
CHANDELIER [TF]	Sia
IN MY PLACE	Coldplay
JUST KISSED MY BABY [TF]	The Meters
MISS YOU	The Rolling Stones
SEASONS (WAITING ON YOU)	Future Islands
UPTOWN FUNK	Mark Ronson, feat. Bruno Mars
VIDEO GAMES	Lana Del Rey

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26-31 for full details of the requirements and parameters.

EXAM DURATION



The Grade 2 exam lasts 15 minutes.

GRADE 3

EXAM STRUCTURE

The Grade 3 exam contains the following:

	Maximum marks
SONG 1	25
<hr/>	
A song chosen from the Trinity Grade 3 Keyboards songbook, played to the Trinity backing track	

SONG 2	25
---------------	-----------

Either a different song chosen from the Trinity Grade 3 Keyboards songbook, played to the Trinity backing track

Or a song from the additional Trinity keyboards arrangements at trinityrock.com/extra-songs

Or an own-choice song

Or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ Be unaccompanied
- ✔ Be played to a backing track (which can be pre-recorded by the candidate)
- ✔ Include added vocals, performed live by the candidate
- ✔ Include an accompaniment played or sung live by another musician

SESSION SKILLS	20
-----------------------	-----------

Either playback **or** improvising

SONG 3	30
---------------	-----------

A technical focus song chosen from the Trinity Grade 3 Keyboards songbook, containing specific technical elements, played to the Trinity backing track

TOTAL	100
--------------	------------

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 3 Keyboards songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-25.

BACK IN THE USSR	The Beatles
<hr/>	
DANCING IN THE MOONLIGHT	Toploader
<hr/>	
FEEL	Robbie Williams
<hr/>	
THE GREAT GIG IN THE SKY [TF]*	Pink Floyd
<hr/>	
I NEVER LOVED A MAN (THE WAY I LOVE YOU) [TF]	Aretha Franklin
<hr/>	
KNOCK ON WOOD	Eddie Floyd
<hr/>	
REELIN' IN THE YEARS	Steely Dan
<hr/>	
THESE ARMS OF MINE [TF]*	Otis Redding
<hr/>	
TOWN CALLED MALICE [TF]	The Jam

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26-31 for full details of the requirements and parameters.

EXAM DURATION



The Grade 3 exam lasts 15 minutes.

* Depending on edition of the songbook

GRADE 4

EXAM STRUCTURE

The Grade 4 exam contains the following:

	Maximum marks
SONG 1	25
A song chosen from the Trinity Grade 4 Keyboards songbook, played to the Trinity backing track	

SONG 2	25
---------------	-----------

Either a different song chosen from the Trinity Grade 4 Keyboards songbook, played to the Trinity backing track

Or a song from the additional Trinity keyboards arrangements at trinityrock.com/extra-songs

Or an own-choice song

Or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ Be unaccompanied
- ✔ Be played to a backing track (which can be pre-recorded by the candidate)
- ✔ Include added vocals, performed live by the candidate
- ✔ Include an accompaniment played or sung live by another musician

SESSION SKILLS	20
-----------------------	-----------

Either playback **or** improvising

SONG 3	30
---------------	-----------

A technical focus song chosen from the Trinity Grade 4 Keyboards songbook, containing specific technical elements, played to the Trinity backing track

TOTAL	100
--------------	------------

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 4 Keyboards songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-25.

FREEDOM! '90	George Michael
I DON'T LIKE MONDAYS	The Boomtown Rats
I HEARD IT THROUGH THE GRAPEVINE [TF]	Marvin Gaye
THE LOVECATS [TF]	The Cure
OH! YOU PRETTY THINGS	David Bowie
RETROGRADE [TF]	James Blake
SOMETHING GOT ME STARTED	Simply Red
VIENNA	Ultravox

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26-31 for full details of the requirements and parameters.

EXAM DURATION



The Grade 4 exam lasts 20 minutes.

GRADE 5

EXAM STRUCTURE

The Grade 5 exam contains the following:

	Maximum marks
SONG 1	25
<hr/>	
A song chosen from the Trinity Grade 5 Keyboards songbook, played to the Trinity backing track	

SONG 2 25

Either a different song chosen from the Trinity Grade 5 Keyboards songbook, played to the Trinity backing track

Or a song from the additional Trinity keyboards arrangements at trinityrock.com/extra-songs

Or an own-choice song

Or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ Be unaccompanied
- ✔ Be played to a backing track (which can be pre-recorded by the candidate)
- ✔ Include added vocals, performed live by the candidate
- ✔ Include an accompaniment played or sung live by another musician

SESSION SKILLS 20

Either playback **or** improvising

SONG 3 30

A technical focus song chosen from the Trinity Grade 5 Keyboards songbook, containing specific technical elements, played to the Trinity backing track

TOTAL 100

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 5 Keyboards songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-25.

