TRINITY
COLLEGE LONDON

Electronic Keyboard & Organ Syllabus

Digital and face-to-face assessment

Qualification specifications
for graded exams from 2019



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Welcome

Welcome to Trinity College London's Electronic Keyboard & Organ syllabus for digital and face-to-face exams, containing details of graded exams for the following instruments:

- Electronic Keyboard (Initial–Grade 8)
- Organ (Grades 1–8).

It offers the choice and flexibility to allow electronic keyboard players and organists to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

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

Electronic Keyboard & Organ from 2019

Build authentic skills

Our technical work and supporting tests are specially designed to develop the skills that are specific to your instrument. For electronic keyboard players, a combination of keyboard exercises that build awareness of chords and chord progressions, and technical exercises that focus on a variety of keyboard techniques including a new sequencing option, develop essential and authentic skills progressively through the grades.

Explore varied repertoire

Discover pieces across a variety of genres, showcasing the wide range of styles available to keyboard and organ players. Electronic keyboard repertoire encompasses popular classics, show tunes, film themes, jazz, folk and world music, expertly arranged according to the requirements for the grade.

Benefit from industry expertise

The syllabus and supporting books have been created in consultation with leading electronic keyboard and organ specialists. You can access videos and handouts to support teaching and learning at trinitycollege.com/keyboard-resources, and join us online and on social media to find out when new resources are available.

Flexible syllabus

Take the exam your way, in-person or digitally. Digital exam candidates can play three pieces and technical work or choose the Repertoire-only pathway and perform four repertoire pieces.

About Trinity College London

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

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

Keep up to date

Please check trinitycollege.com/electronic-keyboard to make sure you are using the current version of the syllabus and for the latest information about our Electronic Keyboard and Organ exams.

Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus. Any amendments to the requirements will be published and advertised via our website and in subsequent imprints.

Introduction to Trinity's graded music exams

Objective of the qualifications

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

The exams assess performance and technical ability through practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music, or enter for Trinity's performance diplomas.

Who the qualifications are for

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

Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates.

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

Assessment and marking

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria in the Marking section.

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

Mark	Attainment level
87–100	Distinction
75–86	Merit
60–74	Pass
45–59	Below Pass 1
0–44	Below Pass 2

Duration of study (total qualification time)

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

	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

Recognition and UCAS points

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

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

Grade 6

UCAS points
Pass **8** | Merit **10** | Distinction **12**

Grade 7

UCAS points
Pass **12** | Merit **14** | Distinction **16**

Grade 8

UCAS points
Pass **18** | Merit **24** | Distinction **30**

Where the qualifications could lead

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

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

How to enter for an exam

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

Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit. Details are available at trinitycollege.com/private-music-exam-visits.

For digital exams, details are available at trinitycollege.com/dgd.

Trinity qualifications that complement the Electronic Keyboard and Organ qualifications

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical styles. All are designed to help candidates develop as musicians according to their individual needs as learners.

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

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at trinityrock.com.

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

Theory exams are available from Grade 1 to support learners in developing their understanding of the technical language of music, and are available both as paper-based and digital exams. No theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at trinitycollege.com/theory.

Other qualifications offered by Trinity

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

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

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

We also offer:

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

Specifications for all these qualifications can be downloaded from trinitycollege.com.

Trinity music qualifications

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

* Regulated Qualifications Framework ** European Qualifications Framework

1 Available only as in-person exams

2 Available only as digital exams

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

Regulated titles and qualification numbers for graded music exams

Regulated title	Qualification number
Initial **TCL Entry Level Award in Graded Examination in Music Performance (Entry 3) (Initial)**	601/0812/5
Grade 1 **TCL Level 1 Award in Graded Examination in Music Performance (Grade 1)**	501/2042/6
Grade 2 **TCL Level 1 Award in Graded Examination in Music Performance (Grade 2)**	501/2041/4
Grade 3 **TCL Level 1 Award in Graded Examination in Music Performance (Grade 3)**	501/2043/8
Grade 4 **TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 4)**	501/2044/X
Grade 5 **TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 5)**	501/2045/1
Grade 6 **TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 6)**	501/2097/9
Grade 7 **TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 7)**	501/2098/0
Grade 8 **TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 8)**	501/2099/2

Instrument requirements: Electronic Keyboard

Keyboard specification

It is recommended that instruments have the following specification:

- **Range:** minimum four octaves for Initial to Grade 1, minimum five octaves for Grades 2–8
- **Keyboard**: full-size keys
- **From Grade 2:** minimum 16-note polyphonic capacity, a range of individual voices and rhythm styles, dual voice/layer, touch sensitivity option
- **From Grade 3:** registration memory
- **From Grade 5:** left split point
- **From Grade 6:** a minimum of eight registrations that can be pre-programmed before the exam; touch sensitivity (compulsory); left voice; accompaniment split point; pedal function (with different settings to include sustain, registration change, fill, rhythm start/stop); pitch bend function with moveable range; LFO/modulation function; octave transpose for both right and left voices; chord settings including fingered chords, fingered on bass and full keyboard chords

Face-to-face exams

- Candidates are responsible for providing their own keyboard, music stand, keyboard stand, power adaptor and seat (if required).
- A mains power supply will be available at centres but candidates should check with the centre representative to ensure it will be within easy reach of the instrument.
- Candidates are responsible for the electrical safety of any equipment used in their exam.
- Stewards will normally assist with setting-up and removing the keyboard, but candidates should have a full working knowledge of the set-up procedure.

General requirements

- All pieces and tests will be assessed on the musicality of the candidate's performance and not on the capability of the instrument itself. However, performances that do not realise a large amount of the performance information on the printed score will not be able to achieve high marks.
- While every care has been taken to ensure that the pieces and tests are suitable for the widest range of instruments, it is recognised that there will be occasions when performance as notated will not be possible on some instruments. In such cases, candidates may adapt the material to what is possible on the instrument they have, modifying the music in an appropriate and imaginative way while preserving the substance of melody, harmony and rhythm.
- It is recognised that instruments vary, and that not all voices and styles are equal. If candidates feel that the specified voices and styles are not wholly appropriate on their instrument, they may use any musically acceptable alternative. Any changes must not substantially alter the character of the piece (eg changing clarinet/march to electric guitar/ballad).
- Up to and including Grade 2, candidates using keyboards without registration memory may need to use a different voice from the one indicated in the music, in order to achieve quick changes (for example, by selecting voices with near or adjacent menu locations).
- The ability to use dual voice and to programme voice changes is important to build a musically interesting performance.

- The use of volume control is important to add interest and shape, and candidates should follow the dynamics marked in the score. Candidates can vary the volume manually, through foot pedals or through a touch-sensitive keyboard setting.
- The use of accompaniment B and, optionally, accompaniments C and D at Grades 6–8, can add a feeling of climax and direction.
- Left and accompaniment split point functions are required at Grades 6–8. Pieces that require these functions have split points suggested for five octave keyboards where middle C is C3.
- Guides for the use of octave transpose on five octave keyboards are included in Grades 6–8 pieces that require this function.
- A glossary of terms, including further guidance on keyboard functions, is available at trinitycollege.com/keyboard-resources.
- Candidates may introduce additional changes according to the capabilities of their instrument, as long as they are musically appropriate.
- Auto intros/endings may only be used where indicated and must be integrated within the style and instrumentation of the piece. They should not exceed four bars in length.
- Pre-recorded material is not permitted (except in the sequencing exercise), but registration memory facilities may be used.
- The use of note stickers is not permitted.

Instrument requirements: Organ

- Candidates must contact the centre representative well in advance of the exam date to discuss and agree arrangements for instruments, venue and location.
- Instruments must be installed before the start of the exam day and not removed until the end.
- If the exam is held in a public building, arrangements must be made to ensure there is no audience present.
- Candidates may play a conventional pipe organ, a pipeless analogue electronic organ, or a computer organ.
- Candidates should always check that the instrument they are using is adequate for the requirements of the pieces they are performing.
- Candidates have freedom of registration in accordance with the music played.
- Memory features other than adjustable pistons and the use of sequencers are not permitted.
- In situations where an instrument has limited or no registration aids, the use of a registrant is permitted. However, when an organ does have standard or adjustable combination actions, candidates are expected to manage the registrations without assistance.

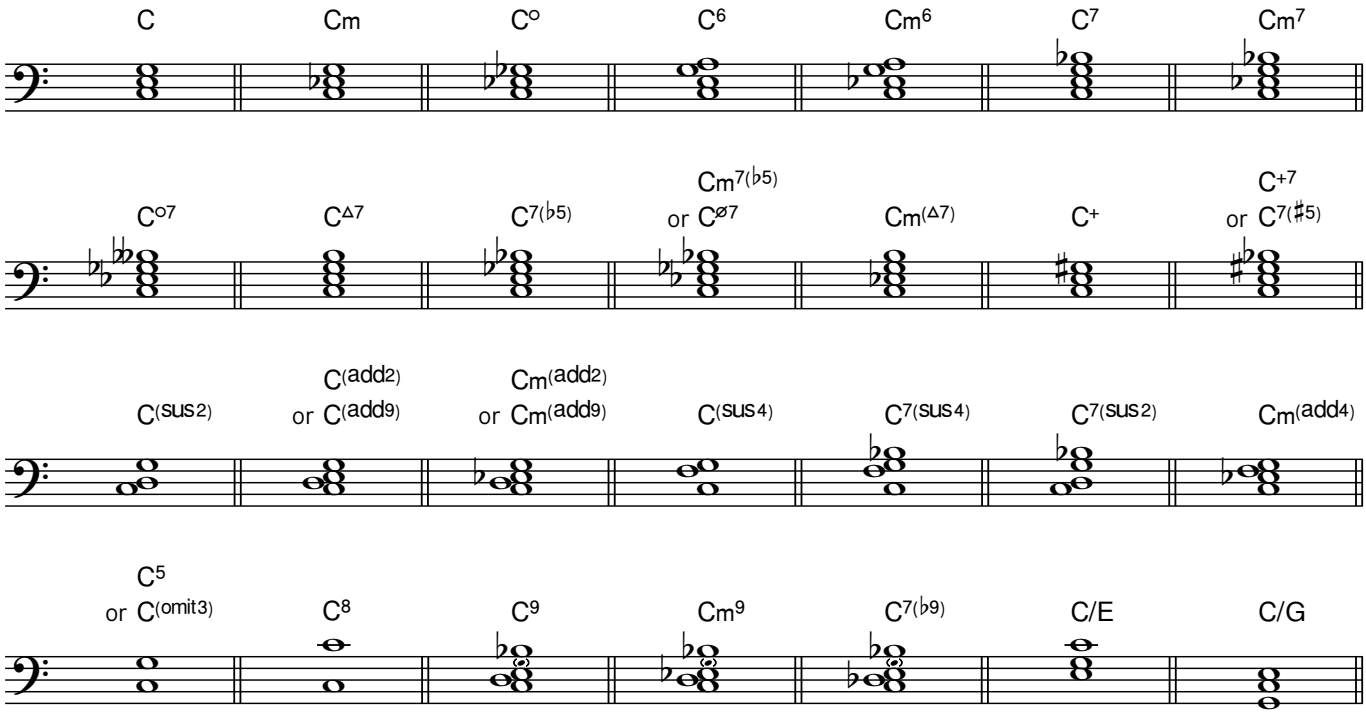
Electronic Keyboard glossary of chords

The glossary of chords below indicates the meanings of the chord symbols used in pieces published by Trinity.

It is not intended that these examples represent the way each chord must be arranged within the pieces; candidates should use their judgement to choose spacing and arrangement of the notes according to the most convenient fingering.

Single fingered or fully fingered chords can be used at candidates' discretion, although in the higher grades the chords required may not be available as single fingered chords.

The following examples indicate the meaning of the chord requirements across Initial to Grade 8.



Policies

Safeguarding and child protection

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

Equal opportunities

Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

Reasonable adjustment

Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

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

Data protection

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

Customer service

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

Quality assurance

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

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

Release of exam results

Full details of the timeframe for release of exam results can be found at **trinitycollege.com/music-results**. Any exam infringements (eg choosing an incorrect piece) will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

Malpractice

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have its registered status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

Results review and appeals procedure

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

Trinity publications

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

Visit store.trinitycollege.com to explore our range of downloadable digital publications.

Electronic Keyboard Exam Pieces & Technical Work from 2019

Initial	TCL018625
Grade 1	TCL018632
Grade 2	TCL018649
Grade 3	TCL018656
Grade 4	TCL018663
Grade 5	TCL018670
Grade 6	TCL018687
Grade 7	TCL018694
Grade 8	TCL018700

Electronic Keyboard Repertoire

Electronic Keyboard Collection: Initial–Grade 1	TCL011336
Electronic Keyboard Collection: Grades 1–2	TCL011343
Electronic Keyboard Collection: Grades 2–3	TCL011350

Sound at Sight (sample sight reading tests)

Sound at Sight Electronic Keyboard: Initial–Grade 5	TCL011510
Sound at Sight Electronic Keyboard: Grades 6–8	TCL018984

Specimen Aural Tests from 2017

Book 1: Initial–Grade 5	TCL015808
Book 2: Grades 6–8	TCL015815

Theory of Music Workbooks

Introducing Theory of Music	TCL024107
Grade 1	TG006509
Grade 2	TG006516
Grade 3	TG006523
Grade 4	TG006530
Grade 5	TG006547
Grade 6	TG007476
Grade 7	TG007483
Grade 8	TG007490

Resources

Join us online to access a range of resources to support teaching and learning at trinitycollege.com/keyboard-resources.

Discover digital content, including videos and articles from teachers and leading musicians, with advice and support on:

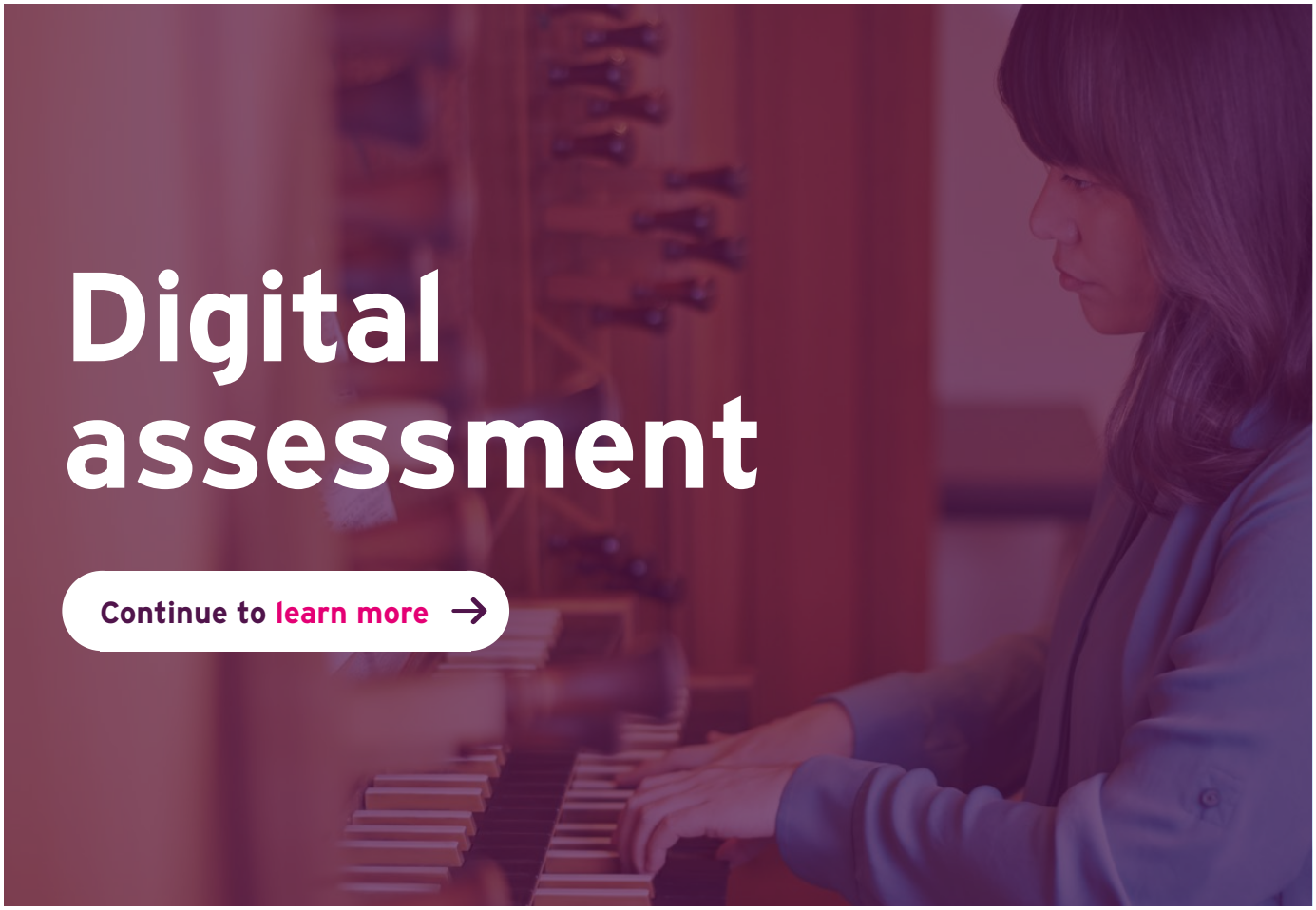
- Pieces, performance and technique
- Technical work
- Supporting tests

For further help please contact your local representative. Contact details are listed at trinitycollege.com/worldwide.

