

# Keyboard syllabus 2003–2005

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# Introduction

Released in the year in which Trinity College *London* celebrates its 125th year of examinations this syllabus has been carefully tailored to offer our widest range yet of styles and choices, supporting learning and development for all keyboard players. A wide choice of repertoire and supporting tests allows each candidate (and their teacher!) to tailor the test to their own strengths. The revised examinations in Electronic Keyboard provide pupils with well-known, enjoyable and attractive music to play, whilst giving a thorough grounding in a range of musical and technical skills.

This syllabus contains full details of examinations for Electronic Keyboard, Digital Keyboard, Organ and Electronic Organ, including regulations (see pages 56–70). It is valid from 1 January 2003 to 31 December 2005. A new syllabus will be published in August 2005 with requirements for 2006–2008. For overlap arrangements please see below. A separate Piano 2003 syllabus is available and gives syllabus listings and regulations for Solo Piano, Piano Accompanying, Piano Duet and Piano—Six Hands.

Attention is drawn to the following:

- The examinations in Electronic Keyboard (see pages 18–26) have been completely revised and six new books issued containing all the music needed for examinations from Initial–Grade 5. An overlap period of one complete year will allow teachers and pupils to acquaint themselves fully with the new syllabus before entering for examination. The major features of the revision are as follows:
  - 1 Each group now contains music of a different style: Group A consists of popular classical arrangements, and can be replaced by a piece from Group A of the same grade of Solo Piano to allow two stave reading for those candidates who wish to develop this skill. Group B contains Contemporary Pop, Jazz and Show music and Group C retains the popular element of producing a structured composition whilst also offering the candidate the chance to develop their own interpretation of a well-known piece and so demonstrate their command of the features of their instrument.
  - 2 Technical Work has been altered to develop the skills required of the Electronic Keyboard player. Scales (which are published in the book for the grade) are performed both ‘straight’ and ‘swing’ and fingered chord scales at the early grades lead onto exercises in chord knowledge and voicing, equipping the candidate with the harmonisation tools they need.
  - 3 The parameters for Sight Reading have been altered (see page 8) and the test may now be played either with single fingered chords and rhythm/style or with fully fingered chords and without rhythm/style.
  - 4 A First Concert Certificate has been introduced allowing performers of Grade 5–6 standard the opportunity to perform from a wide range of music without supporting tests.
- Examinations in Digital Keyboard are further supported by explanatory text giving helpful hints on how to approach the pieces (see page 28). Technical Work has been rationalised to dovetail with the new Electronic Keyboard syllabus and to avoid work being repeated from grade to grade.

## Overlap of syllabuses

Pieces prescribed in the Keyboard 2001 Syllabus for Digital Keyboard and Organ, if not appearing in this syllabus, will remain available on an overlap basis during the first examination period of 2003 at each centre. Candidates in Electronic Keyboard may offer pieces and supporting tests from the Keyboard 2001 Syllabus until 31 December 2003, or may use this syllabus. Pieces and supporting tests must be selected from the same syllabus, and cannot be mixed. Pieces prescribed in this syllabus will remain available on an overlap basis during the first examination period of 2006 at each centre. All supporting tests from January 2006 will however be examined from the 2006–2008 syllabus, should any changes be introduced at that date.

These overlap facilities are intended for those who wish to re-take using their existing pieces after an unsuccessful attempt. Teachers are advised not to enter first-time candidates under this arrangement unless there are special circumstances which prevented an entry in the previous year, such as illness. Teachers must consult the syllabus for 2006–2008, which will be published in August 2005, to confirm any such arrangements.

## Duration of examinations

Level	Duration	Level	Duration
Initial	13 mins	Intermediate Recital	18 mins
Grade 1	13 mins	First Concert Certificate	20 mins
Grade 2	15 mins	Grade 6	25 mins
Grade 3	15 mins	Grade 7	25 mins
First Recital	13 mins	Grade 8	30 mins
Grade 4	20 mins	Advanced Recital	28 mins
Grade 5	20 mins	Performer's Certificate	40 mins

# The examination—section by section

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## Section A Pieces

### Repeats

All pieces should be prepared in full unless otherwise stated. Repeats of more than a few bars should be omitted unless instructed otherwise in the syllabus or Trinity music books, but all *da capo* and *dal segno* instructions should be observed. Candidates should omit cadenzas in items played in grade examinations unless instructed otherwise in the syllabus, but cadential trills and other ornamentation appropriate to the style of the music are encouraged at all levels, and particularly in the higher grades. Metronome marks are given merely as a guide to performance, and candidates should observe terms showing the tempo and/or character of the music (e.g. *Lento*, *Allegro*) in their performance.

### Page-turners

The examiner will not be able to act as a page-turner. Difficult page-turns should be overcome by photocopying one or two pages. A page-turner, who must not be the teacher or a close relative of the candidate, may assist in Grades 6–8 and Certificate examinations if necessary, but may remain in the examination room only whilst (s)he is needed. Page-turners for Organ candidates may also assist with registration changes if appropriate pre-set combination pistons (adjustable or fixed) are not available. If there is any doubt over this, the precise technical specification of the instrument must be sent to the Chief Examiner in Music. A letter confirming that permission for the instrument should be obtained, before an entry is made.

### Music and copies

Any complete standard edition of a piece may be presented; publishers' details are given mainly for the purpose of identifying works and also as suggestions of suitable editions. Candidates should always try to obtain reliable and authoritative editions of all music. Original copies of music needed for examinations should be obtained before an entry is made for examination; Trinity cannot make allowances for delays in obtaining music.

Photocopies of complete pieces may not be used in examinations. If candidates or accompanists perform from photocopies unauthorised by the publisher (other than short extracts to facilitate page-turning), no marks will be awarded for that item. Candidates for Certificate examinations must provide a copy of all pieces which they are performing for the examiner. These copies must be the same edition as the candidate's version. Photocopies can legitimately be used for this purpose, at the candidate's expense, unless the candidate is offering the Performance from Memory option, in which case originals must be provided. Photocopies given to the examiner will be retained by the examiner and destroyed after the examination.

### Own compositions

Candidates may offer their own composition in place of a listed piece where indicated in the syllabus. Candidates should perform their composition as the last of their group of pieces so that the questions on the piece may follow immediately afterwards. Please note that an own composition cannot be offered under the Performance from Memory option.

### Content

The composition should follow the specification shown in the syllabus, and must be of a similar technical and artistic level to the other pieces performed. The use of prepared tapes or other instruments is not allowed. The piece should be substantially the candidate's unaided work, although the teacher may offer guidance as necessary. Candidates and teachers are advised to take note of the Levels of Achievement statements on pages 62–64 of this syllabus when preparing own compositions. The time limits given at each level should be observed carefully; credit will be lost if compositions fall appreciably short of or exceed the indicated timespan.

### Notation

The complete composition must be written out in the candidate's own hand (or be generated by the candidate using a score-writing program). At Grades 1–5, the composition may be presented in any coherent form of notation. For compositions at Grades 6–8 staff notation is essential. Marks will be deducted if the notation is incomplete or technically inaccurate or if the performance varies significantly from what is written. Candidates must present a (photo)copy of the piece, which the examiner will keep, with name and candidate number clearly shown.

### Assessment

After the performance, the examiner will ask the candidate to explain how the piece was composed and will ask further questions about the notation and structure. This discussion is in addition to the normal Viva Voce section of the examination (if offered). Fifteen marks are awarded for the performance and five for clarity of explanation, structure and presentation.

The specific requirements are listed below.

*Composition requirements—grade by grade*

Grade	Maximum Duration	Requirements
1	45 seconds	A piece containing dynamic contrasts
2	1 minute	A piece contrasting <i>legato</i> and <i>staccato</i> passages
3	1 minute 15 seconds	A piece which starts quietly and simply and builds to a loud, grand climax
4	1 minute 30 seconds	A piece with long melodic phrases
5	1 minute 45 seconds	A piece containing many wide leaps
6	2 minutes	A piece using a variety of clusters
7	2 minutes 15 seconds	A piece featuring contrary movement
8	2 minutes 30 seconds	A piece featuring at least two contrapuntal voices

### First Concert and Performer's Certificates

These examinations allow candidates to develop skills in programme planning. Credit will be given for stylistic balance and accuracy of programme length. Candidates should ensure that their overall timings include breaks between pieces.

Level	Standard	Length of programme	Length of examination
First Concert Certificate	Grade 5–6	16–18 minutes	20 minutes
Performer's Certificate	Grade 8–ATCL	32–37 minutes	40 minutes

### Presentation Skills

A sense of occasion encourages and enhances successful performance and is formally assessed in these examinations. As part of the assessment the examiner will take into account the general stagecraft and communication skills of all those involved in the performance. Candidates are required to:

1. Present a typed or printed copy of their programme, with timings for each item, as well as copies of all music being performed.
2. *Either* announce aloud, *or* provide a written programme note on, each item of their programme. If spoken, each introduction should be given directly before the piece to which it relates, and should be between 50 and 100 words in length. Notes may be used but candidates should not read from a fully written-out text. Introductions should focus mainly on the content and character of the chosen works. Programme notes submitted on paper should be presented as neatly as possible and must be the candidate's own work.

## Section B

The purpose of this section of the examination is to encourage the development of the necessary technical skills for the performance of pieces. Candidates should aim for accuracy at an appropriate and even pace. Higher marks are given for attention to musical shaping, and the promptness and confidence of delivery. In higher grades, candidates should pay attention to the musical as well as the technical quality of performance.


























The requirements for each grade are given in the main body of the syllabus.

All scales and arpeggios must be performed ascending and descending (unless otherwise stated), and from memory. Candidates should note that studies do not have to be played from memory.

Please note that this section does not form part of First Concert Certificate and Performer's Certificate, or of Ensemble examinations.

## Tempi for scales and arpeggios—Electronic Keyboard, Electronic Organ

A minimum pace is required, increasing gradually grade by grade:

Grade	Scales	Arpeggios	Scales in thirds	Scales in sixths/octaves	Sevenths
Initial	 = 72	 = 92	—	—	—
Grade 1	 = 72	 = 96	—	—	—
Grade 2	 = 72	 = 60	—	—	—
Grade 3	 = 84	 = 72	—	—	—
Grade 4	 = 96	 = 84	—	—	—
Grade 5	 = 108	 = 90	—	—	—
Grade 6	 = 120	 = 96	 = 60	 = 120	 = 66
Grade 7	 = 132	—	 = 60	 = 120	 = 72
Grade 8	 = 132	—	 = 60	 = 120	 = 80

## Tempi for scales and arpeggios—Organ

A minimum pace is required, increasing gradually grade by grade:

Grade	Manual scales	Manual arpeggios	Manual sevenths	Pedal scales	Pedal broken chords
Grade 1	= 72	—	—	—	—
Grade 2	= 72	= 60	—	—	—
Grade 3	= 84	= 72	—	= 72	—
Grade 4	= 96	= 84	—	= 84	—
Grade 5	= 108	= 90	—	= 60	= 84
Grade 6	= 120	= 96	= 66	= 72	= 90
Grade 7	= 132	—	= 72	—	—
Grade 8	= 132	—	= 80	—	—

Patterns for pedal item in Organ Grades 3–6 are as follows:

Broken thirds, one octave (Grades 3 and 4)



Running triplets, one octave (Grade 5 and 6)



Broken chord, twelfth (Grades 5 and 6)



## Keyboard Musicianship—Organ and Electronic Organ

### Grade 1

- The candidate must play a two-part perfect cadence in the key of one of the pieces played from Group A or Group B.
- The candidate must punctuate a melody in C major or A minor with a two-part perfect cadence.
- The candidate must play the first four bars of the right hand of one of the pieces performed from Group A or Group B in the dominant or subdominant key.
- The candidate must transpose a melody in C major or A minor to the dominant or subdominant, using the right hand.
- The original and transposed versions will be limited to 'white' notes.

