ROCK & POP

TRINITY
COLLEGE LONDON

All techniques are cumulative but it is not expected that songs will contain everything in the list; this is intended to be a general guide to the type of techniques appropriate at each grade.

A useful indication is to compare an own choice song with the songs in the equivalent grade Trinity Rock & Pop book.

Please note that if the length of your song is towards the maximum end of the time limit then examiners may indicate to you to stop the performance once they have heard enough to form a balanced assessment. Own choice songs may be shortened from the original if necessary e.g. by cutting instrumental intros and outros, or by limiting the number of verses etc.

Grade	Minimum no. of bars	Total duration (minutes)	Examples of techniques for each grade
Initial	16	½–2	◗ Simple rhythms and melodies ◗ Two-note chords ◗ Simple co-ordination between RH and LH ◗ Basic dynamic contrasts
1	16	1–3½	◗ Simple syncopation ◗ Wider melodic leaps and more rhythmic variety ◗ More demanding RH/LH co-ordination ◗ Staccato playing
2	24	1–3½	◗ Syncopation and swung quavers ◗ Melodic decoration e.g. grace notes, glissandi, trills ◗ Legato and staccato playing ◗ A wider dynamic range ◗ Changes of voice for electric keyboards
3	32	1½–3½	◗ More varied melodic and rhythmic movement ◗ Tempo changes within the song ◗ Use of sustain pedal ◗ Scale and arpeggio passages ◗ Standard effects for electronic keyboards e.g. pitch bend

Grade	Minimum no. of bars	Total duration (minutes)	Examples of techniques for each grade
4	48	2–3½	◗ Irregular metres, changes of time signature within the song ◗ Extended octave passages ◗ Chromatic melodies ◗ More complex chords including arpeggiated chords ◗ Short instrumental solos and ad lib bars
5	48	2–3½	◗ Several passages of moderate rhythmic complexity ◗ A wide variety of dynamics, articulation, phrasing and tone colour ◗ Chromatic chords ◗ A range of electronic keyboard effects (if applicable) ◗ Extended solo sections and ad lib bars
6	64	2½–4	◗ An upfront keyboard solo of at least 8 bars ◗ Varied articulation e.g. staccato; legato; tenuto; accents ◗ Position shifts; ornamentation; extended semiquaver passages ◗ Octave work in either or both hands ◗ A requirement to show sensitivity to a vocal line e.g. when to take the lead and when to take a supporting role
7	64	2½–4	◗ Wide leaps; moving between chords and single notes; fast tempi; passages with extended 3rds/5ths/6ths/octaves/chords ◗ Complex techniques e.g. glissandi; tremolandi; LH boogie-woogie patterns ◗ Playing independent lines in each hand ◗ Longer keyboard solos e.g. 12-16 bars in length ◗ Frequent opportunities for extemporisation in ad libs and breaks
8	80	2½–4	◗ A wide range of physical and expressive techniques ◗ Keyboard parts which require agility and advanced RH/LH co-ordination ◗ Advanced chord voicing in both hands ◗ Rhythmic complexity including polyrhythms e.g. 2s against 3s, or 3s against 4s ◗ A variety of keyboard effects