GHOST TOWN	The Specials
<hr/>	
GOLDEN BROWN	The Stranglers
<hr/>	
IF I AIN'T GOT YOU [TF]	Alicia Keys
<hr/>	
SHAKE A TAILFEATHER [TF]	Ray Charles
<hr/>	
SHE'S A RAINBOW	The Rolling Stones
<hr/>	
TAKE ME TO CHURCH	Hozier
<hr/>	
TRAMPLED UNDERFOOT [TF]	Led Zeppelin
<hr/>	
WITH A LITTLE HELP FROM MY FRIENDS	Joe Cocker

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26-31 for full details of the requirements and parameters.

EXAM DURATION



The Grade 5 exam lasts 20 minutes.

GRADE 6

EXAM STRUCTURE

The Grade 6 exam contains the following:

	Maximum marks
SONG 1	25
A song chosen from the Trinity Grade 6 Keyboards songbook, played to the Trinity backing track	

SONG 2	25
---------------	-----------

Either a different song chosen from the Trinity Grade 6 Keyboards songbook, played to the Trinity backing track

Or a song from the additional Trinity keyboards arrangements at trinityrock.com/extra-songs

Or an own-choice song

Or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ Be unaccompanied
- ✔ Be played to a backing track (which can be pre-recorded by the candidate)
- ✔ Include added vocals, performed live by the candidate
- ✔ Include an accompaniment played or sung live by another musician

SESSION SKILLS	20
-----------------------	-----------

Either playback **or** improvising

SONG 3	30
---------------	-----------

A technical focus song chosen from the Trinity Grade 6 Keyboards songbook, containing specific technical elements, played to the Trinity backing track

TOTAL	100
--------------	------------

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 6 Keyboards songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-25.

BENNIE AND THE JETS Elton John

BRIDGE OVER TROUBLED WATER [TF] Simon & Garfunkel

CORNFLAKE GIRL [TF]* Tori Amos

EASY Commodores

THE HOUSE OF THE RISING SUN The Animals

THE LOGICAL SONG Supertramp

STREET LIFE [TF] The Crusaders, feat. Randy Crawford

SUPERSTITION Stevie Wonder

WUTHERING HEIGHTS [TF]* Kate Bush

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26-31 for full details of the requirements and parameters.

EXAM DURATION



The Grade 6 exam lasts 25 minutes.

* Depending on edition of the songbook

GRADE 7

EXAM STRUCTURE

The Grade 7 exam contains the following:

	Maximum marks
SONG 1	25
<hr/>	
A song chosen from the Trinity Grade 7 Keyboards songbook, played to the Trinity backing track	

SONG 2	25
<hr/>	
Either a different song chosen from the Trinity Grade 7 Keyboards songbook, played to the Trinity backing track	

Or a song from the additional Trinity keyboards arrangements at trinityrock.com/extra-songs

Or an own-choice song

Or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ Be unaccompanied
- ✔ Be played to a backing track (which can be pre-recorded by the candidate)
- ✔ Include added vocals, performed live by the candidate
- ✔ Include an accompaniment played or sung live by another musician

SESSION SKILLS	20
<hr/>	

Either playback **or** improvising

SONG 3	30
<hr/>	

A technical focus song chosen from the Trinity Grade 7 Keyboards songbook, containing specific technical elements, played to the Trinity backing track

TOTAL	100
<hr/>	

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 7 Keyboards songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-25.

CAST YOUR FATE TO THE WIND [TF]	Vince Guaraldi Trio
<hr/>	

DIXIE CHICKEN	Little Feat
<hr/>	

GOOD GOLLY MISS MOLLY [TF]	Little Richard
<hr/>	

JUMP	Van Halen
<hr/>	

NEW YORK STATE OF MIND [TF]	Billy Joel
<hr/>	

ROSANNA	Toto
<hr/>	

SINNERMAN	Nina Simone
<hr/>	

YOU ARE SO BEAUTIFUL	Joe Cocker
----------------------	------------

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26-31 for full details of the requirements and parameters.

EXAM DURATION



The Grade 7 exam lasts 25 minutes.