### Grade 2

- The candidate must play a three-part perfect cadence in the key of one of the pieces played from Group A or Group B.
- The candidate must punctuate a melody in C, G or F major or A, E or D minor with a three-part perfect cadence.
- The candidate must play the first four bars of the right or left hand of one of the pieces performed from Group A or Group B in the dominant or subdominant key.
- The candidate must transpose a melody in C, G or F major or A, E or D minor up or down a tone, using the right or left hand.

### Grade 3

- The candidate must play a three-part plagal cadence in the key of one of the pieces performed from Group A or Group B.
- The candidate must punctuate a melody in C, G, D, F or B $\flat$  major or A, E, B, D or G minor with a three-part plagal cadence.
- The candidate must play the first four bars of one of the pieces performed from Group A or Group B in the dominant or subdominant key.
- The candidate must transpose a short extract (treble and bass clefs) in C, G, D, F or B $\flat$  major or A, E, B, D or G minor up or down a tone, using both hands.

### Grade 4

- The candidate must play a four-part interrupted cadence in the key of one of the pieces performed from Group A or Group B.
- The candidate must punctuate a two-phrase melody in C, G, D, A, F, B $\flat$  or E $\flat$  major or A, E, B, D or G minor with an interrupted cadence and a perfect cadence, both in four parts.
- The candidate must transpose a short extract of piano music in treble and bass clefs in C, G, D, A, F, B $\flat$  or E $\flat$  major or A, E, B, D or G minor, up or down a tone, using both hands.

### Grade 5

- The candidate must play a four-part imperfect cadence in the key of one of the pieces performed from Group A or Group B.
- The candidate must punctuate a two-phrase melody in a major or minor key up to and including three sharps or flats with (a) either an interrupted cadence or an imperfect cadence, and (b) either a perfect cadence or a plagal cadence, both in four parts.
- The candidate must play a three-part choral score in SSB or SAB format in a major or minor key up to and including three sharps or flats (manuals only).
- The candidate must then transpose the same choral score up or down a tone (manuals only).

### Grade 6

- The candidate must harmonise a melody in a major key up to and including four sharps or flats, using primary triads and including inversions as appropriate.
- The candidate must play a four-part choral score in SATB format in a major or minor key up to and including four sharps or flats (manuals and pedals).
- The candidate must then transpose the same choral score up or down a tone (manuals and pedals).

### Grade 7

- The candidate must, at his/her choice:
  - either* • harmonise a melody in a minor key, using appropriate chords;
  - or* • (for Organ): realise a figured bass in a major key, using triads of I, IV, V and VI in root position, first and second inversions and dominant sevenths in root position as appropriate ( $\frac{5}{3}, \frac{6}{3}, \frac{6}{4}, 7$ );
  - (for Electronic Organ) improvise a melody from given chord symbols, using primary triads in root position, first and second inversions and dominant sevenths.
- The keys of these tests will be those up to and including four sharps or flats.
- The candidate must play a song accompaniment incorporating the separate treble-clef vocal line in a major or minor key up to and including four sharps or flats.
- The candidate must then transpose the accompaniment only of the same song up or down a tone.

### Grade 8

- The candidate must, at his/her choice:
  - either* • either harmonise a melody using appropriate chords;
  - or* • (for Organ): realise a figured bass, using primary and secondary triads, secondary and dominant sevenths, in root position and all inversions as appropriate. Accidentals may be employed. ( $\frac{5}{3}, \frac{6}{3}, \frac{6}{4}, 7, \frac{6}{5}, \frac{4}{3}, \frac{4}{2}$ );
  - (for Electronic Organ) improvise a melody from given chord symbols, using primary and secondary triads, secondary and dominant sevenths, in root position and all inversions. Accidentals may be employed.
- The keys of these tests will be those up to and including four sharps or flats.
- The candidate must play the accompaniment to either a B $\flat$  treble-clef instrumental part or a C-clef instrument, incorporating and transposing if necessary) the separate solo line, in a major or minor key up to and including four sharps or flats.
- The candidate must then transpose the accompaniment of the same piece up or down a tone, a minor third or a major third.

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## Section C Sight Reading

The main criterion for a pass mark is an even flow at the stated speed coupled with awareness of pulse and tonality. Their importance is such that a high mark is unlikely to be awarded if there are significant weaknesses in these areas. Attention to dynamics, phrasing, musical shaping and confidence of delivery attracts extra marks.

Sight Reading tests are pitched at the level of a piece prescribed two to three grades lower than the grade being attempted; for instance, Grade 5 candidates should be able to read at sight the type of piece set for Grade 2 or 3 performance. Tests at early grades follow the parameters given over the next few pages.
















Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise short sections and may clap or tap the rhythm.

Please note that this section does not form part of First Concert Certificate and Performer's Certificate, or in Ensemble examinations.



## Sight Reading requirements for Electronic Keyboard

Please note that all requirements for each grade are cumulative. For example, the Sight Reading requirements for Grade 4 would include all requirements in the preceding grades. Please also note that test may be played either with single fingered chords and rhythm/style or with fully fingered chords and without rhythm/style.

	Keys	Time signatures	Chords	Note values	Note patterns	Dynamics	Other
<b>Initial</b>	C major	$\frac{2}{4}$	—	 and 	—	<i>mf</i>	five-finger hand position only, legato
<b>Grade 1</b>	as above	plus $\frac{4}{4}$	I, V	plus  and 	—	<i>f</i>	five-finger hand position (RH not tonic), staccato
<b>Grade 2</b>	plus A minor	plus $\frac{3}{4}$	plus IV	plus  and 	—	<i>p</i>	change of hand position within octave
<b>Grade 3</b>	plus F and G major; D minor (including C#)	as above	plus VI	plus  ,  , and 	  	as above	—
<b>Grade 4</b>	plus D major; B and E minor		plus V <sup>7</sup>	plus 	as above		two-part right hand
<b>Grade 5</b>	plus A and B $\flat$ major; C minor	plus $\frac{6}{8}$	—	plus  and 	syncopated quavers		three-part right hand













## Sight Reading requirements for Digital Keyboard

Please note that all requirements for each grade are cumulative. For example, the Sight Reading requirements for Grade 6 would include all requirements in the preceding grades.

	Keys	Time signatures	Chords	Note values	Note patterns	Dynamics	Other
<b>Grade 6</b>	A and E $\flat$ major; F# and C minor	plus $\frac{3}{8}$	all common chords	all common note values and rests	reasonably complex rhythms	plus <i>mp</i> , <i>cresc.</i> and <i>dim.</i>	right-hand chords of three notes or more; voice and style at the candidate's discretion
<b>Grade 7</b>	E and A $\flat$ major, C# and F minor	plus $\frac{9}{8}$					plus chromatic features; elements of stylistic perception
<b>Grade 8</b>	B and D $\flat$ major; G# and B $\flat$ minor	plus $\frac{2}{2}$ and changing time signatures		plus duplets			as above













## Sight Reading requirements for Organ

Please note that all requirements for each grade are cumulative. For example, the Sight Reading requirements for Grade 4 would include all requirements in the preceding grades.

	Keys	Time signatures	Note values	Tempi and articulation	Manuals	Pedals	Registration
<b>Initial</b>	C major	$\frac{2}{4}$	 and 	<i>moderato</i>	five-finger hand position only	none	two manuals to be used throughout; strings on both manuals; <i>mf</i>
<b>Grade 1</b>	plus G major; A minor (white notes only)	plus $\frac{4}{4}$	plus  and 	plus <i>legato</i>	remains within hand position (not necessarily C)	none	single manual; 8' only; <i>mf</i>
<b>Grade 2</b>	as above	plus $\frac{3}{4}$	plus  and ties	plus <i>allegretto</i> and simple phrasing	two-part texture	none	as above
<b>Grade 3</b>	plus F major; D minor (including C#)	as above	plus  ,  , and 	plus <i>andante</i> and more intricate phrasing	as above	notes between A <sub>2</sub> and G <sub>3</sub> inclusive (toes only)	two manuals (hands on the same manual); 4'; <i>p</i> and <i>f</i> ; pedal couplers
<b>Grade 4</b>	plus D and B $\flat$ major; E and D minor (plus accidentals)		plus  and 	plus <i>staccato</i> , accents and pause	three-part texture	notes between F <sub>2</sub> and C <sub>4</sub> inclusive (toes only)	manual couples; 2'; 16'
<b>Grade 5</b>	plus A and E $\flat$ major; B and G minor (including modulation)	plus $\frac{6}{8}$	plus  and  ; dotted notes and rests	plus <i>rall.</i> , <i>accel.</i> and <i>a tempo</i>	more varied texture and some further chromaticism	toe and heel signs and more independent pedal part	hands on separate manuals; change of manual
<b>Grade 6</b>	plus F# and C minor	plus $\frac{3}{8}$	as above	any common terms and signs	as above	adjacent notes with same foot; <i>staccato</i> ; <i>legato</i>	use of swell pedal, <i>cresc.</i> , <i>dim.</i> , <i>pp</i> and <i>ff</i>
<b>Grade 7</b>	plus E and A $\flat$ major; C# and F minor	plus $\frac{9}{8}$		as above	more complex textures	full use of pedals throughout range, including crossing feet	as above
<b>Grade 8</b>	plus B and D $\flat$ major; G# and B $\flat$ minor (including double sharps and flats)	plus $\frac{2}{2}$ and changing time signatures			as above	as above	changes of registration

## Sight Reading requirements for Electronic Organ

Please note that all requirements for each grade are cumulative. For example, the Sight Reading requirements for Grade 4 would include all requirements in the preceding grades.

	Keys	Time signatures	Note values	Tempi and articulation	Manuals	Pedals	Registration
Initial	C major	$\frac{2}{4}$	 and 	<i>moderato</i>	five-finger hand position only	none	two manuals to be used throughout; strings on both manuals; <i>mf</i>
Grade 1	plus G major; A minor (white notes only)	plus $\frac{4}{4}$	plus  and 	plus <i>legato</i>	remains within hand position (not necessarily C)	none	as above
Grade 2	as above	plus $\frac{3}{4}$	plus  and ties	plus <i>allegretto</i> and simple phrasing	two-part texture	none	
Grade 3	plus F major; D minor (including C#)	as above	plus  ,  , and 	plus <i>andante</i> and more intricate phrasing	as above	white notes only	
Grade 4	plus D and Bb major; E and D minor (plus accidentals)		plus  and 	plus <i>staccato</i> and accents	three-part texture	all notes	
Grade 5	plus A and Eb major; B and G minor (including modulation)	plus $\frac{6}{8}$	plus  and  ; dotted notes and rests	plus <i>rall.</i> , <i>accel.</i> , <i>a tempo</i> and pause	more varied texture and some further chromaticism	more independent pedal part	solo preset on upper manual
Grade 6	plus F# and C minor	plus $\frac{3}{8}$	as above	any common terms and signs	as above	full use of pedals	use of swell pedal; <i>cresc.</i> ; <i>dim.</i> ; <i>pp</i> and <i>ff</i>
Grade 7	plus E and Ab major; C# and F minor	plus $\frac{9}{8}$		as above		as above	as above
Grade 8	plus B and Db major; G# and Bb minor (including double sharps and flats)	plus $\frac{2}{2}$ and changing time signatures	plus duplets/triplets				changes of registration

## Section D

## Viva Voce/Performance from Memory

### Viva Voce

In this section the examiner will ask questions relating to the pieces performed. Details of the requirements are given below. Questions will be asked on at least two of the prescribed pieces which have been performed, but not on an Own Composition.

The music used by the candidate must not contain any explanatory written notes relating to possible questions which the examiner might ask. Candidates whose music contains such notes will receive no marks for this section.

The Viva Voce will be conducted as an informal discussion with the examiner rather than being limited to a formal question and answer session. When background knowledge of composers and the pieces is required, emphasis should be on musical features rather than on extensive biographical information of the composers.