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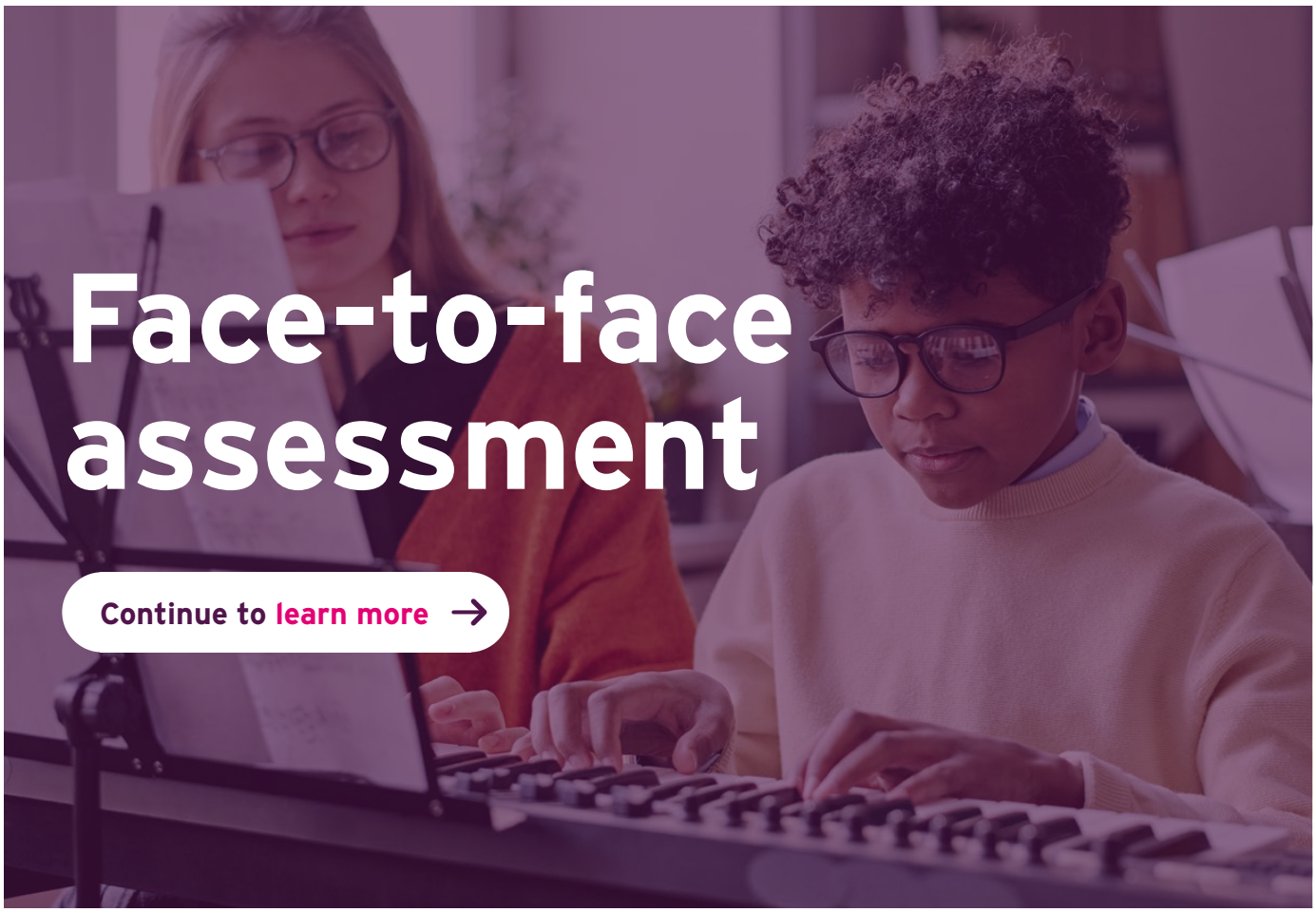
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Digital assessment

Continue to learn more →



Face-to-face assessment

Continue to learn more →

Options for digital music grades

Choose between two pathways:

- **Technical work pathway**
  Perform three repertoire pieces as well as technical work and receive a mark for the overall performance (read this blog post for further details).



Play three pieces
(66 marks)



Technical work
(14 marks)



Overall performance criteria
(20 marks)



The maximum marks for each component add together to make a total of **100 marks**

- **Repertoire-only pathway**
  Perform four pieces of repertoire.



Play four pieces



Each piece is marked out of 25 to make a total of 100 marks

The exam entry process is exactly the same. Simply select Technical work or Repertoire-only pathway

I know which pathway I want to take

Take me to Technical work pathway →

Take me to Repertoire-only pathway →

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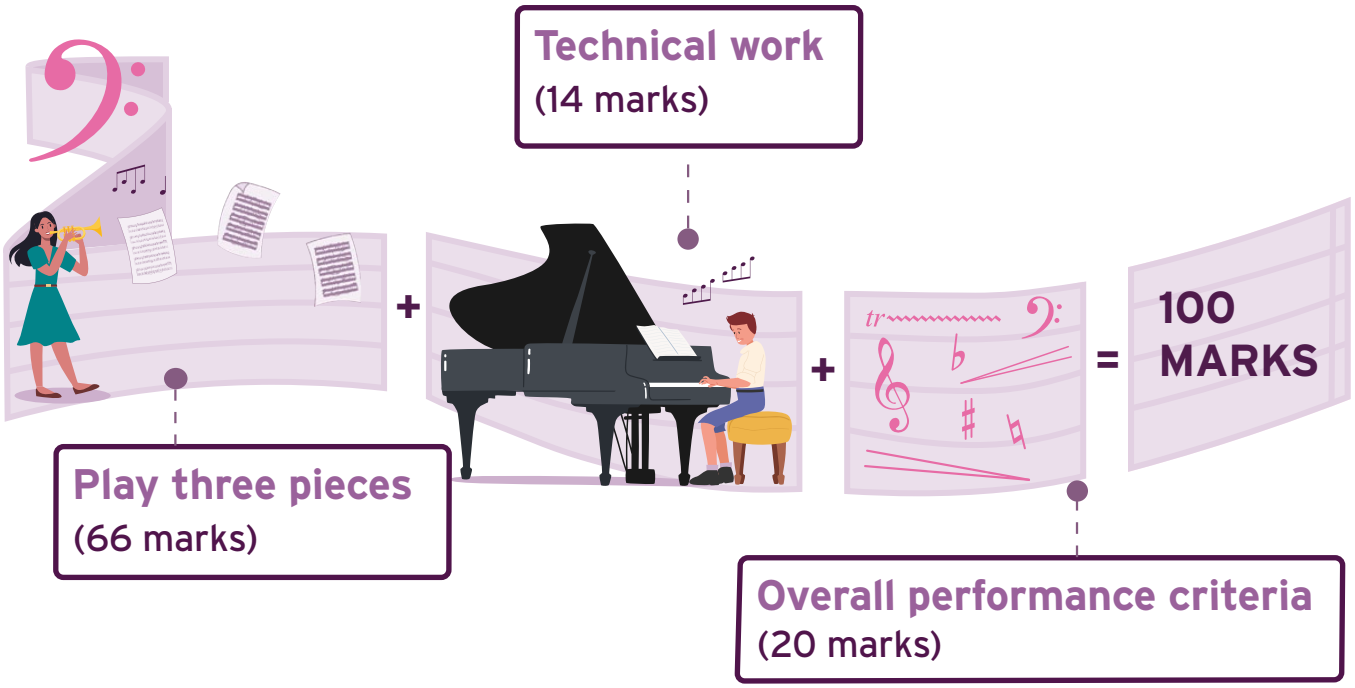
Repertoire-only pathway

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Select arrows to jump to section

Structure and mark scheme

Perform three pieces from the repertoire list, select and perform technical work, and receive a mark for the overall performance.



Technical work pathway	Maximum marks
Piece 1	22
Piece 2	22
Piece 3	22
Technical work	14
Overall performance	20
Total	**100**

Programme order

- Your pieces should be performed in the same order as they are listed on the upload form.
- Your technical work can be played before, after or between pieces, but must be played as one complete unit.

Learning outcomes and assessment criteria

Initial to Grade 3

(Initial = RQF Entry Level 3, Grades 1–3 = RQF Level 1)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Perform music in a variety of styles set for the grade	1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation 1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles
2. Demonstrate technical ability on an instrument through responding to set technical demands	2.1 Demonstrate familiarity with the fundamentals of instrumental command 2.2 Demonstrate technical control and facility within set tasks
3. Respond to set musicianship tests	3.1 Recognise and respond to simple elements of music in a practical context 3.2 Demonstrate basic aural and musical awareness

Grades 4–5

(RQF Level 2)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Perform music in a variety of styles set for the grade	1.1 Support their intentions in musical performance 1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance 1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles
2. Demonstrate technical ability on an instrument through responding to set technical demands	2.1 Demonstrate a developing instrumental command 2.2 Demonstrate technical control and facility within set tasks
3. Respond to set musicianship tests	3.1 Recognise and respond to elements of music in a practical context 3.2 Demonstrate aural and musical awareness

Grades 6–8

(RQF Level 3)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Perform music in a variety of styles set for the grade	1.1 Integrate their musical skills, knowledge and understanding in performance 1.2 Present secure and sustained performances that demonstrate some stylistic interpretation 1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles
2. Demonstrate technical ability on an instrument through responding to set technical demands	2.1 Demonstrate instrumental command 2.2 Demonstrate technical control across the full compass of the instrument within set tasks
3. Respond to set musicianship tests	3.1 Recognise and respond to musical features in a practical context 3.2 Demonstrate musical and stylistic awareness

Pieces

Electronic Keyboard

Choosing pieces

Candidates play **three** pieces, selected from the current Electronic Keyboard repertoire list available at trinitycollege.com/electronic-keyboard.

- **Initial–Grade 5:** In place of one of the listed pieces, candidates may perform an own composition.
- **Grades 6–8:** In place of one of the listed pieces, candidates may perform an own composition, or a piece of their own choice, or their own arrangement of a piece of their own choice (either a keyboard or a non-keyboard piece).
- Own-choice pieces and arrangements must contain a level of technical and musical demand similar to that of the pieces listed for the grade. Trinity does not pre-approve own-choice pieces or arrangements, although marks may be deducted where they do not allow candidates to demonstrate performance at the required level.

Own interpretation pieces

- In each graded exam book there is one own interpretation piece option, which candidates may select if they choose. It allows candidates to create a personal arrangement with as much artistic and musical flair as possible in line with the expectations for the grade, reflecting real-life performance scenarios.
- Candidates choose the voice(s) and style, and should adapt the music by changing rhythm, register or even varying melody and harmony to produce a creative response.
- Auto intros/endings are not permitted, although candidates may compose and perform their own intro/ending, and bridge passages between verses.

Chords

- Candidates may use single fingered chords or fully fingered chords, though at higher grades the chords required may not be available as single fingered chords.
- Candidates are free to use their judgement in choosing spacing and arrangement of the notes according to the most convenient fingering.

Set-up

- Efficient setting-up is a major part of the technique of the instrument and is expected to be carried out quickly and efficiently in all exams.
- Marks may be deducted for unnecessary delays in setting-up for any part of the exam, including long delays at the start or between items, or restarts due to improper set-up.
- To avoid delays between items, at the end of each piece, candidates should begin setting-up for the next piece.

Organ

Choosing pieces

Candidates play **three** pieces, selected from the current Organ repertoire list available at trinitycollege.com/organ.

Pieces are divided into two groups: group A and group B. Candidates must choose at least one piece from each group. The third piece may be chosen from either group, or may be the candidate's own composition.

Performance and interpretation

- Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- Candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in the repertoire list.
- All *da capo* and *dal segno* instructions should be observed.
- Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6–8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- The use of metronomes or other timekeeping assistance is not allowed.

Supporting documents

There is a section on the online portal where you can provide any supporting documentation:

- Enter the details of your pieces on the relevant screen, in order of performance.
- If you are playing from a book not published by Trinity, or are performing your own composition, you must also upload scanned copies or photographs of those pieces. For each piece, all pages should be in one single file. If you need to combine images into one file, there are many apps that can help you and you will find them on your device's application store.

Page turns

- Difficult page turns may be overcome by photocopying the relevant pages.
- A page turner may assist at Grades 6–8.

Music and copies

- Candidates should obtain the music for their exam in good time before entering for the exam.
- Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.

- We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- Candidates may read from printed music or from a tablet or eReader.
- Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

Own composition

- Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below.
- A typeset or handwritten copy of the composition must be uploaded with the video.
- At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- At Grades 6–8 they must be notated on a stave. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- Own compositions should be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Parameters and examples of compositional techniques for own compositions

Grade	Duration	Examples of compositional techniques
Initial	0.5–1 minute(s)	• Use of different rhythmic values • Clear melodic line • **Electronic Keyboard:** use of a voice change • Use of keys listed for Initial technical work
Grade 1	approx 1 minute	• Dynamic contrast • Simple syncopation or other rhythmic feature • **Electronic Keyboard:** use of fills • Use of keys listed for Grade 1 technical work
Grade 2	1–1.5 minute(s)	• Use of different articulations • Simple melodic ornamentation • **Electronic Keyboard:** use of dual voice • Use of keys listed for Grade 2 technical work

Parameters and examples of compositional techniques for own compositions (continued)

Grade	Duration	Examples of compositional techniques
Grade 3	1.5–2 minutes	• Form showing clear sections, eg ABA • Melodic range of one octave or more • **Electronic Keyboard:** use of bass clef • Use of keys listed for Grade 3 technical work
Grade 4	2–3 minutes	• Tempo changes • Use of a variety of different articulations • **Electronic Keyboard:** use of stop/start rhythm • Use of keys listed for Grade 4 technical work
Grade 5	2–3 minutes	• Chromaticism • Use of semiquaver passages • **Electronic Keyboard:** use of a tempo change • Use of keys listed for Grade 5 technical work
Grade 6	3–4 minutes	• More advanced use of form, eg theme and variations • Extensive range • More advanced melodic ornamentation • Use of any key/mode
Grade 7	3–4 minutes	• Modulation • Use of irregular time signatures • Use of any key/mode
Grade 8	3.5–5 minutes	• Wide range of expressive techniques • Creative use of form • Extended techniques, wide range, chromaticism and rhythmic variation • Use of any key/mode

Obtaining music for the exam

- Trinity publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- 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.

Technical work

Requirements

- This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options. These promote agility, harmonic and melodic awareness and underpin musical style.
- The use of metronomes or other timekeeping assistance is not allowed.
- Technical work can be played before, after or between pieces, but must be played as one complete unit, and must be performed in the listed order.

Electronic Keyboard

From Grade 1, all candidates begin the technical work section by performing a keyboard exercise. They then choose one of the following options:

- Scales & chord knowledge
- Exercises

At Initial, candidates don't perform the keyboard exercise but the other requirements are the same. Full details of all requirements are included in the Trinity exam book for the grade.

Keyboard exercise

At **Grades 1–5** the keyboard exercise is a scale, chosen by candidates from the list for the grade, performed in the right hand accompanied by chords in the left hand. It focuses on specific skills needed by electronic keyboard players that develop awareness of chords and chord progressions.

At **Grades 6–8**, candidates perform a scale followed by an arpeggio.

- The keyboard exercise should be played with a piano voice, with no additional voice, accompaniment, sustain pedal, rhythm or metronome click.
- At Grades 1–5 the keyboard exercise may be played either from memory or using the music. At Grades 6–8 it must be played from memory.
- The master volume should be set to 50–75% of maximum, resulting in a *mf* to *f* dynamic level.

Scales & chord knowledge

Learning scales is an important part of developing technical focus, strength and agility, and harmonic and melodic skills. A wide range of scales relevant to authentic performance contexts is covered in this component, including modes, pentatonic and blues scales.

Chord knowledge develops awareness of chord patterns and progressions.

Candidates select and perform one of two defined groups of scales and chords (set A or set B).

- All requirements should be played with a piano voice, with no additional voice, accompaniment, sustain pedal, rhythm or metronome click.
- All scales and chords must be played from memory.
- The master volume should be set to 50–75% of maximum, resulting in a *mf* to *f* dynamic level.
- Requirements may be played an octave higher or lower if necessary to accommodate the range of the instrument.

- Scales should be played in similar motion, except where stated.
- All similar motion scales should be performed ascending then descending, with the right hand playing one octave above the left hand, unless otherwise stated.
- A minimum pace is indicated, increasing gradually grade by grade. Rhythmic patterns are all even quavers.

Exercises

Exercises are specially composed short pieces designed to demonstrate and develop key areas of technique through performance.

Candidates choose and perform two exercises.