GRADE 8

EXAM STRUCTURE

The Grade 8 exam contains the following:

	Maximum marks
SONG 1	25
<hr/>	
A song chosen from the Trinity Grade 8 Keyboards songbook, played to the Trinity backing track	

SONG 2	25
<hr/>	

Either a different song chosen from the Trinity Grade 8 Keyboards songbook, played to the Trinity backing track

Or a song from the additional Trinity keyboards arrangements at trinityrock.com/extra-songs

Or an own-choice song

Or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ Be unaccompanied
- ✔ Be played to a backing track (which can be pre-recorded by the candidate)
- ✔ Include added vocals, performed live by the candidate
- ✔ Include an accompaniment played or sung live by another musician

SESSION SKILLS	20
<hr/>	

Either playback **or** improvising

SONG 3	30
<hr/>	

A technical focus song chosen from the Trinity Grade 8 Keyboards songbook, containing specific technical elements, played to the Trinity backing track

TOTAL	100
<hr/>	

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 8 Keyboards songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-25.

ALADDIN SANE	David Bowie
BIRDLAND	Weather Report
BOOGIE ON REGGAE WOMAN	Stevie Wonder
EXOGENESIS: SYMPHONY PART 2	Muse
FIRTH OF FIFTH [TF]	Genesis
MY BABY JUST CARES FOR ME	Nina Simone
PEACHES EN REGALIA [TF]	Frank Zappa
PINBALL WIZARD [TF]*	The Who & Elton John
READY WEDNESDAY [TF]*	Snarky Puppy

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26-31 for full details of the requirements and parameters.

EXAM DURATION



The Grade 8 exam lasts 30 minutes.

* Depending on edition of the songbook

PUBLICATIONS

The following Trinity publications support this syllabus. All are available from trinityrock.com/shop or from your local music shop.

ROCK & POP SONGBOOKS

Trinity's Rock & Pop songbooks contain eight songs (including three technical focus songs), plus background information on the songs and performance tips. Each also contains a code that gives free access to downloadable MP3 files of demo and backing tracks for the songs.

Keyboards Initial	TCL 017161
Keyboards Grade 1	TCL 017178
Keyboards Grade 2	TCL 017185
Keyboards Grade 3	TCL 017192
Keyboards Grade 4	TCL 017208
Keyboards Grade 5	TCL 017215
Keyboards Grade 6	TCL 017222
Keyboards Grade 7	TCL 017239
Keyboards Grade 8	TCL 017246

DEMO AND BACKING TRACK CDS

The demo and backing tracks that accompany the graded songbooks (and are free as downloads with the purchase of a songbook) are also available as graded CDs.

Keyboards Initial CD	TCL 017642
Keyboards Grade 1 CD	TCL 017659
Keyboards Grade 2 CD	TCL 017666
Keyboards Grade 3 CD	TCL 017673
Keyboards Grade 4 CD	TCL 017680
Keyboards Grade 5 CD	TCL 017697
Keyboards Grade 6 CD	TCL 017703
Keyboards Grade 7 CD	TCL 017710
Keyboards Grade 8 CD	TCL 017727

SESSION SKILLS

Specimen playback and improvising tests are available in Trinity's Session Skills series. A CD is included with each book.

Keyboards Session Skills Initial-Grade 2	TCL 014337
Keyboards Session Skills Grades 3-5	TCL 014344
Keyboards Session Skills Grades 6-8	TCL 014351

Syllabuses and Rock & Pop songbooks are also available for:

-  Bass
-  Drums
-  Guitar
-  Vocals

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. For enquiries please contact 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 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

QUALITY ASSURANCE

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

EXAM INFRINGEMENTS

All exam infringements (eg choosing an incorrect piece) 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 for full details of our results review and appeals process.

ACCESS ALL AREAS...

Get the full Rock & Pop experience online at trinityrock.com

THE PRACTICE ROOM

Explore hundreds of digital resources designed to support teaching and learning as well as to provide useful information on rock and pop music and the music industry at trinityrock.com/practice-room

The Practice Room includes advice and content on:

- ✔ Songs, performance and technique
- ✔ Session skills
- ✔ Teaching rock and pop music
- ✔ Making it in the music industry

You can access:

- ✔ Bite-sized videos featuring professional musicians that include demonstrations of techniques, whole-song performances, music industry advice and syllabus support
- ✔ 'Producer's notes' on the songs that include background information to help you increase your knowledge of rock and pop
- ✔ Articles by musicians, contributors, teachers and examiners that include tips and advice on performance, musical styles, developing technique, and careers in the music industry

GET IN TOUCH

You can contact the music support team at Trinity's central office at music@trinitycollege.com, or contact your local representative via trinityrock.com/contact-us

Facebook

 [/TRINITYROCKANDPOP](https://www.facebook.com/TRINITYROCKANDPOP)

Twitter

 [@TRINITY_ROCK](https://twitter.com/TRINITY_ROCK)

YouTube

 [/TRINITYROCKANDPOP](https://www.youtube.com/TRINITYROCKANDPOP)