*Viva Voce requirements for all instruments (except Digital Keyboard which is represented in a separate chart overleaf)*

Grade	Requirements
Initial	Candidates will be asked to give pitch names of notes selected from the pieces and to identify them as quaver, crotchet, minim etc. The terms 'eighth note', 'quarter note' etc. may be used.
Grade 1	As for the Initial examination and additionally candidates may be asked the duration of the notes and to explain the time signatures.
Grade 2	As for the Initial and Grade 1 examinations and additionally candidates may be asked to explain the key signatures.
Grades 3 and 4	As for the previous grades and additionally the candidates may be asked to identify rests and to explain words, marks of expression and directions occurring in the pieces.
Grade 5	As for previous grades and additionally the candidates may be asked about modulation and simple relationships between the tonic and other keys occurring in the pieces.
First Concert Certificate	As for previous grades and additionally the examiner will discuss with the candidates the technical challenges in the Group A piece and also the musical content of the programme as a whole. Candidates will be encouraged to give practical responses as well as verbal explanations. Biographical details of composers will not be required.
Grade 6	As for previous grades and additionally the candidate may be asked questions about form in the pieces.
Grade 7	As for previous grades and additionally the candidates will need to know the historical period from which the music comes, e.g. Baroque, Romantic etc.
Grade 8	As for previous grades and additionally the candidates should be able to discuss background details of the composers, where such details are readily available in any standard single volume reference work e.g. <i>Oxford Companion to Music</i> .
Performer's Certificate	As for previous grades and additionally the examiner will discuss with the candidates the stylistic and technical character and the musical content of the programme as a whole. Knowledge of the musical features of the pieces is more important than extensive biographical details of the composers. Candidates will be encouraged to give practical responses as well as verbal explanations.

Grade	Requirements
Grade 6	Candidates will be expected to explain the time-signatures of pieces and (in brief terms) the harmony of short phrases not exceeding four bars from their Group A and B pieces.
Grade 7	Candidates will be expected to explain (in brief terms) the rhythm and harmony of short phrases not exceeding four bars from their Group A and B pieces.
Grade 8	Candidates will be expected to explain (in brief terms) the rhythm and harmony of short phrases not exceeding four bars from their Group A and B pieces.

## Performance from Memory

One or more pieces may be offered from memory instead of taking a Viva Voce test where this alternative is offered in the syllabus. If more than one piece is offered the mark for this section will be averaged over all items performed from memory. Candidates must indicate on their appointment slip the specific piece(s) which they are offering under this option. The specified material is performed once only, with the same performance being assessed for Section A and Section D of the examination (Section B for Certificate examinations).

Candidates who take the Performance from Memory option, where this is available, must bring an original copy of the music to the examination for the use of the examiner. This copy must be the same edition as the version being used by the candidate. Any extra copy which the candidate brings to the examination must remain closed during the piece.

Marks will be awarded according to the accuracy of memorisation. Higher marks will be awarded for accurate recall than for performances which include hesitations, stumbles or breakdowns. No allowance will be made if Performance from Memory affects the standard of performance. Oversights of performing detail which may occur (e.g. dynamics or phrasing) will be reflected in the mark for the performance of the piece, according to the standard criteria.

Candidates who take Viva Voce may perform some or all of their programme from memory if they feel it will enhance their performance, although they will not receive any credit for performing from memory.

## Section E Ear Tests/Aural Awareness

This section assesses the candidate's aural recognition of musical features including tonality, pitch, interval, rhythm and harmony. Details of the requirements are given below. Please note that this section does not form part of First Concert Certificate and Performer's Certificate, or of Ensemble examinations.

### Ear Tests

The Ear Tests are identical for each instrument examined and follow the parameters set out below. All the tests at each grade are based on a single musical extract, so that candidates develop a sense of integrated perception by identifying different aspects of the same piece of music. Examples of the tests are published by Trinity in supporting workbooks (see page 73).

In Ear Tests, the word 'sung' may be understood to include humming or whistling. Candidates may hum or sing in any octave that suits their voice, although examiners will always play the tests in the range of the treble clef.

Up to and including Grade 2, candidates can identify notes as 'first, second, third', or '1,2,3', or by letter-name, or with tonic sol-fa (but not solfège). From Grade 4 upwards candidates are required to use letter-names within the context of the named key, so as to demonstrate that they understand the structure of these keys.

In giving key-chords, examiners will always use the phrase 'tonic chord' so that there is a consistency of vocabulary from the very earliest stages.

The tests in Grades 1 to 3 which require a change in the melody to be identified are marked chiefly on the prompt and precise spotting of the change rather than the detail of a supporting explanation.

### Initial

- 1 The examiner will play twice a short melody in  $\frac{2}{4}$  time. The candidate must clap or tap the rhythm of the melody.
- 2 The examiner will sound the tonic chord and play once the first two notes of the melody. The candidate must sing them back to the examiner, and say whether the second note is higher or lower than the first.
- 3 The candidate must describe the melody as *legato* or *staccato*, *forte* or *piano*.
- 4 The examiner will sound the tonic chord and play once the first note of the melody. The candidate must identify the note as the first, third or fifth of the chord. (Other ways of naming the note will be accepted, e.g. 'tonic', '1', 'doh' etc)

### Grade 1

- 1 The examiner will play twice a short melody in  $\frac{2}{4}$  or  $\frac{3}{4}$  time. The candidate must clap or tap the rhythm of the melody, and identify the metre as 2 or 3 time.
- 2 The examiner will sound the tonic chord and play once the complete melody. The candidate must sing it back to the examiner, and say whether the last note is higher, lower or the same as the first note.
- 3 The candidate must describe the melody as *legato* or *staccato*, *forte* or *piano*.
- 4 The examiner will confirm the metre of the melody and play it once again, altering the rhythm at one point. The candidate must identify the alteration.
- 5 The examiner will sound the tonic chord and play once the first two notes of the melody. The candidate must identify the notes as the first, second, third etc degree of the scale within the range of a fifth above or a fourth below the tonic. (Other ways of naming the note will be accepted, e.g. 'tonic', '1', 'doh' etc)

### Grade 2

- 1 The examiner will play twice a short melody in  $\frac{2}{4}$  or  $\frac{3}{4}$  time. The candidate must clap or tap the rhythm of the melody, and identify the metre as 2 or 3 time.
- 2 The examiner will sound the tonic chord and play once the complete melody. The candidate must sing it back to the examiner, and say whether the last note is higher, lower or the same as the first note.
- 3 The candidate must describe the melody as *legato* or *staccato*, *forte* or *piano*, and whether the dynamic became louder, quieter or remained the same.
- 4 The examiner will confirm the metre of the melody, sound the tonic chord and play the melody once again, altering the rhythm or the melody at one point. The candidate must identify the alteration.
- 5 The examiner will sound the tonic chord and play once the first three notes of the melody. The candidate must identify the notes as the first, second, third etc. degree of the scale within the range of a fifth above or below the tonic. (Other ways of naming the notes will be accepted, e.g. 'tonic', '1', 'doh' etc)

### Grade 3

- 1 The examiner will play twice a short melody in  $\frac{2}{4}$ ,  $\frac{3}{4}$  or  $\frac{6}{8}$  time. The candidate must clap or tap the rhythm of the melody, and identify the metre as 2 or 3 time.
- 2 The examiner will sound the tonic chord and play once the complete melody. The candidate must sing it back to the examiner, and say whether it is in a major or a minor key.
- 3 The candidate must describe the melody as *legato* or *staccato*, *forte* or *piano*, including changes of dynamic.
- 4 The examiner will confirm the metre and tonality of the melody, sound the tonic chord and play the melody once again, altering the rhythm or melody or pulse at one point or varying the pulse in a progressive manner (*accelerando* or *ritardando*). The candidate must identify the alteration.
- 5 The examiner will sound the tonic chord. The candidate must then sing consecutively the tonic and a named interval of the diatonic scale within the range of a fifth above or a fourth below the key-note (as requested).

### Grade 4

- 1 The examiner will play twice a short melody in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  or  $\frac{6}{8}$  time. The candidate must clap or tap the rhythm of the melody, and identify the metre as 2, 3 or 4 time.
- 2 The examiner will sound the tonic chord and play once the complete melody. The candidate must sing it back to the examiner, and say whether it is in a major or a minor key.
- 3 The candidate must describe the melody as *legato* or *staccato*, *forte* or *piano*, including changes of dynamic and articulation.
- 4 The examiner will sound the tonic chord and play the melody once again with a simple accompaniment. The candidate must identify the cadence as perfect or plagal.
- 5 The examiner will name and sound the key-note. The candidate must sing the three notes of the tonic chord in root position from bottom to top and name them.

### Grade 5

- 1 The examiner will play twice a melody in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$  or  $\frac{9}{8}$  time. The candidate must clap or tap the rhythm of the melody, and identify the metre as 2, 3 or 4 time, and simple or compound.
- 2 The examiner will sound the tonic chord and play once the complete melody. The candidate must sing it back to the examiner, and say whether it is in a major or a minor key.
- 3 The examiner will sound the tonic chord and play the melody once again with a simple accompaniment. The candidate must identify the cadence as perfect, plagal or interrupted.
- 4 The candidate must comment on the dynamics, tonal gradation and articulation of the passage.
- 5 The examiner will name the key, within the limits of four sharps or flats, and sound the key-note. The candidate must sing consecutively the tonic and two further intervals above or below the key-note (as requested) and name them. These notes, which will be adjacent to each other, will rise to or fall from a note of the tonic triad.

## Grade 6

- 1 The examiner will play twice a two-part passage in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$  or  $\frac{9}{8}$  time. The candidate must clap or tap the rhythm of the upper line, and identify the metre as 2, 3 or 4 time, and simple or compound.
- 2 The examiner will sound the tonic chord and play once the complete passage. The candidate must sing the upper part back to the examiner, and say whether the passage is in a major or a minor key.
- 3 The examiner will sound the tonic chord and play once a more fully harmonised version of the melody. The candidate must identify the cadence as perfect, plagal, imperfect or interrupted.
- 4 The candidate must comment on the dynamics, tonal gradation, articulation and texture of the passage.
- 5 The examiner will name the key, within the limits of five sharps or flats, and sound the key-note. The candidate must sing the three notes of the chord Ia, Ib, IVa or Va from bottom to top (as requested) and name them.

## Grade 7

- 1 The examiner will play twice a two-part passage in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$  or  $\frac{9}{8}$  time. The candidate must clap or tap the rhythm of the lower line, and identify the metre as 2, 3 or 4 time, and simple or compound.
- 2 The examiner will sound the tonic chord and play once the complete passage. The candidate must sing the lower part back to the examiner, and say whether the passage is in a major or a minor key.
- 3 The examiner will sound the tonic chord and play once a more fully harmonised version of the melody. The candidate must identify the cadence as perfect, plagal, imperfect or interrupted, and identify the final two chords (e.g. dominant and tonic).
- 4 The candidate must comment on the texture and general musical style of the passage.
- 5 The examiner will name the key and sound the key-note. The candidate must sing the three notes of the chord Ia, Ib, Ic, IVa, IVb, IVc, Va, Vb, Vc or VIa (as requested) from bottom to top and name them.
- 6 The examiner will again name the key, sound the tonic chord, and play the passage once with an altered ending. The candidate must identify the key to which the music has modulated by relationship and letter-name. Modulations will be confined to dominant, subdominant or relative major/minor.

## Grade 8

- 1 The examiner will play twice a harmonised passage in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$  or  $\frac{9}{8}$  time. The candidate must clap or tap the rhythm of the top line, and identify the metre as 2, 3 or 4 time, and simple or compound.
- 2 The examiner will sound the tonic chord and play once the complete passage. The candidate must sing the melody back to the examiner.
- 3 The examiner will sound the tonic chord and play the passage once again. The candidate must identify the cadence as perfect, plagal, imperfect or interrupted, and identify the final three chords (e.g. subdominant, dominant and tonic).
- 4 The candidate must comment on the texture and general musical style of the passage.
- 5 The examiner will name the opening key and sound the key-note. The candidate must sing the three notes of any diatonic triad (except VII) in root position, first or second inversion or the four notes of the dominant seventh in root position (as requested) from bottom to top and name them.
- 6 The examiner will again name the key, sound the tonic chord, and play the passage once with an altered ending. The candidate must identify the key to which the music modulates by relationship and letter-name. Modulations will be confined to dominant, subdominant, relative major/minor or (from a major key only) supertonic minor.