- Exercises may be played either from memory or using the music.
- Candidates choosing the sequencing exercise should pre-record the sequenced part in advance. During the filmed performance they should play the solo part live with the sequenced part. Examiners assess the performance of the live part, including synchronisation with the sequenced part. The performance of the sequenced part is not assessed.
- Exercises are included in the Trinity exam book for the grade.

Further information about specific technical work requirements for each grade is given in the relevant sections of this syllabus.

Organ

Candidates select and perform one of two defined groups of scales and arpeggios (set A or set B).

Candidates at Grades 6–8 also perform a pedal study.

- All scales and arpeggios must be played from memory. Candidates may use music for the pedal study at Grades 6–8.
- Scales should be played in similar motion, except where stated.
- All similar motion scales should be performed ascending then descending, with the right hand playing one octave above the left hand unless otherwise stated.
- A minimum pace is indicated, increasing gradually grade by grade. Rhythmic patterns are all even quavers.

Further information about specific technical work requirements for each grade is given in the relevant sections of this syllabus.

Performing from memory

Electronic Keyboard

- **Keyboard exercise (Grades 1-5):** music may be used.
- **Keyboard exercise (Grades 6-8):** before you perform your keyboard exercise, you must close your music and remove it from your music stand.
- **Scales & chord knowledge:** before you begin this part of the technical work, you must close your music and remove it from your music stand. You may have a list of the technical work items you are performing, but no information other than their titles, hand specifications, range, dynamics and articulations should be written here. You must hold this list up to the camera before placing it on the music stand.

- It is permissible for another person to provide verbal prompts for candidates while playing the technical work. They must announce the requirement, but must not provide any other help or prompt.
- **Exercises:** music may be used.

Organ

- **Scales & arpeggios:** before you begin this part of the technical work, you must close your music and remove it from your music stand. You may have a list of the technical work items you are performing, but no information other than their titles, hand specifications, range, dynamics and articulations should be written here. You must hold this list up to the camera before placing it on the music stand.
- It is permissible for another person to provide verbal prompts for candidates while playing the technical work. They must announce the requirement, but must not provide any other help or prompt.
- **Pedal study (Grades 6–8):** music may be used.

Supporting documents

- Indicate your technical work selections on the relevant screen when you upload your video.

Electronic Keyboard | Initial

Candidates prepare ***either*** section 1 ***or*** section 2 ***or*** section 3.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Initial*

Either

1. Scales & chord knowledge: Set A (from memory) – All requirements should be performed.

C major	right hand	one octave	*mf* *legato*	min. ♩ = 60
A minor pentatonic (5 notes)	left hand			
Chromatic scale starting on D	right hand			
Triad of A minor (root position)	left hand			

Or

2. Scales & chord knowledge: Set B (from memory) – All requirements should be performed.

A minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)	right hand	one octave	*mf* *legato*	min. ♩ = 60
C major pentatonic (5 notes)	left hand			
Chromatic scale starting on D	right hand			
Triad of C major (root position)	left hand			

Or

3. Exercises (music may be used) – Candidates choose and perform **two** exercises.

1. Bossa Boy	keyboard functions exercise
2. Smooth Parade	scalic exercise
3. Windfall	pianistic exercise

Electronic Keyboard | Grade 1

Candidates prepare ***either*** section 1 ***or*** section 2 ***or*** section 3.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 1*.

Either

1. Keyboard exercise, scales & chord knowledge: Set A
All requirements should be performed.

Keyboard exercise (music may be used)

G major – Candidates should play the scale in the RH, accompanied by chords I and V in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 1*. (min. ♩ = 70)

Scales & chord knowledge (from memory)

D minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)	left hand	one octave	*mf* *legato*	min. ♩ = 70
Dorian scale on G	right hand			
G major pentatonic (5 notes)	left hand			
Blues scale on D	right hand, straight *or* swung (candidate choice)			
Chromatic scale in contrary motion starting on D	hands together			
Chord progression of I-V-I in D minor	left hand			

Or

2. Keyboard exercise, scales & chord knowledge: Set B
All requirements should be performed.

Keyboard exercise (music may be used)

D harmonic minor – Candidates should play the scale in the RH, accompanied by chords I and V in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 1*. (min. ♩ = 70)

Scales & chord knowledge (from memory)

G major	left hand	one octave	*mf* *legato*	min. ♩ = 70
Dorian scale on D	right hand			
D minor pentatonic (5 notes)	left hand			
Blues scale on D	right hand, straight *or* swung (candidate choice)			
Chromatic scale in contrary motion starting on D	hands together			
Chord progression of I-V-I in G major	left hand only			

Or

3. Keyboard exercise & exercises (music may be used)
Candidates perform (i) Keyboard exercise *and* (ii) Exercises.

(i) Keyboard exercise

Candidates should play one of the following scales in the RH, accompanied by chords I and V in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 1*. (min. ♩ = 70)

- G major or D harmonic minor

(ii) Exercises – Candidates choose and perform **two** exercises.

1. Left Right, Left Right	keyboard functions exercise
2. Morning Stretch	scalic exercise
3. Dark Towers	pianistic exercise

Electronic Keyboard | Grade 2

Candidates prepare ***either*** section 1 ***or*** section 2 ***or*** section 3.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 2*.

Either

1. Keyboard exercise, scales & chord knowledge: Set A
All requirements should be performed.

Keyboard exercise (music may be used)

F major – Candidates should play the scale in the RH, accompanied by chords I, IV and V^7 in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 2*. (min. ♩ = 80)

Scales & chord knowledge (from memory)

E minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)	hands together	two octaves	*mf* *legato*	min. ♩ = 80
Mixolydian scale on F				
Blues scale on E	right hand, straight *or* swung (candidate choice)			
F major pentatonic	left hand	one octave		
Chromatic scale in similar motion starting on F	hands together			
Chord progression of I-IV-V^7-I in E minor	left hand			

Or

2. Keyboard exercise, scales & chord knowledge: Set B
All requirements should be performed.

Keyboard exercise (music may be used)

E harmonic minor – Candidates should play the scale in the RH, accompanied by chords I, IV and V^7 in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 2*. (min. ♩ = 80)

Scales & chord knowledge (from memory)

F major	hands together	two octaves	*mf* *legato*	min. ♩ = 80
Dorian scale on E				
Blues scale on E	right hand, straight *or* swung (candidate choice)			
E minor pentatonic	left hand	one octave		
Chromatic scale in similar motion starting on F	hands together			
Chord progression of I-IV-V^7-I in F major	left hand			

Or

3. Keyboard exercise & exercises (music may be used)
Candidates perform (i) Keyboard exercise *and* (ii) Exercises.

(i) Keyboard exercise

Candidates should play one of the following scales in the RH, accompanied by chords I, IV and V^7 in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 2*. (min. ♩ = 80)

- F major or E harmonic minor

(ii) Exercises – Candidates choose and perform **two** exercises.

1. Country Waltz	keyboard functions exercise
2. Circus	scalic exercise
3. Game Over!	pianistic exercise

Electronic Keyboard | Grade 3

Candidates prepare ***either*** section 1 ***or*** section 2 ***or*** section 3.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 3*.

Either

1. Keyboard exercise, scales & chord knowledge: Set A
All requirements should be performed.

Keyboard exercise (music may be used)

A major – Candidates should play the scale in the RH, accompanied by chords I, IV, V^7 and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 3*. (min. ♩ = 90)

Scales & chord knowledge (from memory)

G minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)	hands together	two octaves	*mf* *legato*	min. ♩ = 90
Mixolydian scale on A				
Chromatic scale in similar motion starting on G				
A major pentatonic	left hand, straight *or* swung (candidate choice)			
Blues scale on G	right hand, straight *or* swung (candidate choice)			
E^7 chord in first inversion	left hand			
D^7 chord in second inversion	right hand			
Chord progression of I-VI-IV-V^7-I in G minor	left hand			

Or

2. Keyboard exercise, scales & chord knowledge: Set B
All requirements should be performed.

Keyboard exercise (music may be used)

G harmonic minor – Candidates should play the scale in the RH, accompanied by chords I, IV V^7 and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 3*. (min. ♩ = 90)

Scales & chord knowledge (from memory)

A major	hands together	two octaves	*mf* *legato*	min. ♩ = 90
Dorian scale on G				
Chromatic scale in similar motion starting on A				
G minor pentatonic	left hand, straight *or* swung (candidate)			
Blues scale on G	right hand, straight *or* swung (candidate choice)			
D^7 chord in first inversion	left hand			
E^7 chord in second inversion	right hand			
Chord progression of I-VI-IV-V^7-I in A major	left hand			

Or

3. Keyboard exercise & exercises (music may be used)
Candidates perform (i) Keyboard exercise *and* (ii) Exercises.

(i) Keyboard exercise

Candidates should play one of the following scales in the RH, accompanied by chords I, IV, V^7 and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade* 3. (min. ♩ = 90)

- A major or G harmonic minor

(ii) Exercises – Candidates choose and perform **two** exercises.

1. Highland Laddie	keyboard functions exercise
2. Havana Moonlight	scalic exercise
3. Midnight Valley	pianistic exercise

Electronic Keyboard | Grade 4

Candidates prepare ***either*** section 1 ***or*** section 2 ***or*** section 3.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 4*.

Either

1. Keyboard exercise, scales & chord knowledge: Set A
All requirements should be performed.

Keyboard exercise (music may be used)

A♭ or E major – Candidates should play one of the scales in the RH, accompanied by chords I, IV, V^7 and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 4*. (min. ♩ = 100)

Scales & chord knowledge (from memory)

C minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)	hands together	two octaves	*mf* *legato*	min. ♩ = 100
Lydian scale on A♭				
Chromatic scale in similar motion starting on E				
A♭ major pentatonic	left hand, straight rhythm			
Blues scale on E	right hand, swung rhythm			
$A♭^o$ in root position	left hand			
B^{o7} in root position	right hand			
$E♭^7$ in second inversion	left hand			
B^7 in third inversion	right hand			
Chord progression of I-VI-IV-V^7-I in C minor	left hand			

Or

2. Keyboard exercise, scales & chord knowledge: Set B
All requirements should be performed.

Keyboard exercise (music may be used)

C harmonic minor – Candidates should play the scale in the RH, accompanied by chords I, IV V^7 and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 4*. (min. ♩ = 100)

Scales & chord knowledge (from memory)

◗ A♭ or E major	hands together	two octaves	*mf* *legato*	min. ♩ = 100
◗ Mixolydian scale on E				
◗ Chromatic scale in similar motion starting on A♭				
◗ C minor pentatonic	left hand, swung rhythm			
◗ Blues scale on E	right hand, straight rhythm			
◗ E^{o} in root position	left hand			
◗ E♭^{o7} in root position	right hand			
◗ B^{7} in second inversion	right hand			
◗ E♭^{7} in third inversion	left hand			
◗ Chord progression of I-VI-IV-V^{7}-I in A♭ or E major	left hand			

Or

3. Keyboard exercise & exercises (music may be used)
Candidates perform (i) Keyboard exercise *and* (ii) Exercises.

(i) Keyboard exercise

Candidates should play one of the following scales in the RH, accompanied by chords I, IV, V^{7} and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade* 4. (min. ♩ = 100)

◗ A♭ major, E major or C harmonic minor

(ii) Exercises – Candidates choose and perform **two** exercises.

1. Marimba Baby	keyboard functions exercise
2. Tango Turn	scalic exercise
3. Happy Smiles	pianistic exercise

Electronic Keyboard | Grade 5

Candidates prepare ***either*** section 1 ***or*** section 2 ***or*** section 3.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 5.*

Either

1. Keyboard exercise, scales & chord knowledge: Set A
All requirements should be performed.

Keyboard exercise (music may be used)

B♭ or B major – Candidates should play one of the scales in the RH, accompanied by chords I, II, IV, V and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 5*. (min. ♩ = 110)

Scales & chord knowledge (from memory)

B♭ major	hands together	two octaves	*mf* legato	min. ♩ = 110
B minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)				
Mixolydian scale on B				
Chromatic scale in similar motion starting on any black note				
B♭ major pentatonic	left hand, swung rhythm			
Blues scale on B	right hand, straight rhythm			
$B♭^{o7}$ in root position	left hand			
B^{7} in second inversion	right hand			
$B♭m^{7}$ in third inversion	right hand			
Chord progression of I-VI-IV-II-V^{7}-I in B minor	left hand			

Or

2. Keyboard exercise, scales & chord knowledge: Set B
All requirements should be performed.

Keyboard exercise (music may be used)

B harmonic minor – Candidates should play the scale in the RH, accompanied by chords I, II, IV, V and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 5*. (min. ♩ = 110)

Scales & chord knowledge (from memory)

B major	hands together	two octaves	*mf* *legato*	min. ♩ = 110
B minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)				
Mixolydian scale on B♭				
Chromatic scale in similar motion starting on any black note				
B minor pentatonic	left hand, straight rhythm			
Blues scale on B	right hand, swung rhythm			
B^{o7} in root position	left hand			
$B♭^{7}$ in second inversion	right hand			
Bm^{7} in second inversion	right hand			
Chord progression of I-VI-IV-II-V^{7}-I in B♭ or B major	left hand			

Or

3. Keyboard exercise & exercises (music may be used)
Candidates perform (i) Keyboard exercise *and* (ii) Exercises.

(i) Keyboard exercise

Candidates should play one of the following scales in the RH, accompanied by chords I, II, IV, V and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade* 5. (min. ♩ = 110)

- B♭ major, B major or B harmonic minor

(ii) Exercises – Candidates choose and perform **two** exercises.

1. Gym Workout	keyboard functions exercise
2. Open Country	scalic exercise
3. Baroque Swing	pianistic exercise

Electronic Keyboard | Grade 6

Candidates prepare section 1 **and** ***either*** section 2 ***or*** section 3 ***or*** section 4.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 6*.

1. **Keyboard exercise** (from memory)

Candidates should choose *one* of the scale & arpeggio combinations (marked *) in section 2 *or* 3 below using ***one*** of the tonal/modal centres of F, D or D♭/C♯ (candidate choice).

Either

2. **Scales & chord knowledge: Set A** (from memory)

All requirements should be performed.

Using any of the keys/modes listed in section 1, but *not* the one used for the keyboard exercise: * Major scale followed by major 7th arpeggio * Dorian scale followed by minor 7th arpeggio	scale hands together, arpeggio right hand only	two octaves	*mf* *legato*	min. ♩ = 120
D major pentatonic scale	right hand, straight rhythm			
F minor pentatonic scale	left hand, swung rhythm			
Chromatic scale in similar motion starting on any white note	hands together			
Blues scale on C♯	right hand, straight rhythm			
Chords in root position: F^{6}, A^{7}, $D♭m^{7}$ & D^{o7}	bass note in left hand and remaining notes in right hand			

Or

3. Scales & chord knowledge: Set B (from memory)
All requirements should be performed.

Using any of the keys/modes listed in section 1, but *not* the one used for the keyboard exercise: * Major scale followed by major 7th arpeggio * Mixolydian scale followed by major arpeggio with a lowered 7th (F^7, D^7, $D♭^7$)	scale hands together, arpeggio right hand only	two octaves	*mf* *legato*	min. ♩ = 120
◗ F major pentatonic scale	right hand, swung rhythm			
◗ C♯ minor pentatonic scale	right hand, straight rhythm			
◗ Chromatic scale in similar motion starting on any white note	hands together			
◗ Blues scale on D	right hand, swung rhythm			
◗ Chords in root position: Fm^6, $A♭^7$, $D♭maj^7$, Dm^7 & F^{O7}	bass note in left hand and remaining notes in right hand			

Or

4. Exercises (music may be used)
Candidates choose and perform **two** exercises.

1. Eastern Song	keyboard functions exercise
2. Beguine	scalic exercise
3. Latin Escapade	pianistic exercise
4. Fishes' Lament	sequencing exercise

Electronic Keyboard | Grade 7

Candidates prepare section 1 **and** ***either*** section 2 ***or*** section 3 ***or*** section 4.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 7.*

1. **Keyboard exercise** (from memory)

Candidates should choose *one* of the scale & arpeggio combinations (marked *) in section 2 or 3 below using ***one*** of the tonal/modal centres of A♭/G♯, B or C (candidate choice).

Either

2. **Scales & chord knowledge: Set A** (from memory)

All requirements should be performed.