## Aural Awareness

In Aural Awareness tests, candidates can explore a creative response to a stimulus given by the examiner.

The tests of Aural Awareness sharpen memory and promote perception of rhythm, pitch and musical shape. The opening phrase played by the examiner is developed and completed by the candidate on their instrument. The handbooks *Aural Awareness and Extemporization Book 1* (Initial–Grade 2), *Aural Awareness and Extemporization Book 2* (Grades 3–5) and *From Extemporization to Improvisation* (Grades 6–8) are published by Trinity to help candidates prepare for this option (see page 73 for details).

### Initial

- 1 The examiner will play twice a melody of not more than four bars. The candidate will clap or tap the rhythm.
- 2 The examiner will indicate the key and name the starting note, and will play the melody twice more. The candidate will play back the melody.

### Grades 1–5

- 1 The examiner will play twice a melody of not more than four bars. The candidate will clap or tap the rhythm.
- 2 The candidate will then say whether the melody is in a major or a minor key.
- 3 The examiner will indicate the key and name the starting note, and will play the melody twice more.
- 4 The candidate will play back the melody and continue by improvising a four-bar completing phrase.

## Grades 6–8

- 1 The examiner will play twice a melodic figure of not more than two bars.
- 2 The candidate will say whether the extract is in a major or minor key.
- 3 The examiner will indicate the key and name the starting note, and will play the extract twice more.
- 4 The candidate will play back the extract and continue by improvising a completing section, including one or more modulations as appropriate.

In Grade 6, the candidate should add six more bars to make a total of eight bars.







In Grade 7, ten more bars to make a total of twelve bars.

In Grade 8, fourteen more bars to make a total of sixteen bars.

For transposing instruments, the keys given are at written pitch. The examiner will name these keys, playing at sounding pitch.

The parameters for the Aural Awareness test are shown in the following table grade by grade. Candidates should base their extemporization on the given material but need not be limited by the note values, ranges etc shown here.

Please note that all requirements for each grade are cumulative. For example, the requirements for Grade 4 would include all requirements in the preceding grades.

	Time signatures	Note values	Keys	Range
<b>Initial</b>	$\frac{2}{4}$		C major	perfect 5th
<b>Grade 1</b>	as above	as above	plus A minor	major/minor 6th
<b>Grade 2</b>	plus $\frac{3}{4}$	plus 	major/minor up to one sharp or flat	minor 7th
<b>Grade 3</b>	plus $\frac{4}{4}$	syncopation (e.g.  ,  and rests	major/minor up to two sharps or flats	octave
<b>Grade 4</b>	plus $\frac{6}{8}$	as above	plus A and E $\flat$ major	as above
<b>Grade 5</b>	as above	plus  and 	plus F $\sharp$ and C minor	major/minor 9th
<b>Grade 6</b>		plus triplets and duplets	as above	as above
<b>Grade 7</b>	plus $\frac{5}{4}$	as above	plus E and A $\flat$ major	major/minor 10th
<b>Grade 8</b>	plus $\frac{7}{8}$	as above	plus C $\sharp$ and F minor	as above



## Ensemble examinations (subject code: 80)

In order to encourage the co-operative skills essential for the development of the well-rounded musician, Trinity offers assessments for ensembles at three levels: First Recital (FR), Intermediate Recital (IR) and Advanced Recital (AR). Ensemble performances can be a good way to open or close a session of solo examinations taken by individual students of one or more teachers, or within a school entry. Provided that ensembles have repertoire of the appropriate level of difficulty and, as long as the examination centre can accommodate the performers adequately, there is no restriction on the nature or size of ensembles.

Any ensemble of three or more players and/or singers may be entered, except in the case of Piano—Six Hands, for which a syllabus already exists, and which should be entered under its own subject code. Duos will also be accepted, except in cases where standard grade examinations already exist (such as most single-line instruments with piano, or piano duet).

Each part may be played by one player, as in chamber music, or by multiple performers according to the suitability of the music. For example, a guitar quartet might be performed by four, eight or even twelve players. Players may change instruments between pieces if they wish, but no extra credit will be given for performing on more than one instrument.

A programme of contrasted items should be chosen to match the capabilities of the players, as follows:

Level	Length of programme	Length of examination	Number of pieces
First Recital	up to 10 minutes	13 minutes	4–6
Intermediate Recital	10–15 minutes	18 minutes	3–4
Advanced Recital	15–25 minutes	28 minutes	3

Repertoire should be chosen in line with the guidelines set out in the Levels of Achievement statements shown on pages 62–64. If there is any doubt about the choice of programme, it may be submitted to the Chief Examiner in Music for approval before an entry is made. Original copies of all music, in full score, must be provided for examiners.

A teacher may not take part in an ensemble examination except as a conductor.

Ensemble examinations are marked out of 100. The pieces will be marked out of 90, and 10 marks will be awarded for Presentation Skills. A total of 65 marks is required to Pass; 75 marks will secure a Merit; 85 marks will secure a Distinction. A written report will be issued for each ensemble.

A special entry form, obtainable from local representatives or from head office, must be used for each ensemble. Each must be given a name (e.g. 'The Proctor Quartet') which will be printed on the report form and certificate. Detailed instructions are given on the form. Trinity reserves the right to charge a supplementary fee for ensembles if additional setting-up time is needed.

### *Presentation Skills*

A sense of occasion encourages and enhances successful performance and is formally assessed in these examinations. As part of the assessment the examiner will take into account the general stagecraft and communication skills of all those involved in the performance. Candidates are required to:

1. Present a typed or printed copy of their programme, with timings for each item, as well as copies of all music being performed.
2. *Either* announce aloud, *or* provide a written programme note on, each item of their programme. If spoken, each introduction should be given directly before the piece to which it relates, and should be between 50 and 100 words in length. Notes may be used but candidates should not read from a fully written-out text. Introductions should focus mainly on the content and character of the chosen works. Each introduction must be delivered by one member of the group, although different members may introduce different items. Programme notes submitted on paper should be presented as neatly as possible and must be candidates' own work.

# Examination procedure

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## Entry requirements

Anyone may enter for grade and certificate examinations, regardless of age. Trinity accepts applications on condition that candidates will to the requirements of the current syllabus. The requirements in this syllabus apply to Electronic Keyboard, Digital Keyboard, Organ and Electronic Organ examinations taken from 2003 to 2005. During the first examination period of 2006 candidates may offer pieces, and studies forming part of the technical work, from this syllabus. However, all supporting tests will be examined from the new syllabus.

Candidates may enter any grade examination without previously having taken any other grade, but candidates should have absorbed the technical demands of grades below the level at which they are entering.

No theory qualification is required to enter for these examinations, although a separate series of theory examinations is available for teachers who wish to use these as a complement to practical training. Details of theory examinations are contained in a separate leaflet available from Trinity's head office and its representatives.

Candidates may enter for more than one practical grade examination in the same or different subjects at the same session, but no more than one entry will be accepted per candidate per session in the same grade and subject.

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## How to enter for an examination

Examinations may be taken at any of Trinity's public examination centres. For centre details please consult the website [www.trinitycollege.co.uk](http://www.trinitycollege.co.uk) or the separate leaflet *Centres, Representatives and Closing Dates for Entries*. This is available from Trinity's head office.

Schools may apply to enter under the Examiner Visit Scheme, thereby benefitting from the convenience of a freer choice of examination dates and an on-site visit from the examiner. Further details are available from the Examinations Manager (MDDS) at Trinity's head office.

All entries for examinations must be made on an official Trinity entry form. Completed entry forms must be accompanied by the correct entry fee, and must reach the Local Representative by the published closing date. Anyone wishing to make a late entry must contact the local representative first (not Trinity's head office) before completing the form. Entry forms should not be sent to Trinity's head office except if the entries are for the London centre. If the entry form is incomplete, or if it is submitted after the closing date, it may be refused. Cheques should be made payable to Trinity College *London*.

Candidates' names as shown on the entry form will be used when producing certificates for successful candidates. Trinity cannot be responsible for errors on the entry forms. If a correction is needed, an additional fee of £25 (or the local equivalent) will be charged.

Applications for examination may be submitted by a teacher, parent or guardian. If candidates are aged 18 or over, they may make their own application. The person who makes the application must sign and date the entry form. This constitutes an agreement to abide by Trinity's regulations as outlined in this syllabus. Correspondence will be conducted with this person only.

Entries at one centre cannot be transferred to another centre, or deferred to a later session. If the candidate wishes to postpone the examination or to take it at a different centre, a new entry form must be completed and the appropriate fee must be paid again. The original fee cannot be refunded. There are special arrangements for cases of illness or genuine compassionate circumstances—see page 57.

Entries cannot be transferred from the name of one candidate to another.

Trinity reserves the right to refuse or cancel the entry of any candidate if necessary. The reason for the refusal or cancellation will be given, and the entry fee will be refunded. Examination entry fees cannot be refunded in other circumstances.

Local representatives will seek to meet requests for specific dates if such requests are shown clearly on the entry form, but this cannot be guaranteed. Requests for morning or afternoon will be observed where possible, but requests for precise times cannot be accepted.

### Late entries

Late entries will be accepted only at the discretion of the local representative, and will be subject to the following surcharges:

- Between the closing date and three weeks before the examination date: + 50% of the fee
- Between 20 and 14 days before the examination date: double the fee

Entries cannot be accepted less than two weeks before the examination date.

Trinity and its representatives make no guarantee that acceptance of a late entry will result in the examination taking place. If a late entry has been accepted but the examination cannot take place, the fee will be refunded (at the discretion of Trinity) but the surcharge will be retained to cover costs of administration of the late entry.

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## **Examination appointments**

The local representative will send an appointment slip for each accepted candidate to the person who signed the entry form. This will show the name of the candidate, the grade and subject of examination, the candidate number, and the date, time and place of the examination.

The local representative must be told immediately if there are any errors on the appointment slip. A wrong grade or subject cannot be altered on the day of the examination.

No change can be made to the date or time of an examination once the appointment slip has been issued.

The candidate must write details of pieces and options being offered in the spaces provided on the back of the appointment slip. The pieces must be listed in the order in which they will be played.

The appointment slip must be brought to the examination and given to the examiner. Trinity reserves the right to refuse to examine a candidate who cannot produce this.

Candidates must be ready 15 minutes before the time of their appointment. Candidates who arrive late may find that their examination cannot be conducted, although every effort will be made to accommodate them.

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## **Procedure**

Items will normally be examined in the order shown in this syllabus. Pieces may be performed in any order, although candidates' own compositions, if offered, must be performed last. The chosen order should be shown clearly on the appointment slip which is handed to the examiner, or on the submitted programme in the case of First Concert Certificate, Performer's Certificate and Ensemble candidates.

From time to time there may, at the discretion of Trinity, be more than one examiner present for grade and certificate examinations. No other person will normally be allowed in the room with the candidate, although arrangements may be made at the time of entry with the Examinations Manager by the teacher or principal of the school for a translator or facilitator to be present where required. This person may not be a teacher of music or a relative of the candidate.

Examinations may be recorded as part of Trinity's strict quality control, moderation and training procedures. Recordings may be archived but may not be used as part of any appeal arising from the examination. Examiners will not refer to recordings when making their assessments.

Candidates are not permitted to make their own recordings of any type in examination rooms. If any attempt to do so is discovered, either by the examiner, representative or steward, the examination will be declared void. No marks or report will be returned, even if the examination has been completed.

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## **Absence through sickness**

If a candidate is sick and cannot take the examination, the local representative must be informed as soon as possible. The person who signed the entry form may apply to the local representative for a re-entry permit, enclosing a medical certificate current for the date of the examination and the appointment slip. The application must be made not later than thirty days after the examination date. The local representative will forward the medical certificate and appointment slip to Trinity, who will issue a re-entry permit for an examination at the same level in the same subject. This can be used for an examination within twelve months of the original examination date upon payment of half the entry fee which is current at the new date of entering. If a permit is used towards entry for an examination at a higher level, or after fees have altered, any difference in fee is also payable; credit will only be given for half the original entry fee.

Trinity cannot normally offer half-fee re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.

Examiners are not allowed to accept notice of withdrawal, medical certificates or applications for special treatment.

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## **Exceptional circumstances**

All examinations are assessed on the basis of the performance given on the day of the examination, without regard to any external circumstances.

If a candidate infringes examination regulations, for instance by playing an incorrect piece or using an unauthorised photocopy of music, the performance will be heard without comment by the examiner in order not to jeopardise the performance of valid items. The report form will be referred by the examiner to Trinity's head office, rather than being issued to the representative, so that a decision can be taken about the validity of the examination. Trinity reserves the right to award no marks for invalid items. The outcome of referred examination reports will be passed to the representative as soon as possible after the matter has been considered.

Performances which fall below a minimum acceptable level, including examinations which are abandoned by the candidate, will not necessarily receive a formally marked report. Instead, the examiner's comments will be issued with a covering letter from the Chief Examiner in Music after referral.

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# Marks, results, reports and certificates

All candidates for practical examinations receive a written report.

## Marks—Grade examinations

Initial and Grade examinations are marked out of a total of 100. The pass mark is 65.

- 85–100 marks = Pass with Distinction
- 75–84 marks = Pass with Merit
- 65–74 marks = Pass
- 0–64 marks = Below Pass

The marks are allocated as follows:

Piece 1	20 marks
Piece 2	20 marks
Piece 3	20 marks
Technical work	15 marks
Sight Reading	10 marks
Viva Voce/Performance from Memory	5 marks
Ear Tests/Aural Awareness	10 marks

## Marks—Certificate examinations

Certificate examinations are marked out of a total of 100. The pass mark is 70. Marks of 90 or over attract a distinction.

- 90–100 marks = Pass with Distinction
- 70–90 marks = Pass
- 0–69 marks = Below Pass

The marks are allocated as follows:

Piece 1	25 marks
Piece 2	20 marks
Piece 3	20 marks
Piece 4	20 marks
Viva Voce/Performance from Memory	10 marks
Presentation Skills	5 marks

Examiners issue reports only to the representative. In turn, representatives issue reports only to the person who signed the application form. Examiners and representatives are not allowed to give details of reports or results in any other way, or to any other person. Neither Trinity head office staff nor representatives are allowed to give examination results over the telephone. All reports are normally issued within a week of completion of a centre's own examination session. Larger centres issue report forms on a fortnightly basis. Results are provisional until confirmed by the issue of a certificate.

Successful candidates will receive a certificate showing the date, centre, subject and level at which they have passed, as well as the name of their teacher (and school if requested). Each performer in an ensemble will receive a certificate showing his/her name and the name of the group. The details shown on certificates will be those on the entry form.

Reports and certificates will be sent to the local representative, who will distribute them to teachers. Trinity cannot accept responsibility for the non-arrival of any examination report form or certificate after it has been posted. A duplicate of a certificate which has been destroyed or lost in the post can usually be provided for examinations passed within the last fifteen years. Duplicate reports cannot be issued, though a summary of the marks can be provided.

Applications for summaries of marks or replacement certificates should quote the centre name, date of examination, candidate's name and number, grade and subject of examination, and must include the fee of £25 (or local equivalent) per certificate.

## Certificates of Special Merit

Candidates who have passed all the available grades in a particular subject (excluding Initial) can apply for a Certificate of Special Merit. Those who have achieved a Distinction at every grade will have the words 'with Distinction' added to this certificate. To apply for a Certificate of Special Merit, send a copy of every certificate or report form to Trinity's head office.

## Prizes and exhibitions

A number of prizes and exhibitions are awarded each year for outstanding achievement in examinations. Information about these is available from local representatives.

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## Candidates with special needs

Trinity welcomes entries from candidates with special needs. The condition and request for special tests, if appropriate, should be clearly notified in section F on the entry form and supporting documentation supplied to the representative. Candidates who require wheelchair access to centres should notify the representative. All provision for special needs candidates is tailor-made to the particular needs of each candidate. It is therefore very important to give as full an explanation as possible of the nature of the condition, and the requirements for special tests. In case of doubt please contact the Special Needs Co-ordinator at Trinity's head office.

It is particularly important for candidates with special needs that their entries and full details of the disability are received on or before the closing date for the examination. The time between the closing date and the examination is used to prepare the appropriate materials—examiners do not carry special tests as a matter of course. Due to the extra preparation time required to provide individual tests for disabled candidates, late entries or entry forms which do not contain full details of the nature of the disability are very unlikely to be accepted. If a late entry has been accepted but the examination cannot take place, the fee will be refunded (at the discretion of Trinity) but the surcharge will be retained to cover costs of administration of the late entry.

A booklet giving details of all provision, *Provision for candidate with special assessment needs*, is available from Trinity's head office on request. Please note that the same standards of assessment apply to all candidates. Only in the conduct of the examination is allowance made, where appropriate, for the candidate's condition.

### Visually impaired candidates

Registered blind or partially sighted candidates may request a braille test in place of sight reading, or they may offer a memory test. Partially sighted candidates may alternatively have a sight reading test in large print. Requests for braille or large print must be made at the time of entry. Candidates offering Keyboard Musicianship tests in braille must also indicate this at the time of entry so that special tests can be provided.

Braille certificates are available for visually impaired candidates at no extra charge. Requests for braille certificates should be made at the time of entry.

### Deaf and hearing-impaired candidates

Deaf and hearing-impaired candidates may take an alternative to the standard Ear Tests, based on the parameters for Aural Awareness tests for their instrument. This involves responses to rhythm (administered visually and/or tactually), pitch (studying a short melody and then playing it back from memory) and key (identifying whether the melody is major or minor). Candidates are not required to extemporise in this test.

### Dyslexic candidates

Dyslexic candidates requesting special provision for the first time must supply a statement of Special Educational Needs or a report from an educational psychologist (a chartered educational psychologist, a full or affiliate member of the Association of Educational Psychologists or a person employed by a local education authority as an educational psychologist). Reports from psychologists of other disciplines (e.g. clinical) or non-psychologists are not acceptable.

Sight reading is available in large print or on coloured paper where this is beneficial. Requests for large-print or coloured paper for sight reading must be made at the time of entry. Candidates requesting coloured paper should specify which colour is required.

### Other conditions

Trinity also welcomes entries from candidates with other physical or mental conditions, who will be considered for special provision. Please contact Trinity's head office by letter before an entry is made.

### Extra time for candidates with special needs

There is no fixed extra-time allowance in practical examinations: extra time is allowed on an individual basis according to the nature of the disability.

### Copies of printed music

Visually impaired or dyslexic candidates may perform from large-print (photo)copies of music without infringement of copyright regulations, provided that the original is also brought into the examination. The same applies to copies of music on coloured paper and to copies of music in braille. If candidates use braille or any non-standard notation and wish to take the Viva Voce option in practical examinations, the copies should be annotated for the examiner's reference and a copy of the original music brought to the examination.

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# Appeals procedure

Teachers, schools, parents, guardians and candidates who wish to question the outcome of practical examinations should use the following procedure.

## Allowable grounds for appeal

The two broad categories of appeal which will be considered are:

- a) claims of irregular procedure on the part of the examiner—for instance, incorrect scales asked for the grade, Viva Voce questions outside the limits of the syllabus
- b) a mis-match between the comments for one or more items and the marks awarded for those items in relation to the published criteria.

Appeals which question the musical judgement of the examiner(s) or the marks awarded will not be accepted.

## First level of appeal

Appeals should be made in writing by the person who signed the original entry form and sent to the Chief Examiner in Music. The grounds of appeal should be set out, and the original (not a photocopy) of the report form should be sent by post.

Appeals should be postmarked not later than fourteen days after the results have been issued by the centre representative.

Trinity will send an acknowledgement within seven days and the appeal will be referred to the examiner(s) for comment as appropriate.

The Chief Examiner in Music will reach a decision after receiving the comments of the examiner(s). The target time for resolving appeals is 21 days from the date of receipt, though it may be necessary to extend this period if the examiner concerned is working overseas.

The outcome of a successful appeal may be a revision to the marks awarded or the opportunity of a free re-examination, usually at the same centre. If a re-examination is offered, a time limit will normally be prescribed in the interests of all concerned, so as to reproduce the original conditions as closely as possible. The offer of a re-examination terminates the appeal procedure, whether or not it is accepted.

## Second level of appeal

Those who are not satisfied with the decision of the Chief Examiner in Music and to whom a re-examination has not been offered may proceed to a second level of appeal to the Director of Music, Dance, Drama & Speech Examinations. Such appeals should state the grounds on which the Chief Examiner's decision is challenged, and should be postmarked not later than fourteen days from the date of the previous decision. The original report form is not required. The further appeal will be handled in the same way as above.

Second-level appeals must be accompanied by a fee of £25 per candidate (for overseas teachers, this should be drawn in pounds sterling on a UK clearing bank), made payable to Trinity College *London*. For appeals involving more than five candidates, a maximum fee of £125 applies.

## Third level of appeal

Those who are not satisfied with the decision of the Director of Music, Dance, Drama & Speech Examinations and to whom a re-examination has not been offered may proceed to a third level of appeal to the Chief Executive. Such appeals should state the grounds on which the Director's decision is challenged, and should be postmarked not later than fourteen days from the date of the previous decision. The original report form is not required.

A fee of £50 per candidate (or £250 for five or more candidates) should be enclosed with the further appeal, which will be handled by the Chief Executive in association with an independent member of the Music Review Board in the same way as above.

## General notes

Trinity representatives are not permitted to act as agents of appeals.

In the event that a second- or third-level appeal is upheld, the appeal fee will be returned; otherwise the fee will be retained by Trinity.

No certificate will be issued by Trinity in any case which is the subject of an appeal until the appeal has been adjudicated.

In any other dispute concerning the conduct of any examination, the decision of the Chief Executive shall be final.

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# Aims and Objectives

## Grade examinations

The aim of grade music examinations is to provide an assessment scheme against which candidates' progress and development may be measured, whether they are studying as a leisure activity or with a view to a professional career as a teacher or performer. Candidates must play three (or four) pieces and, in most cases, take supporting tests including Technical Work, Sight Reading, Ear Tests or Aural Awareness, Viva Voce or Performance from Memory. These tests are included to encourage the development of all-round musical skills that underpin performance.

Trinity's eight practical examination grades are numbered from 1 to 8 in increasing order of difficulty. In many subjects, an Initial examination acts as an introduction to the examination system. Grade examinations provide a framework for developing musical skills. The performance objectives of practical examinations are as follows:

Level	Objectives
Initial	Pieces and tests probe the basic ability to produce a restricted range of notes appropriate to the instrument. Pieces are brief, appropriate to the attention span of younger candidates, and feature only simple rhythms.
Grade 1	Consolidation of a restricted range of notes in basic key(s) appropriate to the instrument; ability to sustain rhythmic fluency over a short time span.
Grade 2	Extension of range of available notes, opening the way to new keys; ability to tackle more elaborate rhythmic patterns with some variety of pace.
Grade 3	An increase in musical response to pieces, together with the development of instrumental techniques such as piano pedalling.
Grade 4	Fluency in performing pieces which are somewhat longer than in the earlier grades, and which might include interpretation of ornaments.
Grade 5	An increasing performance skill and sense of stylistic awareness are expected from this level onwards. An increased control over tone quality (including vibrato for string players); fuller understanding of different patterns of articulation and phrasing, and how they are achieved technically.
Grade 6	More emphasis on interpretation to complement technical competence and accuracy in playing pieces of some sophistication.
Grade 7	Technical control covering all but the extremes of instrumental range, using a wide variety of keys; awareness of stylistic interpretation.
Grade 8	A fully integrated approach, combining technical assurance with a sense of style and creative flair in pieces drawn largely from the standard repertoire of the instrument.

## First Concert Certificate and Performer's Certificate

Certificate examinations consist of a short recital programme drawn from mainstream repertoire, giving candidates an opportunity to focus solely on performance without other practical tests. As well as learning the notes, meeting technical challenges and interpreting the style of the music, performers must demonstrate their understanding and control of the music by communicating the essence of their performance to the examiner, as to a live audience. There is also a Viva Voce or Performance from Memory section, and a mark is awarded for Presentation Skills.