Using any of the keys/modes listed in section 1, but *not* the one used for the keyboard exercise: * Major scale followed by major 7th arpeggio * Dorian scale followed by minor 7th arpeggio	scale hands together, arpeggio right hand only	two octaves	*mf* *legato*	min. ♩ = 130
C major pentatonic scale	right hand, straight rhythm			
G♯ minor pentatonic scale	left hand, swung rhythm			
Chromatic scale in similar motion starting on any note	hands together			
Blues scale on B	right hand, straight rhythm			
A♭m^{6}, B^{o7} & C^{+} chords in root position	bass note in left hand and remaining notes in right hand			
E♭^{7} chord in first inversion				
B$^{\triangle 7}$ chord in second inversion				
G♯m^{7} chord in third inversion				

Or

3. Scales & chord knowledge: Set B (from memory)
All requirements should be performed.

Using any of the keys/modes listed in section 1, but *not* the one used for the keyboard exercise: * Major scale followed by major 7th arpeggio * Mixolydian scale followed by major arpeggio with a lowered 7th ($A♭^7$, B^7, C^7)	scale hands together, arpeggio right hand only	two octaves	*mf* *legato*	min. ♩ = 130
◗ A♭ major pentatonic scale	left hand, swung rhythm			
◗ B minor pentatonic scale	right hand, straight rhythm			
◗ Chromatic scale in similar motion starting on any note	hands together			
◗ Blues scale on C	right hand, swung rhythm			
◗ B^6, C^{o7} & $A♭^+$ chords in root position	bass note in left hand and remaining notes in right hand			
◗ $F♯^7$ chord in first inversion				
◗ $C^{△7}$ chord in second inversion				
◗ Bm^7 chord in third inversion				

Or

4. Exercises (music may be used)
Candidates choose and perform **two** exercises.

1. A Little Blue	keyboard functions exercise
2. Disco Kaleidoscope	scalic exercise
3. Raspberry Jam	pianistic exercise
4. Spanish Melody	sequencing exercise

Electronic Keyboard | Grade 8

Candidates prepare section 1 **and** ***either*** section 2 ***or*** section 3 ***or*** section 4.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 8*.

1. Keyboard exercise (from memory)

Candidates should choose *one* of the scale & arpeggio combinations (marked *) in section 2 *or* 3 below using ***one*** of the tonal/modal centres of F♯, E♭ or A (candidate choice).

Either

2. Scales & chord knowledge: Set A (from memory)
All requirements should be performed.

Using any of the keys/modes listed in section 1, but *not* the one used for the keyboard exercise: * Major scale followed by major 7th arpeggio * Dorian scale followed by minor 7th arpeggio	scale hands together, arpeggio right hand only	two octaves	*mf* *legato*	min. ♩ = 140
A major pentatonic scale	right hand, straight rhythm			
E♭ minor pentatonic scale	left hand, swung rhythm			
Chromatic scale in similar motion starting on any note	hands together			
Blues scale on F♯	right hand, straight rhythm			
F♯^{o7}, E♭^{9} & A^{+} chords in root position	bass note in left hand and remaining notes in right hand			
D♭^{7} chord in first inversion				
A$^{\triangle 7}$ chord in second inversion				
E♭m^{7} chord in third inversion				

Or

3. Scales & chord knowledge: Set B (from memory)
All requirements should be performed.

Using any of the keys/modes listed in section 1, but *not* the one used for the keyboard exercise: * Major scale followed by major 7th arpeggio * Mixolydian scale followed by major arpeggio with a lowered 7th (F♯^{7}, E♭^{7}, A^{7})	scale hands together, arpeggio right hand only	two octaves	*mf* *legato*	min. ♩ = 140
◗ F♯ major pentatonic scale	left hand, swung rhythm			
◗ A minor pentatonic scale	right hand, straight rhythm			
◗ Chromatic scale in similar motion starting on any note	hands together			
◗ Blues scale on E♭	right hand, swung rhythm			
◗ E♭^{o7}, A^{9} & F♯$^{+}$ chords in root position	bass note in left hand and remaining notes in right hand			
◗ E^{7} chord in first inversion				
◗ F♯$^{\triangle 7}$ chord in second inversion				
◗ Am^{7} chord in third inversion				

Or

4. Exercises (music may be used)
Candidates choose and perform **two** exercises.

1. Big Band Bend	keyboard functions exercise
2. Falling Leaves	scalic exercise
3. Ballroom Elegance	pianistic exercise
4. Circles	sequencing exercise

Organ | Grade 1

Candidates prepare ***either*** section 1 ***or*** section 2.

Either

1. Scales: Set A (played on manuals, from memory)
All requirements should be performed.

• G major • E major • D harmonic minor • C harmonic minor	one octave	min. ♩ = 72	hands together	*mf* *legato*
• Chromatic scale starting on G			left hand	

Or

2. Scales: Set B (played on manuals, from memory)
All requirements should be performed.

• D major • A major • E harmonic minor • G harmonic minor	one octave	min. ♩ = 72	hands together	*mf* *legato*
• Chromatic scale starting on G			right hand	

Organ | Grade 2

Candidates prepare ***either*** section 1 ***or*** section 2.

Either

1. Scales & arpeggios: Set A (played on manuals, from memory)
All requirements should be performed.

Scales: • B major • F harmonic minor • C major in contrary motion • Chromatic scale starting on D	two octaves	min. ♩ = 72	hands together	*mf* *legato*
Arpeggios: • G major		min. ♩ = 60	right hand	
• E minor			left hand	

Or

2. Scales & arpeggios: Set B (played on manuals, from memory)
All requirements should be performed.

Scales: • F major • F harmonic minor • E major in contrary motion • Chromatic scale starting on D	two octaves	min. ♩ = 72	hands together	*mf* *legato*
• Chromatic scale starting on D in contrary motion	one octave			
Arpeggios: • C major	two octaves	min. ♩ = 60	right hand	
• A minor			left hand	

Organ | Grade 3

Candidates prepare ***either*** section 1 ***or*** section 2.

Either

1. Scales & arpeggios: Set A (from memory)
All requirements should be performed.

Manual **Scales:** • E♭ major • A♭ major • C♯ harmonic minor	two octaves	min. ♩ = 84	*mf* *legato* hands together
• E♭ major in contrary motion • Chromatic scale starting on A♭ in contrary motion	one octave		
Arpeggios: • A major • F minor	two octaves	min. ♩ = 72	
Pedal **Scales:** • G major in broken 3rds • A melodic minor in broken 3rds	one octave		*mf*

Or

2. Scales & arpeggios: Set B (from memory)
All requirements should be performed.

Manual **Scales:** • B♭ major • D♭ major • G♯ harmonic minor • Chromatic scale starting on A♭	two octaves	min. ♩ = 84	*mf* *legato* hands together
• E♭ major in contrary motion	one octave		
Arpeggios: • E major • C minor	two octaves	min. ♩ = 72	
Pedal **Scales:** • F major in broken 3rds • G melodic minor in broken 3rds	one octave		*mf*

Organ | Grade 4

Candidates prepare ***either*** section 1 ***or*** section 2.

Either

1. Scales & arpeggios: Set A (from memory)
All requirements should be performed.

Manual **Scales:** • F♯ major • B♭ harmonic minor • Chromatic scale starting on D	two octaves	min. ♩ = 96	*mf* *legato* hands together
• Chromatic scale starting on A in contrary motion • E harmonic minor in contrary motion	one octave		
Arpeggios: • B major • B♭ minor	two octaves	min. ♩ = 84	
Pedal **Scales:** • E major in broken 3rds • B melodic minor in broken 3rds	one octave		*mf*

Or

2. Scales & arpeggios: Set B (from memory)
All requirements should be performed.

Manual **Scales:** • F♯ major • E♭ harmonic minor • Chromatic scale starting on C	two octaves	min. ♩ = 96	*mf* *legato* hands together
• Chromatic scale starting on A in contrary motion • E harmonic minor in contrary motion	one octave		
Arpeggios: • B♭ major • B minor	two octaves	min. ♩ = 84	
Pedal **Scales:** • A major in broken 3rds • E melodic minor in broken 3rds	one octave		*mf*

Organ | Grade 5

Candidates prepare ***either*** section 1 ***or*** section 2.

Either

1. Scales & arpeggios: Set A (from memory)
All requirements should be performed.

Manual **Scales:** • B major	*legato*	two octaves	min. ♩ = 108	*mf* hands together
• F major	*staccato*			
• F♯ harmonic minor	*legato*			
• C melodic minor	*staccato*			
• Chromatic scale in contrary motion starting on G♯	*legato*			
Arpeggios: • E♭ major	*staccato*		min. ♩ = 90	
• C♯ minor	*legato*			
Pedal **Scale:** • A major in running triplets	*legato*	one octave	min. ♩ = 60	*mf*
Broken chords: • G major • E minor		to the 12th	min. ♩ = 84	

Or

2. Scales & arpeggios: Set B (from memory)
All requirements should be performed.

Manual **Scales:** • E♭ major	*staccato*	two octaves	min. ♩ = 108	*mf* hands together
• C major	*legato*			
• F♯ harmonic minor	*staccato*			
• A melodic minor	*legato*			
• Chromatic scale in contrary motion starting on C♯	*staccato*			
Arpeggios: • D♭ major	*legato*		min. ♩ = 90	
• F♯ minor	*staccato*			
Pedal **Scale:** • B melodic minor in running triplets	*legato*	one octave	min. ♩ = 60	*mf*
Broken chords: • F major • A minor		to the 12th	min. ♩ = 84	

Organ | Grade 6

Candidates prepare ***either*** section 1 ***or*** section 2.

Either

1. Scales & arpeggios and pedal study: Set A
All requirements should be performed.

<table>
<tr><td>Manual (from memory)
Scales:
• B♭ major</td><td>legato</td><td rowspan="8">two octaves</td><td rowspan="4">min.
♩ = 120</td><td rowspan="8">mf
hands together</td></tr>
<tr><td>• E major</td><td>staccato</td></tr>
<tr><td>• B melodic minor</td><td>legato</td></tr>
<tr><td>• Chromatic scale in major 6ths, starting on E♭ left hand and C right hand</td><td>staccato</td></tr>
<tr><td>Arpeggios:
• F♯ major</td><td>legato</td><td rowspan="4">arpeggios:
min.
♩ = 96

7ths:
min.
♩ = 66</td></tr>
<tr><td>• E♭ minor</td><td>staccato</td></tr>
<tr><td>• Dominant 7th in the key of C</td><td>legato</td></tr>
<tr><td>• Diminished 7th starting on B</td><td>staccato</td></tr>
<tr><td>Pedal (from memory)
Scales:
• C major in running triplets
• G melodic minor in running triplets</td><td>legato</td><td>one octave</td><td>min.
♩ = 72</td><td>mf</td></tr>
</table>

Pedal study (music may be used)

J S Bach	Bars 1–10 from *Prelude in C*, BWV 531 (from Complete Organ Works vol. 5)	Bärenreiter BA 5175

Or

2. Scales & arpeggios and pedal study: Set B

All requirements should be performed.

<table>
<tr><td>Manual (from memory)
Scales:
• D♭ major</td><td>staccato</td><td rowspan="8">two octaves</td><td rowspan="5">min.
♩ = 120</td><td rowspan="8">𝆑
hands together</td></tr>
<tr><td>• A major</td><td>legato</td></tr>
<tr><td>• F melodic minor</td><td>staccato</td></tr>
<tr><td>• Chromatic scale in major 6ths, starting on E♭ left hand and C right hand</td><td>legato</td></tr>
<tr><td>Arpeggios:
• F♯ major</td><td>staccato</td><td rowspan="4">arpeggios:
min.
♩ = 96

7ths:
min.
♩ = 66</td></tr>
<tr><td>• E♭ minor</td><td>legato</td></tr>
<tr><td>• Dominant 7th in the key of C</td><td>staccato</td></tr>
<tr><td>• Diminished 7th starting on B</td><td>legato</td></tr>
<tr><td>Pedal (from memory)
Scales:
• B♭ major in running triplets
• C melodic minor in running triplets</td><td>legato</td><td>one octave</td><td>min.
♩ = 72</td><td>𝆑</td></tr>
</table>

Pedal study (music may be used)

J S Bach	Bars 1–10 from *Prelude in C*, BWV 531 (from Complete Organ Works vol. 5)	Bärenreiter BA 5175

Organ | Grade 7

Candidates prepare ***either*** section 1 ***or*** section 2.

Either

1. Scales & arpeggios and pedal study: Set A
All requirements should be performed.

Manual (from memory) **Scales:** • C harmonic minor	*legato*	two octaves	min. ♩ = 132	*mf* hands together
• E harmonic minor	*staccato*			
• F♯ melodic minor	*legato*			
• C major in 6ths, right hand starting on the tonic	*staccato*			
• D harmonic minor in 6ths, right hand starting on the tonic	*legato*			
• Chromatic scale in major 6ths, starting on E♭ left hand and C right hand	*staccato*			
• Chromatic scale in minor 3rds, starting on G left hand and B♭ right hand	*legato*			
Arpeggios: • Dominant 7th in the key of G	*staccato*		min. ♩ = 72	
• Diminished 7th starting on F	*legato*			

Pedal study (music may be used)

J S Bach	Bars 1–9 from *Prelude and Fugue in C minor*, BWV 549 (from Complete Organ Works vol. 5)	Bärenreiter BA 5175

Or

2. Scales & arpeggios and pedal study: Set B

All requirements should be performed.

Manual (from memory) **Scales:** • B♭ harmonic minor	*staccato*	two octaves	min. ♩ = 132	*mf* hands together
• G♯ harmonic minor	*legato*			
• C♯ melodic minor	*staccato*			
• F major in 6ths, right hand starting on the tonic	*legato*			
• A harmonic minor in 6ths, right hand starting on the tonic	*staccato*			
• Chromatic scale in major 6ths, starting on E♭ left hand and C right hand	*legato*			
• Chromatic scale in minor 3rds, starting on G left hand and B♭ right hand	*staccato*			
Arpeggios: • Dominant 7th in the key of E	*legato*		min. ♩ = 72	
• Diminished 7th starting on D	*staccato*			

Pedal study (music may be used)

J S Bach	Bars 1–9 from *Prelude and Fugue in C minor*, BWV 549 (from Complete Organ Works vol. 5)	Bärenreiter BA 5175

Organ | Grade 8

Candidates prepare ***either*** section 1 ***or*** section 2.

Either

1. Scales & arpeggios and pedal study: Set A
All requirements should be performed.

Manual (from memory) **Scales:** • B♭ melodic minor	*legato*	two octaves	min. ♩ = 132	*mf* hands together
• G major in 3rds, left hand starting on the tonic	*staccato*			
• E melodic minor in 3rds, left hand starting on the tonic	*legato*			
• Chromatic scale in minor 3rds, starting on F & A♭	*staccato*			
• Chromatic scale in major 6ths, starting on D & B	*legato*			
Arpeggios: • Dominant 7th in the key of A♭	*staccato*		min. ♩ = 80	
• Diminished 7th starting on C♯	*legato*			

Pedal study (music may be used)

J S Bach	Bars 13–32 from *Toccata, Adagio and Fugue in C*, BWV 564 (from Complete Organ Works vol. 6)	Bärenreiter BA 5176

Or

2. Scales & arpeggios and pedal study: Set B

All requirements should be performed.

Manual (from memory) **Scales:** • E♭ melodic minor	*staccato*	two octaves	min. ♩ = 132	*mf* hands together
• B♭ major in 3rds, left hand starting on the tonic	*legato*			
• G melodic minor in 3rds, left hand starting on the tonic	*staccato*			
• Chromatic scale in minor 3rds, starting on C♯ and E	*legato*			
• Chromatic scale in major 6ths, starting on A and F♯	*staccato*			
Arpeggios: • Dominant 7th in the key of F	*legato*		min. ♩ = 80	
• Diminished 7th starting on B♭	*staccato*			

Pedal study (music may be used)

J S Bach	Bars 13–32 from *Toccata, Adagio and Fugue in C*, BWV 564 (from Complete Organ Works vol. 6)	Bärenreiter BA 5176

Filming your exam

Electronic Keyboard: film your performance from the side so that your face, both hands and all of the notes on the keyboard are visible.

Ensure that your recording microphone does not obscure the view of your face and hands.

Direct audio capture is permitted. Headphones may not be worn.

Organ: film your performance so that the whole of the console, your face, both hands and feet, and all of the keys and stops are visible.

Ensure that your recording microphone does not obscure the view of your face, hands and feet.

Direct audio capture is permitted for digital organs. Headphones may not be worn.

Before you begin

There are five important instructions to note before you plan your filming:

1. All exams must be submitted as one, continuous performance (this includes all pieces and technical work). If there is any evidence of editing, we will not be able to assess your exam.
2. Please read the instructions above carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth continuous performance. This will enable the examiner to assess you according to the 'overall performance' criteria. You should remain in shot at all times during the video.
3. You are allowed assistance with filming your performance: another person can be present as an accompanist or to operate your backing tracks. However, indications of pulse, verbal or non-verbal entry cues, or the playing of an additional instrument are not allowed and will result in a syllabus infringement referral. The exception to this is where candidates would prefer a verbal prompt when performing the technical work.
4. Do not provide any information at the beginning of your performance, such as your name or titles of the pieces – simply start the recording and begin your performance.
5. Your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

Your filming environment

Here are a few considerations when choosing where to film your performance:

- Choose a quiet room without disruptions, and remember to put devices such as phones or tablets on silent.
- Make sure that your recording device has enough battery power and storage capacity.
- Check light levels before recording to ensure that you are clearly visible on screen. Avoid standing in front of a light source to ensure that you do not appear as a silhouette on screen.
- Check sound levels to ensure that the recording device captures the range of the instrument clearly, without any distortion.