The technical and artistic standard of First Concert Certificate is between Grades 5 and 6, and the technical and artistic standard of Performer's Certificate is between Grade 8 and ATCL diploma level. The objective is a well-projected performance showing appropriate technical control of the instrument and evidence of a developing musical personality.

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# Levels of Achievement (Learning Outcomes)

The following descriptions outline what is expected at each broad level (the headings 'Entry', 'Foundation' etc reflect the levels of the UK National Qualifications Framework). Candidates and teachers will find these statements particularly useful when selecting 'own choice' repertoire, or working on own compositions, as well as guiding preparation by making it clear what the expectations of the examiner are at each grade.

## Levels of Achievement for individual grade examinations

### ***Entry level (Initial)***

At Initial, candidates will typically be able to show that they have acquired a basic technical foundation on their instrument; they will demonstrate some interpretation through variation in dynamics and articulation, with a limited variety of pace. They will perform audibly, with a sense of enthusiasm and enjoyment and with some awareness of audience.

These features will be demonstrated through material that is short enough to allow candidates at this level to maintain concentration through to the end. Content will be simple and straightforward, often with attractive titles relating to familiar subjects and contexts. The musical language will be simple and accessible.

### ***Foundation level (Grades 1–3)***

At Foundation level, candidates will typically be able to apply their knowledge, understanding and skills to produce a performance that demonstrates careful preparation, understanding and the beginning of thoughtful interpretation based on some creative engagement with the material. Candidates will perform clearly, audibly and with only slight lapses of accuracy, with a fairly fluent technical command, and a sense of spontaneity, sustaining these qualities through to the end. Through variations in pace, volume, rhythm and articulation they will be able to create and convey mood.

These features will be demonstrated through material of sufficient length to allow candidates to show their ability to establish and sustain their performance and interpretation. Content will include easily recognisable styles (e.g. minuet, 12-bar blues) as the foundation for the exploration of musical styles outside their immediate experience. The musical language will contain a variety of expression across the three pieces, with some independence from the accompaniment where present, and will demand awareness of balance and phrase.

### ***Intermediate level (Grades 4–5, First Concert Certificate)***

At Intermediate level, candidates will typically be able to support their intentions in performance by demonstrating a sound understanding of material, leading to a more personal and imaginative interpretation in which there is a reasonably consistent application of developing technical skills. Performances will be audible and clear with appropriate volume, control of pace (including variations in speed), control of tone quality and appropriate application of instrumental colour (e.g. vibrato, tone control) to support mood and character. Candidates will show evidence of sensitivity to and considerable control of material. Effective preparation and study will lead to a secure, accurate and sustained performance which will engage the audience.

These features will be demonstrated through material which is substantial enough to convey some development, in terms of both the composer's intentions and the candidate's interpretation. Content will be sufficiently complex to provide some internal contrast and range (e.g. the preparation and achievement of climax, or a ternary form movement with a contrasting middle section). There will be a stylistic variety of musical language and form. Some subtleties of syntax will provide opportunity for a variety of approaches and interpretative choices (e.g. choice of articulation patterns in a movement from a Baroque suite) and candidates will demonstrate increasing independence from the accompaniment, where present, as well as appropriate interaction with it.

### ***Advanced level (Grades 6–8, Performer's Certificate)***

At Advanced level, candidates will typically be able consciously to integrate their skills, knowledge and understanding in a secure and sustained performance which demonstrates mature grasp of the material. Along with confidence, a sense of ownership and self-awareness, this will result in a discriminating and sensitive personal interpretation that conveys complexity and control of shape (e.g. throughout a sonata movement), and awareness of stylistic interpretation. The performance will be grounded in thorough and relevant preparation and will demonstrate authority and control. Candidates will combine skilful and appropriate technical command with imaginative response and flair to engage the audience wholeheartedly.



These features will be demonstrated through material largely drawn from the standard repertoire for the instrument. Overall length will be sufficient to enable variety and range of presentation to be demonstrated and sustained. Content will be substantial, with some depth and sophistication, enabling the candidate to engage with complex emotions and abstract musical thought. It will be such as to require analysis and reflection in the preparation, and present challenging physical requirements in one or more technical aspects. The musical language may demand considerable inferential understanding and thoughtful interpretation to reflect subtlety of meaning (e.g. contrapuntal texture; musical irony or humour). Candidates will demonstrate independence from as well as complex interaction with the accompaniment, where present.

## **Levels of Achievement for group examinations**

The descriptions for group examinations are similar to those for individual examinations but there are additional statements covering ensemble skills.

### ***Foundation level (First Recital Ensemble)***

At Foundation level, group examination candidates will typically be able to apply their knowledge, understanding and skills to produce a performance that demonstrates careful preparation, understanding and the beginning of thoughtful interpretation based on some creative engagement with the material. Candidates will perform clearly, audibly and with only slight lapses of accuracy, with a fairly fluent technical command, and a sense of spontaneity, sustaining these qualities through to the end. Through variations in pace, volume, rhythm and articulation they will be able to create and convey mood. Each individual will be conscious of the other performer(s), will be able to respond to their input (e.g. by adjusting the speed if necessary), and will be able to lead, accompany or share the limelight as the music demands.

These features will be demonstrated through material of sufficient length to allow candidates to show their ability to establish and sustain their performance and interpretation. Content will include easily recognisable styles (e.g. minuet, 12-bar blues) as the foundation for the exploration of musical styles outside their immediate experience. The musical language will contain a variety of expression across the pieces, and will demand awareness of balance and phrase.

### ***Intermediate level (Intermediate Recital Ensemble)***

At Intermediate level, group examination candidates will typically be able to support their intentions in performance by demonstrating a sound understanding of material, leading to a more personal and imaginative interpretation in which there is a reasonably consistent application of developing technical skills. Performances will be audible and clear with appropriate volume, control of pace (including variations in speed), control of tone quality and appropriate application of instrumental colour (e.g. vibrato, bow management) to support mood and character. Candidates will show evidence of sensitivity to and considerable control of material. They will be sensitive to the input of the other performer(s), responding readily to variations in phrasing, dynamic, balance and tempo. Effective preparation and study will lead to a secure, accurate and sustained performance which will engage the audience.

These features will be demonstrated through material which is substantial enough to convey some development, both in terms of the composer's intentions and the candidates' interpretation. Content will be sufficiently complex to provide some internal contrast and range (e.g. the preparation and achievement of climax; or a ternary form movement with a contrasting middle section). There will be a stylistic variety of musical language and form. Some subtleties of syntax will provide opportunity for a variety of approaches and interpretative choices (e.g. choice of articulation patterns in a movement from a Baroque suite).

### ***Advanced level (Advanced Recital Ensemble)***

At Advanced level, group examination candidates will typically be able consciously to integrate their skills, knowledge and understanding in a secure and sustained performance which demonstrates mature grasp of the material. Along with confidence, a sense of ownership and self-awareness, this will result in a discriminating and sensitive personal interpretation that conveys complexity and control of shape (e.g. throughout a sonata movement), and awareness of stylistic interpretation. The performance will be grounded in thorough and relevant preparation and will demonstrate authority and control. Candidates will be highly responsive to the input of the other players, reacting spontaneously to subtle changes in balance, phrasing, tempo (including rubato where appropriate), ornamentation and articulation to produce a convincing, unified interpretation. They will combine skilful and appropriate technical command with imaginative response and flair to engage the audience wholeheartedly.

These features will be demonstrated through material largely drawn from the standard repertoire for the instruments. Overall length will be sufficient to enable variety and range of presentation to be demonstrated and sustained. Content will be substantial, with some depth and sophistication, enabling the candidates to engage with complex emotions and abstract musical thought. It will be such as to require analysis and reflection in the preparation and present challenging physical requirements in one or more technical aspects. The musical language may demand considerable inferential understanding and thoughtful interpretation to reflect subtlety of meaning (e.g. contrapuntal texture; musical irony or humour).

## Assessment Criteria and Attainment Descriptors

Trinity examiners base their assessments on evidence in three key areas at all grade and certificate levels:

- Technical ability—the physical control of the instrument or voice, rhythmic and notational accuracy, intonation, the quality of sound produced and any other factors specific to the discipline being presented.
- Musical sense—the application of musical knowledge and understanding, an awareness of the style of music being performed and its context, attention to the composer's intentions, response to indications in the score and the ability to interpret these in a musical way.
- Communication—the ability to convey musical intent to a listener through performance.

### Section A: Prepared Pieces

The standard we look for at each examination is evident from its specified repertoire and tests. The descriptions of attainment listed below indicate detailed aspects of performance which are taken into account. The criteria are printed as a guide to the areas which examiners consider when arriving at their results. Their inclusion seeks to improve transparency and understanding of the examining process by providing reference points for candidates, teachers and examiners. Although the comments in examiners' reports can be expected to be rooted in the areas and levels outlined in the criteria, specific phrases from the following pages are not intended to be used verbatim, but rather as the basis for an individual response to an individual performance.

Marks in the **Below Pass 1** indicate that the candidate could expect to satisfy the criteria of the examination with a little more preparation.

Marks in the **Below Pass 2** indicate that a significant amount of work is required before the candidate meets the expectations of the examination.

	<i>Initial to Grade 3</i>	<i>Entry and Foundation levels</i>
<b>Distinction</b> 17–20	Strong technical command Secure rhythm and pulse High quality of tone and intonation A keen sense of appropriate style Keen attention to musical details	
<b>Merit</b> 15–16	Good level of technical command Generally fluent playing Good quality of tone and intonation A coherent sense of style Effective phrasing, articulation, dynamics	
<b>Pass</b> 13–14	Essentially accurate in notes Adequate continuity with a sense of pulse Generally reliable intonation and tone quality A developing feel for style Partial attention to dynamics and phrasing	
<b>Below Pass 1</b> 7–12	Varying pulse, rhythmic errors Poor tuning and quality of tone Limited sense of style Inattention to dynamics and phrasing	
<b>Below Pass 2</b> 1–6	Very limited technical grasp with many errors and misreadings Several restarts and/or hesitations, stoppages Playing out of tune and very poor tone quality Sense of style not apparent No dynamics, phrasing	

<b>Grades 4 and 5</b>		<b>Intermediate level</b>
<b>Distinction</b> 17–20	Strong technical command Secure rhythmically with a strong sense of pulse Excellent tuning and sound quality Close attention to musical detail A high level of musical communication and a very good grasp of style	
<b>Merit</b> 15–16	A good level of technical security Generally rhythmical playing with a reliable pulse Good tuning and quality of sound Good attention to phrasing, articulation and dynamics Good sense of performance and appropriate musical style	
<b>Pass</b> 13–14	Generally accurate playing Pulse evident though not consistent Generally reliable intonation and tone quality Some degree of attention to phrasing, articulation and dynamics A sense of performance and evidence of developing stylistic awareness	
<b>Below Pass 1</b> 7–12	Limited technical grasp Cautious tempo and pulse not evident Lacking a sense of style Poor tuning and tone Insufficient attention to detail Lacking a sense of performance	
<b>Below Pass 2</b> 1–6	Many errors and misreadings Several restarts and/or hesitations, stoppages Playing very out of tune and very poor tone quality Sense of style not apparent No dynamics, phrasing Uncommunicative playing	

<b>First Concert Certificate</b>		<b>Intermediate level</b>
A distinction is awarded at Level 3 of the UK National Qualifications Framework		
<b>Distinction</b>	Strong technical command Secure rhythmically with a strong sense of pulse A very good grasp of style Excellent tuning and sound quality Close attention to musical detail A high level of musical communication	
<b>Pass</b>	A good level of technical security Generally, rhythmical playing with a reliable pulse A sense of appropriate musical style Generally good intonation and tone quality Some degree of attention to phrasing, articulation and dynamics A sense of performance	
<b>Below Pass 1</b>	Limited technical grasp Cautious tempo and pulse not evident Lacking a sense of style Poor tuning and tone Insufficient attention to detail Lacking a sense of performance	
<b>Below Pass 2</b>	Many errors and misreadings Several restarts and/or hesitations, stoppages Playing very out of tune and very poor tone quality Sense of style not apparent No dynamics, phrasing Uncommunicative playing	

Grades 6, 7 and 8		Advanced level
<b>Distinction</b> 17–20	Authoritative technical command Excellent tuning and tone quality A clear and perceptive sense of style Musical realisation of the detail in the score Excellent projection and communication	
<b>Merit</b> 15–16	Assured fluency and control of the instrument Good control of tone quality and tuning A well-developed awareness of style Keen attention to phrasing, articulation and dynamics Musically persuasive with a sense of communication	
<b>Pass</b> 13–14	Generally accurate Generally reliable intonation and quality of tone A sense of style Inconsistency of phrasing, articulation and dynamics Partial success in communicating the meaning of the music	
<b>Below Pass 1</b> 7–12	Limited technical grasp and frequent errors and misreadings Poor tuning and tone Cautious tempo and pulse not evident Insufficient attention to detail Lacking a sense of style Lacking a sense of performance	
<b>Below Pass 2</b> 1–6	Many errors and misreadings Playing out of tune and very poor tone quality Several restarts and/or hesitations, stoppages Sense of style not apparent No dynamics, phrasing Uncommunicative playing	
<b>Performer's Certificate</b>		
<b>Distinction</b>	Authoritative technical command Excellent tuning and tone quality A clear and perceptive sense of style Musical realisation of the detail in the score Excellent projection and communication	
<b>Pass</b>	Generally fluent playing with good control of the instrument Good tone quality and intonation A developed awareness of style Attention to phrasing, articulation and dynamics A sense of communication	
<b>Below Pass 1</b>	Limited technical grasp and frequent errors and misreadings Cautious tempo and pulse not evident Poor tuning and tone Lacking a sense of style Insufficient attention to detail Lacking a sense of performance	
<b>Below Pass 2</b>	Many errors and misreadings Playing out of tune and very poor tone quality Several restarts and/or hesitations, stoppages Sense of style not apparent No dynamics, phrasing Uncommunicative playing	

## Section B: Technical Work

Examiners seek an even continuity and control at a pace appropriate to the grade. Fingering should be consistent and reliable, rhythms and other instrumental features such as bowing or articulation should be regular. The following criteria are used:

<b>Distinction</b>	Fluent and accurate with a strong technical facility High quality of tone and secure intonation Keen attention to details of dynamics, articulation, phrasing as appropriate Prompt responses
<b>Merit</b>	Technically secure with occasional errors Quality of tone and intonation mostly reliable Good standard of dynamics, articulation, phrasing (as appropriate) Generally prompt responses
<b>Pass</b>	Mostly fluent but some unevenness of technique apparent Tempi may be a little slower than required Some degree of variance in quality of tone and intonation Inconsistency in dynamics, articulation, phrasing (as appropriate) Some blemishes and inaccuracies
<b>Below Pass 1</b>	Limited control of instrument apparent Inattention to tone quality and intonation Some effective dynamics, articulation, phrasing
<b>Below Pass 2</b>	Further work needed to build on existing technique A deeper awareness of tone quality and intonation should now be developed Work recommended on acquiring greater control of dynamics, articulation and phrasing

## Section C: Sight Reading

Examiners expect a basic sense of pulse and tonality at an appropriate tempo. Greater credit is given for observing features of phrasing and dynamics, and, in the higher grades, appropriate style. The following criteria are used:

<b>Distinction</b>	Fluent and persuasive Alert to details of phrasing/articulation Dynamics implemented Musically perceptive
<b>Merit</b>	Generally accurate Consistent and appropriate tempo Some details of phrasing/articulation and dynamics
<b>Pass</b>	Adequate continuity, lacking details of musical interpretation Reasonably consistent pulse, if tempo perhaps cautious Correct awareness of tonality Note values and pitches substantially correct
<b>Below Pass 1</b>	Hesitations, stumbles and/or resumptions Tonality not observed
<b>Below Pass 2</b>	No sense of tempo, tonality or pulse Evident guesswork

## Section D: Viva Voce

Examiners expect an alertness to the musical content of the pieces according to the topics outlined under each grade listing. Credit is given for answers which are confident and which, in the higher grades, demonstrate appropriate background knowledge of the composer and the context of the piece.

<b>Pass</b>	Confident and prompt responses Appropriate practical demonstration of features Awareness of stylistic background of programme
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**Below Pass 1**      Uncertain responses or prompting  
Unconvincing practical demonstration of features  
Lack of awareness of stylistic background

**Below Pass 2**      Consistently inaccurate answers  
Failure to respond

## Performance from Memory

When Performance from Memory is offered at any level, it is assessed according to the reliability of the memorisation, without regard to the musical effect (which is judged separately within the performance itself). Stumbles, inaccurate memorisation or breakdowns will attract a lower mark than a delivery which is assured and accurate.

## Presentation Skills

These are assessed according to the extent to which candidates meet the syllabus requirements for a submitted programme, spoken or written programme notes, accurate timings, stagecraft and associated matters.

## Section E: Ear Tests, Aural Awareness and Keyboard Musicianship

The criteria marked \* apply to the extemporisation section of the Aural Awareness tests, and to creative elements of Keyboard Musicianship tests.

<b>Distinction</b>	No errors of substance; minor blemishes of detail Convincing rhythmic sense Accurate intonation and pitch Prompt and intuitive responses	* Assured awareness of style and character
<b>Merit</b>	Substantially correct; occasional errors of detail or substance Secure rhythmic sense Generally accurate intonation and pitch Ready responses, mostly confident	* Convincing awareness of style and character
<b>Pass</b>	Generally correct in two-thirds of the responses Sustainable awareness of pulse and rhythm No persistent blemishes of intonation or pitch Some caution; self-corrected responses	* Consistent style and character as derived from the given material
<b>Below Pass 1</b>	Frequent errors of detail or substance Unconvincing awareness or pulse and rhythm	* Poor awareness of style and character as derived from the given material
<b>Below Pass 2</b>	Regular/uncorrected faults of intonation and/or pitch Over-cautious; re-starts or additional playings; evident guesswork	* No awareness of style of character as derived from the given material

# The UK National Qualifications Framework

Trinity's full range of grade and Diploma examinations in music (Practical and Theory) have been formally accredited in England by the Qualifications and Curriculum Authority (QCA) and the corresponding regulatory authorities in Wales (ACCAC) and Northern Ireland (CCEA). The grade examinations are now recognised within the National Qualifications Framework according to the following chart, and can be built with confidence into music education programmes in the school curriculum, in the independent sector and in private tuition. They have also been approved under Section 96 of the Learning and Skills Act (2000), meaning that colleges, school sixth forms and other UK-based organisations may apply to the Learning and Skills Council (tel: 0870 900 6800) for funding of courses (for students aged 16–19) leading to Trinity's examinations. These comparisons with other qualifications are expressed in terms of standards, not breadth of study.

Trinity level	NQF level	General	Occupational	Vocational	QCA reference
FTCL	5	Post-graduate degree	NVQ Level 5		
LTCL/ATCL	4	First degree	NVQ Level 4		
Grades 6–8 Performer's Certificate	3 Advanced	A/AS level	NVQ Level 3	Advanced GNVQ	100/0793/3 (Practical) 100/0796/9 (Theory)
Grades 4–5 First Concert Certificate	2 Intermediate	GCSE grade A*–C	NVQ Level 2	Intermediate GNVQ	100/0792/1 (Practical) 100/0795/7 (Theory)
Grades 1–3	1 Foundation	GCSE grade D–G	NVQ Level 2	Foundation GNVQ	100/0791/X (Practical) 100/0794/5 (Theory)
Initial	Entry	Certificate of Educational Achievement			

## Key Skills

Key Skills are the transferable skills that assist candidates to perform successfully in the world of education and work. These skills are conveniently divided into six areas: Communication; Application of Number; IT; Working with Others; Improving own Learning and Performance; and Problem Solving. Each of these areas develop the candidate's broader life skills.

Preparation for Trinity's examinations encourages the development of Key Skills, (depending on the teaching and learning styles), and provides evidence that may contribute to certification at levels 1–3. Further information is available from schools and colleges or from the Qualifications and Curriculum Authority, 83 Piccadilly, London W1J 8QA (website: [www.qca.org.uk](http://www.qca.org.uk)).

## Entry to Higher Education and UCAS points

The United Kingdom Universities and Colleges Admissions Service (UCAS) has confirmed the inclusion of Trinity's graded music examinations within the UCAS tariff system, which is open to any student applying for a course of study at a British University or other Higher Education institution. These examinations will contribute towards a student's 'score' of UCAS points, when s/he applies for entry to higher education from 2004. (Note: some Admissions Tutors may take graded music examinations informally into account when making offers for 2003 entries.)

The UCAS points system assists admissions tutors to make broad comparisons across applicants to higher education with different types and levels of qualifications. The way in which points are awarded provides a level of confidence to university admissions staff for the use of the tariff within the higher education sector. Therefore, recognition is attributed to qualifications offered by applicants which may otherwise not be known by university staff, and is important in the context of increasing participation in and widening access to higher education as a whole. Trinity's Diplomas are also awarded credit by the Open University towards their degree programmes.

**Allocation of UCAS Tariff points to Trinity College *London's* graded examinations in music  
(Practical and Theory Awards) from 2004.**

UCAS points	A Levels (Grades A–E)		Practical examinations (Pass, Merit, Distinction)			Theory examinations (Pass, Merit, Distinction)		
	AS level	A2 level	Grade 6	Grade 7	Grade 8	Grade 6	Grade 7	Grade 8
120		A						
110								
100		B						
90								
80		C						
75					D			
70					M			
65								
60	A	D		D				
55				M	P			
50	B							
45			D					
40	C	E	M	P				
35								
30	D							D
25			P					M
20	E						D	P
15						D	M	
10						M	P	
5						P		



# Music publishers

Abbreviations used in this syllabus are given in brackets after the publisher's full name.

Please note that agents' or distributors' addresses are given for non-UK publishers. These publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly at the addresses listed here.

Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

## **Banks Music Publications** (*Banks*)

The Old Forge, Sand Hutton, York YO4 1LB, UK  
Tel: +44 (0)1904 468472 Fax: +44 (0)1904 468679  
e-mail: banksramsay@cw.com.net website:  
Website: www.banksmusicpublications.cwc.net

## **Bärenreiter Ltd** (*Bärenreiter*)

Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK  
Tel: +44 (0)1279 828930 Fax: +44 (0)1279 828931  
Website: www.baerenreiter.com

## **Belwin Mills Publishing Corporation** (*Belwin*)

Warner Bros Publications, 15800 NW 48th Avenue, Miami, Florida 33014, USA  
• in Europe: c/o International Music Publications  
• in rest of the world: c/o Warner/Chappell Music

## **Boosey & Hawkes Music Publishers Ltd** (*Boosey*)

Retail: c/o Schott & Co. Limited,  
48 Gt Marlborough Street, London, W1F 7BB, UK  
Tel: +44 (0)20 7437 1246 Fax: +44 (0)20 7437 0263  
Mail order: Boosey & Hawkes Mail Order at Music Exchange  
Claverton Road, Manchester, M23 9ZA, UK  
Tel: +44 (0)20 7291 7255 or (Freephone in UK only) 0800 731 4778  
Fax: +44 (0)20 7291 7249  
e-mail: musicshop@boosey.com Website: www.boosey.com  
Trade: Boosey & Hawkes  
c/o Schott & Co. Limited, MDS Music Distribution Service  
5/6 Raywood Office Complex, Leacon Lane, Charing,  
Ashford, Kent TN27 0EN, UK  
Tel: +44 (0)1233 712233 Fax: +44 (0)1233 714948  
e-mail: orders.uk@mds-partner.com