Recording video and audio separately (optional)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. A single external microphone may be used; multiple microphone setups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

If audio and video have been recorded separately, editing software may be used to merge these elements together and create the final video. Similarly, editing software can be used to trim the beginning and end.

However:

- The audio and video must be recorded simultaneously
- The audio must be the same performance as that of the video and not a composite track
- The recorded audio must not be enhanced in any way and the following must not be applied to the recording in post-production: EQ, reverb, compression, pitch or timing correction, tonal changes/effects
- The recorded breaks between pieces should not be removed.

Troubleshooting sound issues

The microphones in mobile devices are built for speech, so you might find that the audio on your recording cuts out or distorts. Check your audio settings to see if this problem can be avoided.

Some devices use automatic microphone compression, or a similar function, which may cause the volume of your recording to fluctuate. Where possible, switch these off in your audio settings.

If your audio is distorted and you have the option in your device settings, try reducing the microphone input level. If not, try moving your recording device further away.

Your device may have a setting labelled 'suppress background noise', 'noise reduction' or similar. Try turning this function off if the option is available.

Other problematic functions you may wish to disable include 'echo cancellation', 'sound correction' and 'audio stability'.

Submitting your exam for assessment

Please read the following closely before you submit your video performance to our online platform via trinitycollege.com/digital-cj-grades:

- Play back your video to ensure that the sound quality and visual quality are sufficient for an examiner to mark it.
- Ensure your video is one continuous recording of all your pieces and technical work from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- Only submit one take of your performance.
- Your files should be labelled with your name, subject and grade, for example: **ForenameSurname_Classical(Instrument)_Grade(Number)**.
- Enter the details of your pieces and technical work on the relevant screen.
- If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books.
- Make sure that your video file does not exceed 3GB.
- If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't exceed this limit. There are many apps that can help you do this and you will find them on your device's application store. Play back your compressed file to ensure that audio and video are still in sync.
- Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.
- You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- You may not use the video from your original entry for any other Trinity exam entries. Subsequent submissions with the same video may be invalidated.
- We strongly advise candidates not to share their performance videos online. Pieces in the music syllabus are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.

Marking

Examiners give comments and marks for each section of the exam up to the maximums listed in the table at Technical work pathway > Structure and mark scheme.

It is not necessary to pass all sections or any particular section in order to achieve a pass overall.

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

Mark	Attainment level
87–100	Distinction
75–86	Merit
60–74	Pass
45–59	Below Pass 1
0–44	Below Pass 2

How the pieces are marked

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

The three components are:

Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these components to form a maximum total mark for each piece as follows:

Maximum mark for each piece	Component
7	Fluency & accuracy
7	Technical facility
8	Communication & interpretation
22	Total mark for each piece

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
19–22	Distinction
16–18	Merit
13–15	Pass
10–12	Below Pass 1
3–9	Below Pass 2

How the pieces are marked

Examiners use the criteria below to decide on the mark.

	7 marks	6 marks	5 marks
Fluency & accuracy	An excellent sense of fluency with secure control of pulse and rhythm. A very high degree of accuracy in notes.	A very good sense of fluency with only momentary insecurities in control of pulse and rhythm. A high degree of accuracy in notes – slips were not significant.	A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm. A good degree of accuracy in notes despite some slips.

	7 marks	6 marks	5 marks
Technical facility	The various technical demands of the music were fulfilled to a very high degree. An excellent level of tone control.	The various technical demands of the music were fulfilled with only momentary insecurities. A very good level of tone control despite minimal blemishes.	The various technical demands of the music were fulfilled for the most part. A good level of tone control though with occasional lapses.

	8 marks	7 marks	6 marks
Communication & interpretation	An excellent level of stylistic understanding with keen attention to performance details. Highly effective communication and interpretation.	A very good level of stylistic understanding with most performance details realised. Effective communication and interpretation overall.	A good level of stylistic understanding though occasional performance details were omitted. Communication and interpretation were mostly effective.

How the pieces are marked (continued)

	4 marks	3 marks	1–2 marks
Fluency & accuracy	A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm. A reasonable degree of accuracy in notes despite a number of errors.	Only a limited sense of fluency with a lack of basic control of pulse and rhythm. Accuracy in notes was sporadic with errors becoming intrusive.	Little or no sense of fluency – control of pulse and rhythm was not established. Accuracy in notes was very limited with many errors of substance.

	4 marks	3 marks	1–2 marks
Technical facility	The various technical demands of the music were generally managed despite some inconsistencies. A basic level of tone control despite some insecurity.	The technical demands of the music were often not managed. The performance lacked a basic level of tone control.	Many or all of the technical demands of the music were not managed. There were significant flaws in tone control.

	5 marks	3–4 marks	1–2 marks
Communication & interpretation	A reasonable level of stylistic understanding though some performance details were omitted. Communication and interpretation were basically reliable though with some lapses.	Stylistic understanding was generally lacking with limited realisation of performance details. Communication and interpretation were inconsistent.	Stylistic understanding was not apparent with little or no realisation of performance details. Communication and interpretation were ineffective.

How technical work is marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	13–14 marks	11–12 marks
Keyboard exercise, scales & chord knowledge, scales & arpeggios	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Prompt responses.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Prompt responses overall.
Exercises, pedal study	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Keen attention to performance details and musical character.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Good attention to performance details and musical character overall.

How technical work is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	9–10 marks	6–8 marks	1–5 marks
Keyboard exercise, scales & chord knowledge, scales & arpeggios	A generally reliable sense of fluency and accuracy despite a number of errors. A reasonable degree of technical control despite some inconsistencies. Generally prompt responses despite some hesitancy and/or restarts.	Limited or very limited fluency and accuracy with errors becoming intrusive. An inconsistent degree of technical control. Hesitancy in responses and restarts.	Little or no sense of fluency and accuracy with many errors. An unreliable degree of technical control. Uncertain responses with many restarts and/or items not offered.
Exercises, pedal study	A generally reliable sense of fluency and accuracy despite a number of errors. A reasonable degree of technical control despite some inconsistencies. Some attention to performance details and musical character.	Limited or very limited fluency and accuracy with errors becoming intrusive. An inconsistent degree of technical control. Limited attention to performance details and musical character.	Little or no sense of fluency and accuracy with many errors. An unreliable degree of technical control. Little or no attention to performance details and musical character.

How overall performance is marked

The candidate's entire performance (ie pieces and technical work) is awarded two separate marks corresponding to two assessment areas, as below. Further information about the adaptation of the supporting tests can be found at trinitycollege.com/digital-cj-grades.

Performance delivery & focus (10 marks)

- Assurance and continuity of delivery.
- Consistency of focus.

Musical awareness (10 marks)

- Demonstration of musical personality.
- Ability to work within, move between, or maintain styles.

Examiners use the criteria below to decide on the mark.

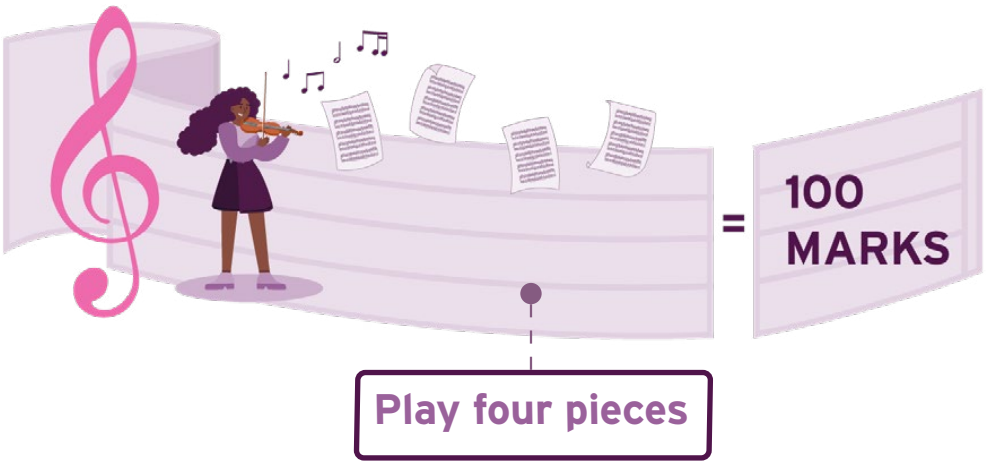
	Distinction	Merit
	9–10 marks	8 marks
Performance delivery & focus	The performances are delivered with assurance, and transition between items is smooth. Focus is maintained throughout the presentation.	The performances are mostly delivered with assurance, and transition between items is mainly smooth. Focus is maintained throughout the presentation for the most part.
Musical awareness	There is a convincing level of personal investment and commitment in the performances. The ability to maintain or move between styles is well-developed.	There is a good level of personal investment and commitment in the performances. The ability to maintain or move between styles is mostly well-developed.

How overall performance is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	6–7 marks	4–5 marks	1–3 marks
Performance delivery & focus	The performances are delivered with reasonable assurance, and transition between items is moderately smooth. Focus is adequately maintained throughout the presentation.	Assurance in performance delivery is limited, with unreliable continuity between items. Focus is inconsistently maintained throughout the presentation.	There is little or no assurance in performance delivery, with limited continuity between items. Focus is not maintained throughout the presentation.
Musical awareness	There is an adequate level of personal investment and commitment in the performances. The ability to maintain or move between styles is reasonably well-developed.	There is a limited level of personal investment and commitment in the performances. The ability to maintain or move between styles is limited.	Personal investment and commitment are not demonstrated. The ability to maintain or move between styles is not yet evident.

Structure and mark scheme

Perform four pieces from the repertoire list.



Repertoire-only pathway	Maximum marks
Piece 1	25
Piece 2	25
Piece 3	25
Piece 4	25
Total	**100**

Programme order

- Your pieces should be performed in the same order as they are listed on the upload form.

Learning outcomes and assessment criteria

Initial–Grade 3

(Initial = RQF Entry Level 3, Grades 1–3 = RQF Level 1)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Perform music in a variety of styles set for the grade	1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation 1.3 Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles

Grades 4–5

(RQF Level 2)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Perform music in a variety of styles set for the grade	1.1 Support their intentions in musical performance 1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance 1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

Grades 6–8

(RQF Level 3)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Perform music in a variety of styles set for the grade	1.1 Integrate their musical skills, knowledge and understanding in performance 1.2 Present secure and sustained performances that demonstrate some stylistic interpretation 1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

Pieces

Electronic Keyboard

Choosing pieces

Candidates play **four** pieces, selected from the current Electronic Keyboard repertoire list available at trinitycollege.com/electronic-keyboard.

- **Initial–Grade 5:** In place of one of the listed pieces, candidates may perform an own composition.
- **Grades 6–8:** In place of one of the listed pieces, candidates may perform an own composition, or a piece of their own choice, or their own arrangement of a piece of their own choice (either a keyboard or a non-keyboard piece).
- Own-choice pieces and arrangements must contain a level of technical and musical demand similar to that of the pieces listed for the grade. Trinity does not pre-approve own-choice pieces or arrangements, although marks may be deducted where they do not allow candidates to demonstrate performance at the required level.

Own interpretation pieces

- In each graded exam book there is one own interpretation piece option, which candidates may select if they choose. It allows candidates to create a personal arrangement with as much artistic and musical flair as possible in line with the expectations for the grade, reflecting real-life performance scenarios.
- Candidates choose the voice(s) and style, and should adapt the music by changing rhythm, register or even varying melody and harmony to produce a creative response.
- Auto intros/endings are not permitted, although candidates may compose and perform their own intro/ending, and bridge passages between verses.

Chords

- Candidates may use single fingered chords or fully fingered chords, though at higher grades the chords required may not be available as single fingered chords.
- Candidates are free to use their judgement in choosing spacing and arrangement of the notes according to the most convenient fingering.

Set-up

- Efficient setting-up is a major part of the technique of the instrument and is expected to be carried out quickly and efficiently in all exams.
- Marks may be deducted for unnecessary delays in setting-up for any part of the exam, including long delays at the start or between items, or restarts due to improper set-up.
- To avoid delays between items, at the end of each piece, candidates should begin setting-up for the next piece.

Organ

Choosing pieces

Candidates play **four** pieces, selected from the current Organ repertoire list available at trinitycollege.com/organ.

Pieces are divided into two groups: group A and group B. Candidates must choose at least one piece from each group.

In place of one of the listed pieces, candidates may perform an own composition.

Performance & interpretation

- Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- Candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in the repertoire list.
- All *da capo* and *dal segno* instructions should be observed.
- Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6–8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- The use of metronomes or other timekeeping assistance is not allowed.

Supporting documents

There is a section on the online portal where you can provide any supporting documentation.

- Enter the details of your pieces on the relevant screen, in order of performance.
- If you are playing from a book not published by Trinity, or are performing your own composition, you must also upload scanned copies or photographs of those pieces. For each piece, all pages should be in one single file. If you need to combine images into one file, there are many apps that can help you and you will find them on your device's application store.

Page turns

- Difficult page turns may be overcome by photocopying the relevant pages.
- A page turner may assist at Grades 6–8.

Music and copies

- Candidates should obtain the music for their exam in good time before entering for the exam.
- Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.

- We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- Candidates may read from printed music or from a tablet or eReader.
- Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

Own composition

- Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below.
- A typeset or handwritten copy of the composition must be uploaded with the video.
- At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- At Grades 6–8 they must be notated on a stave. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- Own compositions should be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Parameters and examples of compositional techniques for own compositions

Grade	Duration	Examples of compositional techniques
Initial	0.5–1 minute(s)	• Use of different rhythmic values • Clear melodic line • **Electronic Keyboard:** use of a voice change • Use of keys listed for Initial technical work
Grade 1	approx 1 minute	• Dynamic contrast • Simple syncopation or other rhythmic feature • **Electronic Keyboard:** use of fills • Use of keys listed for Grade 1 technical work
Grade 2	1–1.5 minute(s)	• Use of different articulations • Simple melodic ornamentation • **Electronic Keyboard:** use of dual voice • Use of keys listed for Grade 2 technical work

Parameters and examples of compositional techniques for own compositions (continued)

Grade	Duration	Examples of compositional techniques
Grade 3	1.5–2 minutes	◗ Form showing clear sections, eg ABA ◗ Melodic range of one octave or more ◗ **Electronic Keyboard:** use of bass clef ◗ Use of keys listed for Grade 3 technical work
Grade 4	2–3 minutes	◗ Tempo changes ◗ Use of a variety of different articulations ◗ **Electronic Keyboard:** use of stop/start rhythm ◗ Use of keys listed for Grade 4 technical work
Grade 5	2–3 minutes	◗ Chromaticism ◗ Use of semiquaver passages ◗ **Electronic Keyboard:** use of a tempo change ◗ Use of keys listed for Grade 5 technical work
Grade 6	3–4 minutes	◗ More advanced use of form, eg theme and variations ◗ Extensive range ◗ More advanced melodic ornamentation ◗ Use of any key/mode
Grade 7	3–4 minutes	◗ Modulation ◗ Use of irregular time signatures ◗ Use of any key/mode
Grade 8	3.5–5 minutes	◗ Wide range of expressive techniques ◗ Creative use of form ◗ Extended techniques, wide range, chromaticism and rhythmic variation ◗ Use of any key/mode

Obtaining music for the exam

- Trinity publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- 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.

Filming your exam

Electronic Keyboard: film your performance from the side so that your face, both hands and all of the notes on the keyboard are visible.

Ensure that your recording microphone does not obscure the view of your face and hands.

Direct audio capture is permitted. Headphones may not be worn.

Organ: film your performance so that the whole of the console, your face, both hands and feet, and all of the keys and stops are visible.

Ensure that your recording microphone does not obscure the view of your face, hands and feet.

Direct audio capture is permitted for digital organs. Headphones may not be worn.

Before you begin

There are five important instructions to note before you plan your filming:

1. All exams must be submitted as one, continuous performance (this includes all pieces). If there is any evidence of editing, we will not be able to assess your exam.
2. Please read the instructions above carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth continuous performance. You should remain in shot at all times during the video.
3. You are allowed assistance with filming your performance: another person can be present as an accompanist or to operate your backing tracks. However, indications of pulse, verbal or non-verbal entry cues, or the playing of an additional instrument are not allowed and will result in a syllabus infringement referral.
4. Do not provide any information at the beginning of your performance, such as your name or titles of the pieces – simply start the recording and begin your performance.
5. Your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

Your filming environment

Here are a few considerations when choosing where to film your performance:

- Choose a quiet room without disruptions, and remember to put devices such as phones or tablets on silent.
- Make sure that your recording device has enough battery power and storage capacity.
- Check light levels before recording to ensure that you are clearly visible on screen. Avoid standing in front of a light source to ensure that you do not appear as a silhouette on screen.
- Check sound levels to ensure that the recording device captures the range of the instrument clearly, without any distortion.

Recording video and audio separately (optional)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. A single external microphone may be used, multiple microphone setups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

If audio and video have been recorded separately, editing software may be used to merge these elements together and create the final video. Similarly, editing software can be used to trim the beginning and end.

However:

- The audio and video must be recorded simultaneously
- The audio must be the same performance as that of the video and not a composite track
- The recorded audio must not be enhanced in any way and the following must not be applied to the recording in post-production: EQ, reverb, compression, pitch or timing correction, tonal changes/effects
- The recorded breaks between pieces should not be removed.