- in Australia: c/o **Alfred Australia**  
P.O. Box 2355, Taren Point NSW 2229  
Tel: +61 2 9524 0033 Fax: +61 2 9527 0023  
e-mail: promo@alfredpub.com.au
- in S Africa: c/o **Accent Music CC**, PO Box 30634,  
Braamfontein 2017, Johannesburg  
Tel: +27 11 339 1431 Fax: +27 11 339 7365
- in USA/Canada: **Boosey & Hawkes Inc.**, Printed Music Div.,  
35 East 21st Street, New York NY 10010-6212, USA

## **Éditions Bornemann (Paris)** (*Bornemann*) c/o United Music Publishers Ltd

## **Breitkopf & Härtel** (*Breitkopf*)

Walkmühlstraße 52, Wiesbaden, D-65195, Germany  
Tel: +49 611 45008-58 Fax: +49 611 45008-60  
Website: www.breitkopf.com  
• in UK: c/o Broome Cottage, The Street,  
Suffield, Norwich NR11 7EQ  
Tel: +44 (0)1263 768732 Fax: +44 (0)1263 768733

## **Chappell Music** (*Chappell*) c/o Warner/Chappell Music

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

## **Éditions Combre** (*Combre*)

24 Boulevard Poissonniere  
75009 Paris, France  
Tel: +33 (0)1 4824 89 Fax: +33 (0)1 4246 9882  
• in UK: c/o United Music Publishers Ltd

## **J B Cramer & Co Ltd** (*Cramer*)

23 Garrick Street, London WC2E 9AX, UK  
Tel: +44 (0)20 7240 1612 Fax: +44 (0)20 7240 2639

## **De Haske** (*De Haske*)

Fleming Road, Earlstrees, Corby NN17 4SN, UK  
Tel: +44 (0)1536 401075

## **Durand et Cie (Paris)** (*Durand*)

215 rue de Fanbourg-Saint-Honoré  
75008, Paris, France  
Tel: +33 (0)1 5383 8450 Fax: +33 (0)1 4563 6291  
• in UK: c/o United Music Publishers Ltd

## **Edwin Kalmus** (*Edwin Kalmus*)

PO Box 5011, Boca Raton, FL 33431, USA  
Tel: +1 800 434 6340 Fax: +1 561 241 6347

## **Elkan-Vogel Music Publishing, Inc** (*Elkan-Vogel*)

PO Box 7720, New York, NY 10150-1914, USA  
• in UK: c/o United Music Publishers

## **William Elkin Music Services** (*Elkin*)

Station Road Industrial Estate, Salhouse, Norwich,  
Norfolk NR13 6NY, UK  
Tel: +44 (0)1603 721302 Fax: +44 (0)1603 721801  
Website: www.elkinmusic.co.uk

## **Faber Music Ltd** (*Faber*)

Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK  
Tel: +44 (0)1279 828989 Fax: +44 (0)1279 828990  
e-mail: sales@fabermusic.com  
Website: www.fabermusic.com

## **Hamelle (Paris)** (*Hamelle*)

c/o United Music Publishers Ltd

## **Wilhelm Hansen Edition** (*Hansen*)

Bonsholmsgade 1 DK-1266, Copenhagen, Denmark  
• c/o Music Sales Ltd

## **Harmonia**

c/o MDS Ltd

## **G Henle Verlag** (*Henle*)

Postfach 710466, D-81454 Munich, Germany  
Tel: +49 89 759820 Fax: +49 89 759240  
Website: www.henle.de  
• in UK: c/o MDS Ltd

## **Heugel et Cie** (*Heugel*)

c/o United Music Publishers Ltd

## **Hinrichsen Edition** (*Hinrichsen*)

D-26389 Wilhelmshaven, Germany  
• in UK: 10-12 Baches Street, London N1 6DN, UK  
Tel: +44 (0)20 7253 1638 Fax: +44 (0)20 7490 4921

## **International Music Co (New York)** (*IMC*)

5 West 37 Street, New York, NY 10018, USA  
Tel: +00 212 391 4200 Fax: +00 212 391 4306  
Website: www.internationalmusicco.com  
• in UK: c/o Universal

## **International Music Publications** (*IMP*)

Griffin House, 161 Hammersmith Road, London W6 8BS, UK  
Tel: +44 (0)20 8222 9222 Fax: +44 (0)20 8222 9260  
e-mail: www.warnerchappell.co.uk  
• in UK: Music Sales Ltd

## **Itchy Fingers Publications** (*Itchy Fingers*)

c/o Boosey & Hawkes Music Publishers Ltd

**Alfred A Kalmus Ltd** (*Kalmus*)  
38 Eldon Way, Paddock Wood, Kent TN12 6BE, UK  
Tel: +44 (0)1892 833422 Fax: +44 (0)1892 836038

**Alphonse Leduc et Cie (Paris)** (*Leduc*)  
175 rue Saint-Honoré, 75001 Paris, France  
Website: alphonseleduc.com  
• in UK: c/o United Music Publishers Ltd

**Éditions Henry Lemoine** (*Lemoine*)  
41 rue Bayen 75017 Paris, France  
Website: www.editions-lemoine.fr  
• in UK: c/o United Music Publishers Ltd

**Maecenas Music** (*Maecenas*)  
5 Bushey Close, Old Barn Lane, Kenley, Surrey, CR8 5AU  
Tel: +44 (0)20 8660 3914

**Masters Music Publications Inc** (*Masters*)  
PO Box 810157, Boca Raton, Florida 33481-0157, USA  
Tel: +1 56 1241 6169 Fax: +1 56 1241 6347  
• in UK: c/o Maecenas  
Website: www.masters-music.com

**Kevin Mayhew Ltd** (*Mayhew*)  
Buxhall, Stowmarket, Suffolk IP14 3DJ, UK  
Tel: +44 (0)1449 737978 Fax: +44 (0)1449 737834  
Website: www.kevinmayhewltd.com

**MDS Ltd** (Music Distribution Services Ltd)  
Brunswick Road, Ashford, Kent TN23 1DX, UK  
Tel: +44 (0)1233 628987 Fax: +44 (0)1233 610232

**Music Sales Ltd**  
Distribution Centre, Newmarket Road,  
Bury St Edmunds, Suffolk IP33 3YB, UK  
Tel: +44 (0)1284 702600 Fax: +44 (0)1284 768301  
e-mail: music@musicsales.co.uk  
Website: www.musicroom.com

**Novello and Co Ltd** (*Novello*)  
c/o Music Sales Ltd

**Oxford University Press** (*OUP*)  
Music Department, Great Clarendon Street, Oxford OX2 6DP, UK  
Tel: +44 (0)1536 454590 Fax: +44 (0)1536 454577  
Website: www.oup.co.uk

- in Australia: c/o Alfred Australia  
P.O. Box 2355, Taren Point NSW 2229  
Tel: +61 2 9524 0033 Fax: +61 2 9527 0023  
e-mail: promo@alfredpub.com.au
- in USA: Oxford University Press Inc, 198 Madison Avenue,  
New York NY 10016

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

**Peters Edition Ltd** (*Peters*)  
10-12 Baches Street, London N1 6DN, UK  
Tel: +44 (0)20 7553 4000 Fax: +44 (0)20 7490 4921  
Website: edition-peters.com  
• in UK: c/o Faber Music Ltd

**PWM Warsaw** (*PWM*)  
c/o Kalmus

**Schola Cantorum** (*Schola Cantorum*)  
c/o United Music Publishers

**Schott & Co Ltd** (*Schott*)  
PO Box 411, Ashford, Kent TN27 0YF, UK  
Tel: +44 (0)1233 714741 Fax: +44 (0)1233 714744  
Showroom: 48 Great Marlborough Street,  
London W1F 7BB, UK  
Tel: +44 (0)20 7437 1246/0800 525566  
Fax: +44 (0)20 7437 0263/0800 525567  
Website: www.schott-music.com

**Stainer & Bell Ltd** (*Stainer*)  
PO Box 110, Victoria House, 23 Gruneisen Road, London N3 1DZ, UK  
Tel: +44 (0)20 8343 3303 Fax: +44 (0)20 8343 3024  
Website: www.stainer.co.uk

**Thames Publishing** (*Thames*)  
c/o Elkin

**Thorpe Music Publishing Company** (*Thorpe*)  
c/o Kalmus

**Trinity College London Publications (Trinity) \***  
c/o FM Distribution Ltd, Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK  
Tel: +44 (0)1279 828989 Fax: +44 (0)1279 828990  
e-mail: sales@fmdistribution.com Website: www.fabermusic.com

**United Music Publishers Ltd** (*UMP*)  
42 Rivington Street, London EC2A 3BN, UK  
Tel: +44 (0)20 7729 4700 Fax: +44 (0)20 7739 6549  
e-mail: retail@ump.co.uk Website: www.ump.co.uk

**Universal Edition (London) Ltd** (*Universal*)  
Showroom: 48 Great Marlborough Street, London W1F 7BB, UK  
Tel: +44 (0)20 7437 1246/0800 525566  
Fax: +44 (0)20 7437 0263/0800 525567

**Warner/Chappell Music** (*Warner*)  
• in Europe: c/o International Music Publications

**Josef Weinberger Ltd** (*Weinberger*)  
12-14 Mortimer Street, London W1N 7RD, UK  
Tel: +44 (0)20 7580 2827 Fax: +44 (0)20 7436 9616  
c/o Faber Music Ltd

**Yorktown**  
c/o Music Sales Ltd

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\* **Please note** The address for Trinity for all correspondence, apart from music orders, is:  
Trinity College London, 89 Albert Embankment, London SE1 7TP, UK Tel: +44 (0)20 7820 6100 Fax: +44 (0)20 7820 6161  
e-mail: music@trinitycollege.co.uk website: www.trinitycollege.co.uk

# Trinity College *London* publications

Trinity publishes music for many of the examinations listed in this syllabus, plus a number of other books that will be useful to keyboard candidates and their teachers. A publications list, released approximately twice a year, contains details of all Trinity publications and current sterling prices.

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## Music books

- Electronic Keyboard Series from 2003** Six new volumes containing repertoire selected for Electronic Keyboard (Initial and Grades 1–5) in the Keyboard syllabus and valid for examinations 2003–2008.
- Digital Keyboard from 2000** Music and sample tests for Digital Keyboard (Grades 6–8) for examinations from 2000.
- Organ World** Three books containing the Group A pieces for Electronic Organ (Initial and Grades 1–8).

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## Other useful materials

- Aural Awareness** Three books are available covering all grades as follows:  
*Aural Awareness and Extemporization Book 1* (Initial–Grade 2)  
*Aural Awareness and Extemporization Book 2* (Grades 3–5)  
*From Extemporization to Improvisation* (Grades 6–8)
- Other practice materials** *Sound at Sight* Sample Sight Reading tests for Electronic Keyboard are available from May 2003, in association with Faber Music.  
A guide to the Viva Voce and books on Keyboard Musicianship are available.
- Sample tests** Free leaflets are available for Aural Awareness and for Keyboard Musicianship.
- Sample Ear Tests** Five volumes containing sample tests covering all grade and diploma examinations, and including practice CDs are available.
- Scales and Arpeggios** Electronic Keyboard scales and arpeggios are written in the music book specific to each grade.

All Trinity publications are available from your local music shop, but can also be obtained directly from our exclusive distributors:

FM Distribution Ltd,  
Burnt Mill,  
Elizabeth Way,  
Harlow CM20 2HX, UK  
Tel: +44 (0)1279 828982 Fax: +44 (0)1279 828983  
e-mail: [sales@fmdistribution.com](mailto:sales@fmdistribution.com) website: [www.fabermusic.com](http://www.fabermusic.com)

If you are ordering directly from FM Distribution Ltd, please order carefully as no returns can be accepted. A postage charge will be added to your order.

For a publications list or if you have any queries about music published by Trinity, please contact Trinity's head office:

Trinity College *London*  
89 Albert Embankment  
London SE1 7TP, UK  
Tel: +44 (0)20 7820 6100 Fax: +44 (0)20 7820 6161  
e-mail: [music@trinitycollege.co.uk](mailto:music@trinitycollege.co.uk) website: [www.trinitycollege.co.uk](http://www.trinitycollege.co.uk)

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