Troubleshooting sound issues

The microphones in mobile devices are built for speech, so you might find that the audio on your recording cuts out or distorts. Check your audio settings to see if this problem can be avoided.

Some devices use automatic microphone compression, or a similar function, which may cause the volume of your recording to fluctuate. Where possible, switch these off in your audio settings.

If your audio is distorted and you have the option in your device settings, try reducing the microphone input level. If not, try moving your recording device further away.

Your device may have a setting labelled ‘suppress background noise’, ‘noise reduction’ or similar. Try turning this function off if the option is available.

Other problematic functions you may wish to disable include ‘echo cancellation’, ‘sound correction’ and ‘audio stability’.

Submitting your exam for assessment

Please read the following closely before you submit your video performance to our online platform via trinitycollege.com/digital-cj-grades:

- Play back your video to ensure that the sound quality and visual quality are sufficient for an examiner to mark it.
- Ensure your video is one continuous recording of all your pieces from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- Only submit one take of your performance.
- Your files should be labelled with your name, subject and grade, for example: **ForenameSurname_Classical(Instrument)_Grade(Number)**.
- Enter the details of your pieces on the relevant screen.
- If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books.
- Make sure that your video does not exceed 3GB.
- If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't exceed this limit. There are many apps that can help you do this and you will find them on your device's application store. Play back your compressed file to ensure that the audio and video are still in sync.
- Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.
- You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- You may not use the video from your original entry for any other Trinity exam entries. Subsequent submissions with the same video may be invalidated.
- We strongly advise candidates not to share their performance videos online. Pieces in the music and drama syllabuses are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.

Marking

Examiners give comments and marks for each section of the exam up to the maximums listed in the table at **Repertoire-only pathway > Structure and mark scheme**.

It is not necessary to pass all sections or any particular section in order to achieve a pass overall.

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

Mark	Attainment level
87–100	Distinction
75–86	Merit
60–74	Pass
45–59	Below Pass 1
0–44	Below Pass 2

How the pieces are marked

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

The three components are:

Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these components to form a maximum total mark for each piece as follows:

Maximum mark for each piece	Component
8	Fluency & accuracy
8	Technical facility
9	Communication & interpretation
25	Total mark for each piece

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
22–25	Distinction
19–21	Merit
15–18	Pass
11–14	Below Pass 1
3–10	Below Pass 2

How the pieces are marked

Examiners use the criteria below to decide on the mark.

	8 marks	7 marks	6 marks
Fluency & accuracy	An excellent sense of fluency with secure control of pulse and rhythm. A very high degree of accuracy in notes.	A very good sense of fluency with only momentary insecurities in control of pulse and rhythm. A high degree of accuracy in notes – slips were not significant.	A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm. A good degree of accuracy in notes despite some slips.

	8 marks	7 marks	6 marks
Technical facility	The various technical demands of the music were fulfilled to a very high degree. An excellent level of tone control.	The various technical demands of the music were fulfilled with only momentary insecurities. A very good level of tone control despite minimal blemishes.	The various technical demands of the music were fulfilled for the most part. A good level of tone control though with occasional lapses.

	9 marks	8 marks	7 marks
Communication & interpretation	An excellent level of stylistic understanding with keen attention to performance details. Highly effective communication and interpretation.	A very good level of stylistic understanding with most performance details realised. Effective communication and interpretation overall.	A good level of stylistic understanding though occasional performance details were omitted. Communication and interpretation were mostly effective.

How the pieces are marked (continued)

	5 marks	3–4 marks	1–2 marks
Fluency & accuracy	A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm. A reasonable degree of accuracy in notes despite a number of errors.	Only a limited sense of fluency with a lack of basic control of pulse and rhythm. Accuracy in notes was sporadic with errors becoming intrusive.	Little or no sense of fluency – control of pulse and rhythm was not established. Accuracy in notes was very limited with many errors of substance.

	5 marks	3–4 marks	1–2 marks
Technical facility	The various technical demands of the music were generally managed despite some inconsistencies. A basic level of tone control despite some insecurity.	The technical demands of the music were often not managed. The performance lacked a basic level of tone control.	Many or all of the technical demands of the music were not managed. There were significant flaws in tone control.

	5–6 marks	3–4 marks	1–2 marks
Communication & interpretation	A reasonable level of stylistic understanding though some performance details were omitted. Communication and interpretation were basically reliable though with some lapses.	Stylistic understanding was generally lacking with limited realisation of performance details. Communication and interpretation were inconsistent.	Stylistic understanding was not apparent with little or no realisation of performance details. Communication and interpretation were ineffective.

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Learning outcomes and assessment criteria

Initial to Grade 3

(Initial = RQF Entry Level 3, Grades 1–3 = RQF Level 1)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Perform music in a variety of styles set for the grade	1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation 1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles
2. Demonstrate technical ability on an instrument through responding to set technical demands	2.1 Demonstrate familiarity with the fundamentals of instrumental command 2.2 Demonstrate technical control and facility within set tasks
3. Respond to set musicianship tests	3.1 Recognise and respond to simple elements of music in a practical context 3.2 Demonstrate basic aural and musical awareness

Grades 4-5

(RQF Level 2)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Perform music in a variety of styles set for the grade	1.1 Support their intentions in musical performance 1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance 1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles
2. Demonstrate technical ability on an instrument through responding to set technical demands	2.1 Demonstrate a developing instrumental command 2.2 Demonstrate technical control and facility within set tasks
3. Respond to set musicianship tests	3.1 Recognise and respond to elements of music in a practical context 3.2 Demonstrate aural and musical awareness

Grades 6-8

(RQF Level 3)

Learning outcomes The learner will:	Assessment criteria The learner can:
1. Perform music in a variety of styles set for the grade	1.1 Integrate their musical skills, knowledge and understanding in performance 1.2 Present secure and sustained performances that demonstrate some stylistic interpretation 1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles
2. Demonstrate technical ability on an instrument through responding to set technical demands	2.1 Demonstrate instrumental command 2.2 Demonstrate technical control across the full compass of the instrument within set tasks
3. Respond to set musicianship tests	3.1 Recognise and respond to musical features in a practical context 3.2 Demonstrate musical and stylistic awareness

About the exam

Each exam has three sections: pieces, technical work and supporting tests. There are slightly different requirements depending on the level of the exam.

Pieces
(66 marks)

Three pieces, each worth 22 marks

Technical work
(14 marks)

Electronic Keyboard: keyboard exercise, followed by *either* scales & chord knowledge *or* exercises.

Organ: scales & arpeggios (Grades 1–5); scales & arpeggios and pedal study (Grades 6–8).



Supporting tests
(20 marks)

A combination of two tests from sight reading, aural, improvisation and musical knowledge, depending on the grade and candidate choice

Exam structure and mark scheme: Electronic Keyboard

Initial–Grade 5	Maximum marks	Grades 6–8	Maximum marks
Piece 1	**22**	**Piece 1**	**22**
Piece 2	**22**	**Piece 2**	**22**
Piece 3	**22**	**Piece 3**	**22**
Technical work	**14**	**Technical work**	**14**
◗ Keyboard exercise (Grades 1-5 only) ◗ *Either* scales & chord knowledge *or* exercises		◗ Keyboard exercise ◗ *Either* scales & chord knowledge *or* exercises	
Supporting tests	**20**	**Supporting test 1**	**10**
Any **two** of the following: ◗ Sight reading ◗ Aural ◗ Improvisation ◗ Musical knowledge		◗ Sight reading	
		Supporting test 2	**10**
		One of the following: ◗ Aural ◗ Improvisation	
Total	**100**	**Total**	**100**

Exam structure and mark scheme: Organ

Grades 1–5	Maximum marks	Grades 6–8	Maximum marks
Piece 1	22	**Piece 1**	22
Piece 2	22	**Piece 2**	22
Piece 3	22	**Piece 3**	22
Technical work	14	**Technical work**	14
▸ **Grade 1:** scales ▸ **Grades 2-5:** scales & arpeggios		▸ Scales & arpeggios and pedal study	
Supporting tests	20	**Supporting test 1**	10
Any **two** of the following: ▸ Sight reading ▸ Aural ▸ Improvisation ▸ Musical knowledge		▸ Sight reading	
		Supporting test 2	10
		One of the following: ▸ Aural ▸ Improvisation	
Total	100	**Total**	100

Order of the exam

Candidates can choose to present the sections of their exam in any order. Pieces must be performed consecutively as one section. All technical work must be performed as one unit.

Candidates should indicate their preferred exam order on their appointment form, which is given to examiners at the start of the exam. If no preference is indicated, examiners will ask to hear technical work first.

Exam durations

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



Initial
13 mins



Grade 1
13 mins



Grade 2
15 mins



Grade 3
15 mins



Grade 4
20 mins



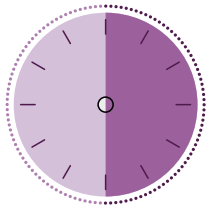
Grade 5
20 mins



Grade 6
25 mins



Grade 7
25 mins



Grade 8
30 mins

Pieces

Electronic Keyboard

Choosing pieces

Candidates play **three** pieces, selected from the current Electronic Keyboard repertoire list available at trinitycollege.com/electronic-keyboard.



Pieces
(66 marks)

- **Initial–Grade 5:** In place of one of the listed pieces, candidates may perform an own composition.
- **Grades 6–8:** In place of one of the listed pieces, candidates may perform an own composition, or a piece of their own choice, or their own arrangement of a piece of their own choice (either a keyboard or a non-keyboard piece).
- Own-choice pieces and arrangements must contain a level of technical and musical demand similar to that of the pieces listed for the grade. Trinity does not pre-approve own-choice pieces or arrangements, although marks may be deducted where they do not allow candidates to demonstrate performance at the required level.

Own interpretation pieces

- In each graded exam book there is one own interpretation piece option, which candidates may select if they choose. It allows candidates to create a personal arrangement with as much artistic and musical flair as possible in line with the expectations for the grade, reflecting real-life performance scenarios.
- Candidates choose the voice(s) and style, and should adapt the music by changing rhythm, register or even varying melody and harmony to produce a creative response.
- Auto intros/endings are not permitted, although candidates may compose and perform their own intro/ending, and bridge passages between verses.

Chords

- Candidates may use single fingered chords or fully fingered chords, though at higher grades the chords required may not be available as single fingered chords.
- Candidates are free to use their judgement in choosing spacing and arrangement of the notes according to the most convenient fingering.

Set-up

- Efficient setting-up is a major part of the technique of the instrument and is expected to be carried out quickly and efficiently in all exams.
- Marks may be deducted for unnecessary delays in setting-up for any part of the exam, including long delays at the start or between items, or restarts due to improper set-up.
- To avoid delays between items, at the end of each piece, candidates should begin setting-up for the next piece.

Organ

Choosing pieces

Candidates play **three** pieces, selected from the current Organ repertoire list available at trinitycollege.com/organ.

Pieces are divided into two groups: group A and group B. Candidates must choose at least one piece from each group. The third piece may be chosen from either group, or may be the candidate's own composition.

Performance and interpretation

- Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- Candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in the repertoire list.
- All *da capo* and *dal segno* instructions should be observed.
- Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6–8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- The use of metronomes or other timekeeping assistance is not allowed.

Page turns

- Examiners are not able to act as page turners.
- Difficult page turns may be overcome by photocopying the relevant pages.
- A page turner may assist at Grades 6–8, but must only remain in the exam room when required.

Music and copies

- Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.
- We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- In accordance with the MPA's *Code of Fair Practice*, candidates must produce original copies of all copyright pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.

- If candidates are performing pieces not contained in Trinity's graded exam books, they will need to provide a copy as a reference for the examiner (which may be a photocopy). Photocopies will be kept by the examiner and destroyed after the exam. Examiners will have a copy of the repertoire contained in Trinity's graded books.
- Candidates may read from printed music or from a tablet or eReader.
- Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded. Candidates must bring proof of purchase and details of the website where it was accessed for the examiner's reference.

Own composition

- Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed in each grade section of this syllabus.
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- At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- At Grades 6–8 they must be notated on a stave. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
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- Trinity publishes graded exam books for electronic keyboard, as well as sight reading books and aural test books. See Trinity publications section for more information.
- 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.

Technical work

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options. These promote agility, harmonic and melodic awareness and underpin musical style.

The use of metronomes or other timekeeping assistance is not allowed.



Technical work
(14 marks)

Electronic Keyboard

From Grade 1, all candidates begin the technical work section by performing a keyboard exercise. They then choose one of the following options:

- Scales & chord knowledge
- Exercises

At Initial, candidates don't perform the keyboard exercise but the other requirements are the same. Full details of all requirements are included in the Trinity exam book for the grade.

Keyboard exercise

At **Grades 1–5** the keyboard exercise is a scale, chosen by candidates from the list for the grade, performed in the right hand accompanied by chords in the left hand. It focuses on specific skills needed by electronic keyboard players that develop awareness of chords and chord progressions.

At **Grades 6–8**, candidates perform a scale followed by an arpeggio.

- The keyboard exercise should be played with a piano voice, with no additional voice, accompaniment, sustain pedal, rhythm or metronome click.
- At Grades 1–5 the keyboard exercise may be played either from memory or using the music. At Grades 6–8 it must be played from memory.
- The master volume should be set to 50–75% of maximum, resulting in a *mf* to *f* dynamic level.

Scales & chord knowledge

Learning scales is an important part of developing technical focus, strength and agility, and harmonic and melodic skills. A wide range of scales relevant to authentic performance contexts is covered in this component, including modes, pentatonic and blues scales.

Chord knowledge develops awareness of chord patterns and progressions.

Candidates prepare the scales and chords set for the grade, and play a selection as requested by the examiner.

- All requirements should be played with a piano voice, with no additional voice, accompaniment, sustain pedal, rhythm or metronome click.
- All scales and chords must be played from memory.
- The master volume should be set to 50–75% of maximum, resulting in a *mf* to *f* dynamic level.

- Requirements may be played an octave higher or lower if necessary to accommodate the range of the instrument.
- Scales should be played in similar motion, except where stated.
- All similar motion scales should be performed ascending then descending, with the right hand playing one octave above the left hand, unless otherwise stated.
- A minimum pace is indicated, increasing gradually grade by grade. Rhythmic patterns are all even quavers.

Exercises

Exercises are specially composed short pieces designed to demonstrate and develop key areas of technique through performance.

Initial–Grade 5: Candidates should prepare all three exercises from the list for the grade (keyboard functions, scalic, pianistic), two of which are played in the exam. One is chosen by the candidate and one by the examiner.

Grades 6–8: Candidates should prepare any three exercises from the list for the grade (keyboard functions, scalic, pianistic, sequencing), two of which are played in the exam. One is chosen by the candidate and one by the examiner.

- Exercises may be played either from memory or using the music.
- Candidates choosing the sequencing exercise should pre-record the sequenced part in advance of the exam. In the exam they should play the solo part live with the sequenced part. Examiners assess the performance of the live part, including synchronisation with the sequenced part. The performance of the sequenced part is not assessed.
- Exercises are included in the Trinity exam book for the grade.

Further information about specific technical work requirements for each grade is given in the relevant sections of this syllabus.

Organ

Candidates prepare the scales and arpeggios listed for the grade, and play a selection as requested by the examiner. Candidates at Grades 6–8 also perform a pedal study.

- All scales and arpeggios must be played from memory. Candidates may use music for the pedal study at Grades 6–8.
- Scales should be played in similar motion, except where stated.
- All similar motion scales should be performed ascending then descending, with the right hand playing one octave above the left hand unless otherwise stated.
- A minimum pace is indicated, increasing gradually grade by grade. Rhythmic patterns are all even quavers.

Further information about specific technical work requirements for each grade is given in the relevant sections of this syllabus.

Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests.

At Initial to Grade 5, candidates choose two supporting tests from four options:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

At Grades 6–8, all candidates are assessed in sight reading, and choose *either* aural *or* improvisation for their second supporting test.

This flexibility is designed to allow candidates to demonstrate their musical skills in different ways, while recognising that sight reading is an important skill at higher grades.



Supporting tests
(20 marks)

Sight reading

This test assesses candidates' ability to perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts.

After setting up their instrument, candidates are given 30 seconds to study the test before performing it, during which time they may practise any or all of it aloud. Examiners do not mark this preparation period.

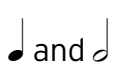
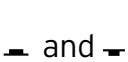
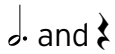
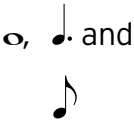
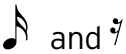
Examples of sight reading tests for electronic keyboard may be found in Trinity's *Sound at Sight* series, available from shop.trinitycollege.com or from your local music shop.

Candidates for Electronic Keyboard exams at Initial to Grade 5 may choose between two different ways of performing the sight reading test: either with single fingered chords with rhythm and accompaniment, or with fully fingered chords without rhythm. Candidates for Grade 6–8 exams must perform the sight reading test using fully fingered chords with rhythm and accompaniment.

Technical expectations for the tests are given in the Parameters for sight reading tests. Lists are cumulative, meaning that tests may also include requirements from lower grades.

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternatively, blind or visually impaired candidates may choose a memory test in place of the standard sight reading test. Alternative supporting tests must be requested at the time of booking, and further information is available at trinitycollege.com/music-csn.

Electronic Keyboard: Parameters for sight reading tests

	Keys*	Time signatures*	Chords*	Note and rest values*	Dynamics*	Other*
Initial	C major	$\frac{2}{4}$			*mf*	5-finger hand position only
Grade 1		$\frac{4}{4}$	I, V		*f*	5-finger hand position (RH not tonic)
Grade 2	A minor	$\frac{3}{4}$	IV		*p*	change of hand position within octave
Grade 3	F and G major, D minor (incl C♯)		VI			
Grade 4	D major, B and E minor		V^7			2-part RH
Grade 5	A and B♭ major, C minor	$\frac{6}{8}$				3-part RH
Grade 6	E♭ major, F♯ and G minor	$\frac{3}{8}$	all common chords and dominant 7th chords, minor 7th chords on white root notes only	grace notes	*mp*, *cresc.*, *dim.*	RH chords of 3 notes or more, spread chords
Grade 7	E and A♭ major, F minor	$\frac{12}{8}, \frac{2}{2}$	minor 7th chords on black notes, major 7th chords on white notes	dotted semibreves		
Grade 8	B and D♭ major		major 7th chords on black notes, diminished chords	duplets and triplets		

* Cumulative – tests may also include requirements from previous grade(s)

Organ: Parameters for sight reading tests

	Keys*	Time signatures*	Note and rest values*	Tempi and articulation*	Manuals*	Pedals*	Registration and dynamics*
Grade 1	C and G major, A minor (white notes only)	2/4, 4/4	𝅗𝅥, 𝅗𝅥., 𝅝 and 𝄼	*moderato*, *legato*	remains within hands position (not necessarily C)		single manual, 8', *mf*
Grade 2		3/4	𝅗𝅥. and ties	*allegretto*, simple phrasing	2-part texture		
Grade 3	F major, D minor (incl C♯)		𝅘𝅥𝅮, 𝄽 and 𝄼	*andante*, more intricate phrasing		notes between A_2 and G_3 inclusive (toes only)	two manuals (hands on the same manual), 4', *p* and *f*, pedal couplers
Grade 4	D and B♭ major, E and D minor (plus accidentals)		𝅗𝅥. and 𝄾	*staccato*, accents, pause	3-part texture	notes between F_2 and C_4 inclusive (toes only)	manual couples, 2', 16'
Grade 5	A and E♭ major, B and G minor (incl modulation)	6/8	𝅘𝅥𝅯 and 𝄿; dotted notes and rests	*rall.*, *accel.*, *a tempo*	more varied texture, some further chromaticism	toe and heel signs, more independent pedal part	hands on separate manuals, change of manual
Grade 6	F♯ and C minor	3/8		any common terms and signs		adjacent notes with same foot, *staccato*, *legato*	use of swell pedal, *cresc.* and *dim.*, *pp* and *ff*
Grade 7	E and A♭ major, C♯ and F minor	9/8			more complex textures	full use of pedals throughout range, including crossing feet	
Grade 8	B and D♭ major, G♯ and B♭ minor (incl double sharps and flats)	2/2 changing time signatures	duplets and triplets				changes of registration

* Cumulative – tests may also include requirements from previous grade(s)

Aural

This test supports the development of candidates' abilities in musical perception and understanding by requiring them to recognise musical features by ear (for example metre and pulse, pitch, performance characteristics).

All questions are based on a single musical example played at the piano by the examiner. At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from **shop.trinitycollege.com** or from your local music shop.

Candidates with hearing loss may choose an aural awareness test in place of the standard aural test. Alternative supporting tests must be requested at the time of booking, and further information is available at **trinitycollege.com/music-csn**.

Improvisation

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical abilities. Our tests are designed to introduce teachers and candidates to improvisation gradually, creatively and with a range of supporting resources.

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus. Candidates choose a stimulus from the following three options, indicating their choice of stimulus on the appointment form:

- Stylistic
- Motivic
- Harmonic

At all levels, responses must use both hands.

Electronic keyboard candidates should use a piano voice. Single fingered chords or fully fingered chords can be used at the candidate's discretion.

Further guidance and example tests are available at **trinitycollege.com/supporting-tests**.

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternative supporting tests must be requested at the time of booking, and further information is available at **trinitycollege.com/music-csn**.

Parameters

Technical expectations for the tests are given in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from lower grades.

Stylistic stimulus

This option requires candidates to improvise over a notated piano part played by the examiner.

- Candidates are given a stimulus which includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which candidates must improvise for a specified number of repeats.
- The examiner plays the stimulus twice for candidates' reference, without repeats.
- Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- The test then follows. The examiner plays the stimulus again, and candidates join after the introduction, improvising for the specified number of repeats. Candidates should aim to improvise in a way that complements the musical style of the stimulus.

Stylistic stimulus

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of introduction	2 bars	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	4 bars	4 bars	4 bars	4 bars
Number of times improvised section is played	1	2	2	2	3
Total to improvise	4 bars	8 bars	8 bars	8 bars	12 bars
Time signatures*	$\frac{4}{4}$			$\frac{3}{4}$	$\frac{2}{4}$
Keys*	C major	F, G major	A minor	D, B♭ major D, E minor	G, B minor
Number of chords per bar	1	1	1	1	1
Chords	I, V	I, V	I, IV, V i, iv, V	I, ii, IV, V i, ii$^{\flat5}$, iv, V	I, ii, IV, V i, ii$^{\flat5}$, iv, V
Styles and speeds*	march, lullaby	fanfare, *moderato*	tango, *andante*	waltz, *allegretto*	*adagio*, *allegro*

* Cumulative – tests may also include requirements from previous grade(s)

Stylistic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of introduction	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	8 bars	8 bars	8 bars
Number of times improvised section is played	3	2	2	2
Total to improvise	12 bars	16 bars	16 bars	16 bars
Time signatures*	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
Keys*	A, E♭ major	F♯, C minor	E, A♭ major	C♯, F minor
Number of chords per bar	up to 2	up to 2	up to 2	up to 2
Chords	I, ii, IV, V, vi i, ii$^{\flat5}$, iv, V, VI	I, ii, IV, V, vi i, ii$^{\flat5}$, iv, V, VI 7ths	I, ii, iii, IV, V, vi i, ii$^{\flat5}$, III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
Styles and speeds*	*grazioso*, *vivace*	*agitato*, nocturne	gigue, *grave*	impressionistic, irregular dance

* Cumulative – tests may also include requirements from previous grade(s)

Motivic stimulus

This option requires candidates to improvise solo in response to a short melodic fragment.

- Candidates are given a notated melodic fragment, which the examiner plays twice on the piano for candidates' reference.
- Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- The test then follows. Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, they are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of stimulus	2 bars	2 bars	2 bars	2 bars	2 bars
Length of response	4–6 bars	4–8 bars	6–8 bars	6–8 bars	8–12 bars
Time signatures*	$\frac{4}{4}$			$\frac{3}{4}$	$\frac{2}{4}$
Rhythmic features*	minims, crotchets	quavers	dotted notes	ties	syncopation
Articulation*			*staccato*		accents
Intervals*	up to minor 3rd	major 3rd	perfect 4th	perfect 5th	minor 6th, major 6th
Keys*	C major	F, G major	A minor	D, B♭ major D, E minor	G, B minor

* Cumulative – tests may also include requirements from previous grade(s)

Motivic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of stimulus	2 bars	1 bar	1 bar	1 bar
Length of response	8–12 bars	12–16 bars	12–16 bars	12–16 bars
Time signatures*	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
Rhythmic features*	semiquavers			triplets, duplets
Articulation*	slurs	acciaccaturas		*sfz*
Intervals*	octave	augmented 4th, diminished 5th	minor 7th, major 7th	all up to major 10th
Keys*	A, E♭ major	F♯, C minor	E, A♭ major	C♯, F minor

Harmonic stimulus

This option requires candidates to improvise solo in response to a chord sequence.

- Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference.
- Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of chord sequence	4 bars	4 bars	4 bars	4 bars	4 bars
Number of times chord sequence is played	1	2	2	2	3
Total to improvise	4 bars	8 bars	8 bars	8 bars	12 bars
Number of chords per bar	1	1	1	1	1
Chords	I, V	I, V	I, IV, V	I, ii, IV, V	i, iv, V
Keys	C major	C, F, G major			A, D, E, G, B minor

* Cumulative – tests may also include requirements from previous grade(s)

Harmonic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of chord sequence	4 bars	8 bars	8 bars	8 bars
Number of times chord sequence is played	3	2	2	2
Total to improvise	12 bars	16 bars	16 bars	16 bars
Number of chords per bar	1	1	1	1
Chords	i, iv, V, VI	I, ii, IV, V i, ii$^{\flat5}$, iv, V 7ths	I, ii, iii, IV, V, vi i, ii$^{\flat5}$, III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
Keys	A, D, E, G, B minor	C, F, G, B♭, D, E♭, A major A, D, E, G, B, C, F♯ minor		

Musical knowledge
(Initial to Grade 5 only)

This test encourages learners to understand the wider musical context of the pieces they play, and assesses their knowledge of notation. Examiners ask carefully graded questions based on candidates' chosen pieces.

In the exam, candidates choose which piece they would like to be asked about first. Examiners then choose a second piece for the remaining questions. Candidates' musical scores should be free of annotations which might aid their responses. Examiners usually point to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc).

Further guidance is available at trinitycollege.com/supporting-tests.

The following table gives example questions and responses:

	Parameters*	Sample question	Sample response
Initial	a. Pitch (letter) names	What is the letter name of this note?	G
	b. Note durations	How many beats are in this note?	Two
	c. Clefs, staves, barlines	What is this sign called?	A treble clef
	d. Identify key/time signatures	What is this called?	A time signature
	e. Explain basic musical terms and signs	What is this called?	A pause mark
Grade 1	a. Note values	What is the name of this note value?	A quaver
	b. Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	c. Notes on ledger lines (up to 2 ledger lines)	What is the letter name of this note?	B flat
	d. Explain musical terms and signs	What is the meaning of *da capo*?	Go back to the start
Grade 2	a. Intervals (numerical only) (2nd, 3rd, 4th, 5th)	What is the interval between these two notes?	A 3rd
	b. Metronome marks	Explain the sign ♩ = 72	72 crotchet beats per minute
	c. Grace notes and ornaments	What does this sign above the note mean?	A mordent
	d. Notes on ledger lines (up to 3 ledger lines)	What is the letter name of this note?	F sharp

* Cumulative – tests may also include requirements from previous grade(s)

Musical knowledge (continued)

	Parameters*	Sample question	Sample response
Grade 3	a. Intervals (numerical only) (2nd to 7th)	What is the interval between these two notes?	A 6th
	b. Relative major/minor	This piece starts in F major. What is the relative minor of this key?	D minor
	c. Scale/arpeggio/ broken chord patterns	What pattern of notes do you see here?	A scale
Grade 4	a. Modulation to closely related keys (relative major/ minor, subdominant, dominant)	This piece starts in G major. To which key has it modulated here?	D major *or* dominant
	b. Tonic/dominant triads	This piece starts in F major. Name the notes of the dominant triad.	C, E, G
	c. Intervals (full names) (any major, minor or perfect interval within an octave)	What is the full name of the interval between these two notes?	Perfect 5th
Grade 5	a. Musical period and style	Comment on the period and style of this piece.	*Candidate identifies the period, and describes the stylistic features of the piece which reflect the period*
	b. Musical structures	Describe the form of this piece and show me the relevant sections.	*Candidate indicates the form of the piece and identifies relevant sections*
	c. Subdominant triads	This piece starts in D major. Name the notes of the subdominant triad.	G, B, D

* Cumulative – tests may also include requirements from previous grade(s)

Marking

How the exam is marked

Examiners give comments and marks for each section of the exam, up to the maximums listed in the Exam structure and mark scheme tables in the About the Exam section. It is not necessary to pass all sections or any particular section in order to achieve a pass overall.

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

Total mark	Attainment level
87–100	Distinction
75–86	Merit
60–74	Pass
45–59	Below Pass 1
0–44	Below Pass 2

How the pieces are marked

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

The three components are:

Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these components to form a maximum total mark for each piece as follows:

Maximum mark for each piece	Component
7	Fluency & accuracy
7	Technical facility
8	Communication & interpretation
22	**Total mark for each piece**

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
19–22	Distinction
16–18	Merit
13–15	Pass
10–12	Below Pass 1
3–9	Below Pass 2

How the pieces are marked (continued)

Examiners use the criteria below to decide on the mark.

	7 marks	6 marks	5 marks
Fluency & accuracy	An excellent sense of fluency with secure control of pulse and rhythm. A very high degree of accuracy in notes.	A very good sense of fluency with only momentary insecurities in control of pulse and rhythm. A high degree of accuracy in notes – slips were not significant.	A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm. A good degree of accuracy in notes despite some slips.

	7 marks	6 marks	5 marks
Technical facility	The various technical demands of the music were fulfilled to a very high degree. An excellent level of tone control.	The various technical demands of the music were fulfilled with only momentary insecurities. A very good level of tone control despite minimal blemishes.	The various technical demands of the music were fulfilled for the most part. A good level of tone control though with occasional lapses.

	8 marks	7 marks	6 marks
Communication & interpretation	An excellent level of stylistic understanding with keen attention to performance details. Highly effective communication and interpretation.	A very good level of stylistic understanding with most performance details realised. Effective communication and interpretation overall.	A good level of stylistic understanding though occasional performance details were omitted. Communication and interpretation were mostly effective.

How the pieces are marked (continued)

	4 marks	3 marks	1–2 marks
Fluency & accuracy	A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm. A reasonable degree of accuracy in notes despite a number of errors.	Only a limited sense of fluency with a lack of basic control of pulse and rhythm. Accuracy in notes was sporadic with errors becoming intrusive.	Little or no sense of fluency – control of pulse and rhythm was not established. Accuracy in notes was very limited with many errors of substance.

	4 marks	3 marks	1–2 marks
Technical facility	The various technical demands of the music were generally managed despite some inconsistencies. A basic level of tone control despite some insecurity.	The technical demands of the music were often not managed. The performance lacked a basic level of tone control.	Many or all of the technical demands of the music were not managed. There were significant flaws in tone control.

	5 marks	3–4 marks	1–2 marks
Communication & interpretation	A reasonable level of stylistic understanding though some performance details were omitted. Communication and interpretation were basically reliable though with some lapses.	Stylistic understanding was generally lacking with limited realisation of performance details. Communication and interpretation were inconsistent.	Stylistic understanding was not apparent with little or no realisation of performance details. Communication and interpretation were ineffective.

How technical work is marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	13–14 marks	11–12 marks
Keyboard exercise, scales & chord knowledge, scales & arpeggios	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Prompt responses.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Prompt responses overall.
Exercises, pedal studies	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Keen attention to performance details and musical character.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Good attention to performance details and musical character overall.

How technical work is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	9–10 marks	6–8 marks	1–5 marks
Keyboard exercise, scales & chord knowledge, scales & arpeggios	A generally reliable sense of fluency and accuracy despite a number of errors. A reasonable degree of technical control despite some inconsistences. Generally prompt responses despite some hesitancy and/or restarts.	Limited or very limited fluency and accuracy with errors becoming intrusive. An inconsistent degree of technical control. Hesitancy in responses and restarts.	Little or no sense of fluency and accuracy with many errors. An unreliable degree of technical control. Uncertain responses with many restarts and/or items not offered.
Exercises, pedal studies	A generally reliable sense of fluency and accuracy despite a number of errors. A reasonable degree of technical control despite some inconsistences. Some attention to performance details and musical character.	Limited or very limited fluency and accuracy with errors becoming intrusive. An inconsistent degree of technical control. Limited attention to performance details and musical character.	Little or no sense of fluency and accuracy with many errors. An unreliable degree of technical control. Little or no attention to performance details and musical character.

How supporting tests are marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit	Pass
	9–10 marks	8 marks	6–7 marks
Sight reading	An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality. A very high degree of accuracy in notes, with musical detail realised.	A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality. A good degree of accuracy in notes despite some slips, with some musical detail realised.	A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality. A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.
Aural	An excellent or very good degree of aural perception in all aspects. Confident and prompt responses.	A good degree of aural perception in the majority of aspects. Mostly confident and prompt responses.	A generally reliable degree of aural perception in most aspects though with some imprecision. Generally confident and prompt responses though with occasional hesitation or uncertainty.
Musical knowledge	An excellent or very good degree of musical knowledge in all aspects. Confident and prompt responses.	A good degree of musical knowledge in the majority of aspects. Mostly confident and prompt responses.	A generally reliable degree of musical knowledge in most aspects. Generally confident and prompt responses though with occasional hesitation or uncertainty.
Improvisation	An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency. A highly creative and imaginative response.	A good sense of musical structure, based on the stimulus, delivered with a good level of fluency. A creative and imaginative response overall.	A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses. Some element of creativity and imagination in the response.

How supporting tests are marked (continued)

	Below Pass 1 4–5 marks	Below Pass 2 1–3 marks
Sight reading	Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality. Accuracy in notes was sporadic with no attention to musical detail.	Little or no sense of fluency control of pulse, rhythm and tonality was not established. Accuracy in notes was very limited with no attention to musical detail.
Aural	A limited or very limited aural perception with some lack of precision in most aspects. Hesitant or uncertain responses.	Unreliable aural perception in the majority or all aspects. Very hesitant or uncertain/ missing responses.
Musical knowledge	A limited or very limited degree of musical knowledge in most aspects. Hesitant or uncertain responses.	Unreliable musical knowledge in the majority or all aspects. Very hesitant or uncertain/ missing responses.
Improvisation	A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency. A lack of creativity and imagination in the response.	Musical structure was only partially or not apparent with no relation to the stimulus and fluency often compromised. Little or no creativity or imagination in the response.

Electronic Keyboard | Initial

Pieces

Candidates perform a programme of **three** pieces chosen from the Electronic Keyboard Initial repertoire list, available at trinitycollege.com/electronic-keyboard.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 0.5–1 minute(s)

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Use of different rhythmic values
- Clear melodic line
- Use of a voice change
- Use of keys listed for Initial technical work

Technical work

Candidates prepare *either* section 1 *or* section 2. See Technical work section for further details.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Initial*.

Either

1. Scales & chord knowledge (from memory) – Examiners select from the following:

<table>
<tr><td>C major</td><td rowspan="3">hands separately</td><td rowspan="4">one octave</td><td rowspan="4">legato
mf</td><td rowspan="4">min.
♩ = 60</td></tr>
<tr><td>A minor (candidate choice of either harmonic or melodic or natural minor)</td></tr>
<tr><td>C major pentatonic (5 notes)</td></tr>
<tr><td>A minor pentatonic (5 notes)</td></tr>
<tr><td>Chromatic scale starting on D</td><td rowspan="2">RH only or LH only (candidate choice)</td></tr>
<tr><td>Triad of C major and A minor (root position)</td><td></td></tr>
</table>

Or

2. Exercises (music may be used) – Candidates prepare all **three** exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

1. Bossa Boy	keyboard functions exercise
2. Smooth Parade	scalic exercise
3. Windfall	pianistic exercise

Supporting tests

Candidates choose **two** of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See Supporting tests: Musical knowledge section for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major key $\frac{2}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	Identify the dynamic as *forte* or *piano*
	Listen to the melody once	Identify the articulation as *legato* or *staccato*
	Listen to the first three notes of the melody once	Identify the highest or lowest note

Electronic Keyboard | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the Electronic Keyboard Grade 1 repertoire list, available at trinitycollege.com/electronic-keyboard.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: approximately 1 minute

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Dynamic contrast
- Simple syncopation or other rhythmic feature
- Use of fills
- Use of keys listed for Grade 1 technical work

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See Technical work section for further details.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 1*.

1. Keyboard exercise (music may be used)

Candidates should play one of the following scales in the RH, accompanied by chords I and V in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 1*. (min. ♩ = 70)

- G major or D harmonic minor (candidate choice)

Either

2. Scales & chord knowledge (from memory) – Examiners select from the following:

<table>
<tr><td>G major</td><td rowspan="5">hands separately</td><td rowspan="8">one octave</td><td rowspan="8">*legato*
mf</td><td rowspan="8">min.
♩ = 70</td></tr>
<tr><td>D minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)</td></tr>
<tr><td>Dorian scale on G</td></tr>
<tr><td>Dorian scale on D</td></tr>
<tr><td>G major pentatonic (5 notes)</td></tr>
<tr><td>D minor pentatonic (5 notes)</td><td rowspan="2">RH only, straight *or* swung (candidate choice)</td></tr>
<tr><td>Blues scale on D</td></tr>
<tr><td>Chromatic scale in contrary motion starting on D</td><td>hands together</td></tr>
<tr><td>Chord progression of I-V-I in the following keys: G major, D minor</td><td>RH only *or* LH only (candidate choice)</td><td colspan="3"></td></tr>
</table>

Or

3. Exercises (music may be used) – Candidates prepare all **three** exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

1. Left Right, Left Right	keyboard functions exercise
2. Morning Stretch	scalic exercise
3. Dark Towers	pianistic exercise

Supporting tests

Candidates choose **two** of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See Supporting tests: Musical knowledge section for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Identify the dynamic as *forte* or *piano* ii) Identify the articulation as *legato* or *staccato*
	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Electronic Keyboard | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the Electronic Keyboard Grade 2 repertoire list, available at trinitycollege.com/electronic-keyboard.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 1–1.5 minute(s)

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Use of different articulations
- Simple melodic ornamentation
- Use of dual voice
- Use of keys listed for Grade 2 technical work

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See Technical work section for further details.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 2*.

1. Keyboard exercise (music may be used)

Candidates should play one of the following scales in the RH, accompanied by chords I, IV and V^7 in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 2*.
(min. ♩ = 80)

- F major or E harmonic minor (candidate choice)

Either

2. Scales & chord knowledge (from memory) – Examiners select from the following:

F major	hands together	two octaves	*legato* *mf*	min. ♩ = 80
E minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)				
Mixolydian scale on F				
Dorian scale on E				
Blues scale on E	RH only, straight *or* swung (candidate choice)			
F major pentatonic	hands separately	one octave		
E minor pentatonic				
Chromatic scale in similar motion starting on F	hands together			
Chord progression of I-IV-V^7-I in the following keys: F major, E minor	RH only *or* LH only (candidate choice)			

Or

3. Exercises (music may be used) – Candidates prepare all **three** exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

1. Country Waltz	keyboard functions exercise
2. Circus	scalic exercise
3. Game Over!	pianistic exercise

Supporting tests

Candidates choose **two** of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See Supporting tests: Musical knowledge section for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as *legato* or *staccato*
	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Electronic Keyboard | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the Electronic Keyboard Grade 3 repertoire list, available at trinitycollege.com/electronic-keyboard.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 1.5–2 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Form showing clear sections, eg 'ABA'
- Melodic range of one octave or more
- Use of bass clef
- Use of keys listed for Grade 3 technical work

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See Technical work section for further details.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 3*.

1. Keyboard exercise (music may be used)

Candidates should play one of the following scales in the RH, accompanied by chords I, IV, V^7 and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 3*.
(min. ♩ = 90)

- A major or G harmonic minor (candidate choice)

Either

2. Scales & chord knowledge (from memory) – Examiners select from the following:

A major	hands together	two octaves	*legato* *mf*	min. ♩ = 90
G minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)				
Mixolydian scale on A				
Dorian scale on G				
Chromatic scale in similar motion starting on G and A				
A major pentatonic	hands separately, straight *or* swung (candidate choice)			
G minor pentatonic				
Blues scale on G	RH only, straight *or* swung (candidate choice)			
Chords in root position, first and second inversions: E^7, D^7	RH only *or* LH only (candidate choice)			
Chord progression of I-VI-IV-V^7-I in the following keys: A major, G minor				

Or

3. Exercises (music may be used) – Candidates prepare all **three** exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

1. Highland Laddie	keyboard functions exercise
2. Havana Moonlight	scalic exercise
3. Midnight Valley	pianistic exercise

Supporting tests

Candidates choose **two** of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See Supporting tests: Musical knowledge section for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the melody once	Identify the tonality as major or minor
	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Electronic Keyboard | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the Electronic Keyboard Grade 4 repertoire list, available at trinitycollege.com/electronic-keyboard.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 2–3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Tempo changes
- Use of a variety of different articulations
- Use of stop/start rhythm
- Use of keys listed for Grade 4 technical work

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See Technical work section for further details.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 4*.

1. Keyboard exercise (music may be used)

Candidates should play one of the following scales in the RH, accompanied by chords I, IV, V^7 and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 4*.
(min. ♩ = 100)

- A♭ major, E major or C harmonic minor (candidate choice)

Either

2. Scales & chord knowledge (from memory) – Examiners select from the following:

A♭ and E majors	hands together	two octaves	*legato* *mf*	min. ♩ = 100
C minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)				
Lydian scale on A♭				
Mixolydian scale on E				
Chromatic scale in similar motion starting on A♭ and E				
A♭ major pentatonic	hands separately, straight *or* swung (candidate choice)			
C minor pentatonic				
Blues scale on E	RH only, straight *or* swung (candidate choice)			
Chords in root position: A♭^{o}, E^{o}, E♭^{07}, B^{07}	RH only *or* LH only (candidate choice)			
Chords in root position, first, second and third inversions: E♭^{7}, B^{7}				
Chord progression of I-VI-IV-V^{7}-I in the following keys: A♭ major, E major, C minor				

Or

3. Exercises (music may be used) – Candidates prepare all **three** exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

1. Marimba Baby	keyboard functions exercise
2. Tango Turn	scalic exercise
3. Happy Smiles	pianistic exercise

Supporting tests

Candidates choose **two** of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See Supporting tests: Musical knowledge section for example questions and responses.

Aural questions

Parameters	Task	Requirement
Harmonised 4 bars Major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Electronic Keyboard | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the Electronic Keyboard Grade 5 repertoire list, available at trinitycollege.com/electronic-keyboard.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 2–3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Chromaticism
- Use of semiquaver passages
- Use of a tempo change
- Use of keys listed for Grade 5 technical work

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See Technical work section for further details.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 5*.

1. Keyboard exercise (music may be used)

Candidates should play one of the following scales in the RH, accompanied by chords I, II, IV, V and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 5*. (min. ♩ = 110)

- B♭ major, B major or B harmonic minor (candidate choice)

Either

2. Scales & chord knowledge (from memory) – Examiners select from the following:

• B♭ and B majors	hands together	two octaves	*legato* *mf*	min. ♩ = 110
• B minor (candidate choice of *either* harmonic *or* melodic *or* natural minor)				
• Mixolydian scales on B♭ and B				
• Chromatic scale in similar motion starting on any black note (examiner choice)				
• B♭ major pentatonic	hands separately, straight *or* swung (examiner choice)			
• B minor pentatonic				
• Blues scale on B	RH only, straight *or* swung (examiner choice)			
• Chords in root position: $B♭^{O7}$, B^{O7}	RH only *or* LH only *or* bass note in LH and remaining notes in RH (candidate choice)			
• Chords in root position, first, second and third inversions: $B♭^{7}$, B^{7}, $B♭m^{7}$, Bm^{7}				
• Chord progression of I-VI-IV-II-V^{7}-I in the following keys: B♭ major, B major, B minor				

Or

3. Exercises (music may be used) – Candidates prepare all **three** exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

1. Gym Workout	keyboard functions exercise
2. Open Country	scalic exercise
3. Baroque Swing	pianistic exercise

Supporting tests

Candidates choose **two** of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See Supporting tests: Musical knowledge section for example questions and responses.

Aural questions

Parameters	Task	Requirement
Harmonised 8 bars Major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Electronic Keyboard | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the Electronic Keyboard Grade 6 repertoire list, available at trinitycollege.com/electronic-keyboard.

Instead of one of the listed pieces, candidates can play an own composition, an own choice piece or an own arrangement.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 3–4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- More advanced use of form, eg theme and variations
- Extensive range
- More advanced melodic ornamentation
- Use of any key/mode

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See Technical work section for further details.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 6*.

1. Keyboard exercise (from memory)

Candidates should choose one of the scale & arpeggio combinations (marked *) in section 2 below using one of the tonal/modal centres of F, D or D♭/C♯ (candidate choice)

Either

2. Scales & chord knowledge (from memory) – Examiners select from the following:

<table>
<tr><td>◗ Using the tonal/modal centres of F, D and D♭/C♯
* Major scale followed by major 7th arpeggio
* Dorian scale followed by minor 7th arpeggio
* Mixolydian scale followed by major arpeggio with a lowered 7th (F^7, D^7, $D♭^7$)
(NB: candidates will not be asked again for whichever scale & arpeggio combination they selected for section 1)</td><td>scale hands together, arpeggio in RH only</td><td rowspan="5">two octaves</td><td rowspan="5">legato
mf</td><td rowspan="5">min.
♩ = 120</td></tr>
<tr><td>◗ Major pentatonic scale on F, D and D♭</td><td rowspan="2">hands separately, straight or swung (examiner choice)</td></tr>
<tr><td>◗ Minor pentatonic scale on F, D and C♯</td></tr>
<tr><td>◗ Chromatic scale in similar motion starting on any white note (examiner choice)</td><td>hands together</td></tr>
<tr><td>◗ Blues scale on F, D and C♯</td><td>RH only, straight or swung (examiner choice)</td></tr>
<tr><td>◗ Chords in root position:
F^6, D^6, $D♭^6$, Fm^6, Dm^6, $D♭m^6$
F^7, D^7, $D♭^7$, C^7, A^7, $A♭^7$
$F^{\triangle 7}$, $D^{\triangle 7}$, $D♭^{\triangle 7}$, Fm^7, Dm^7, $D♭m^7$
F^{o7}, D^{o7}, $D♭^{o7}$</td><td>bass note in LH and remaining notes in RH</td><td colspan="3"></td></tr>
</table>

Or

3. Exercises (music may be used) – Candidates prepare **three** of the following four exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining **two** prepared exercises to be performed.

1. Eastern Song	keyboard functions exercise
2. Beguine	scalic exercise
3. Latin Escapade	pianistic exercise
4. Fishes' Lament	sequencing exercise

Supporting tests

Candidates prepare:

- Sight reading
- Aural *or* improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 8 bars Major key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on two other characteristics of the piece
	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Electronic Keyboard | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the Electronic Keyboard Grade 7 repertoire list, available at trinitycollege.com/electronic-keyboard.

Instead of one of the listed pieces, candidates can play an own composition, an own choice piece or an own arrangement.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 3–4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Modulation
- Use of irregular time signatures
- Use of any key/mode

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See Technical work section for further details.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 7*.

1. Keyboard exercise (from memory)

Candidates should choose one of the scale & arpeggio combinations (marked *) in section 2 below using one of the tonal/modal centres of A♭/G♯, B or C (candidate choice)

Either

2. Scales & chord knowledge (from memory) – Examiners select from the following:

• Using the tonal/modal centres of A♭/G♯, B and C: * Major scale followed by major 7th arpeggio * Dorian scale followed by minor 7th arpeggio * Mixolydian scale followed by major arpeggio with a lowered 7th ($A♭^7$, B^7, C^7) (NB: candidates will not be asked again for whichever scale & arpeggio combination they selected for section 1)	scale hands together, arpeggio in RH only	two octaves	*legato* ***mf***	min. ♩ = 130

◗ Major pentatonic scale on A♭, B and C	hands separately, straight *or* swung (examiner choice)	two octaves	*legato* ***mf***	min. ♩ = 130
◗ Minor pentatonic scale on G♯, B and C				
◗ Chromatic scale in similar motion starting on any note (examiner choice)	hands together			
◗ Blues scale on A♭, B and C	RH only, straight *or* swung (examiner choice)			
◗ Chords in root position: $A♭^{6}$, B^{6}, C^{6}, $A♭m^{6}$, Bm^{6}, Cm^{6} $A♭^{07}$, B^{07}, C^{07} $A♭^{+}$, B^{+}, C^{+}	bass note in LH and remaining notes in RH			
◗ Chords in root position and all inversions: $A♭^{7}$, B^{7}, C^{7}, $E♭^{7}$, $F♯^{7}$, G^{7} $A♭^{\triangle 7}$, $B^{\triangle 7}$, $C^{\triangle 7}$, $G♯m^{7}$, Bm^{7}, Cm^{7}				

Or

3. Exercises (music may be used) – Candidates prepare **three** of the following four exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining **two** prepared exercises to be performed.

1. A Little Blue	keyboard functions exercise
2. Disco Kaleidoscope	scalic exercise
3. Raspberry Jam	pianistic exercise
4. Spanish Melody	sequencing exercise

Supporting tests

Candidates prepare:

- Sight reading
- Aural *or* improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 8 bars Major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on two other characteristics of the piece
	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Electronic Keyboard | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the Electronic Keyboard Grade 8 repertoire list, available at trinitycollege.com/electronic-keyboard.

Instead of one of the listed pieces, candidates can play an own composition, an own choice piece or an own arrangement.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 3.5–5 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Wide range of expressive techniques
- Creative use of form
- Extended techniques, wide range, chromaticism and rhythmic variation
- Use of any key/mode

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See Technical work section for further details.

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 8*.

1. Keyboard exercise (from memory)

Candidates should choose one of the scale & arpeggio combinations (marked *) in section 2 below using one of the tonal/modal centres of F♯, E♭ or A (candidate choice)

Either

2. Scales & chord knowledge (from memory) – Examiners select from the following:

• Using the tonal/modal centres of F♯, E♭ and A: * Major scale followed by major 7th arpeggio * Dorian scale followed by minor 7th arpeggio * Mixolydian scale followed by major arpeggio with a lowered 7th ($F♯^7$, $E♭^7$, A^7) (NB: candidates will not be asked again for whichever scale & arpeggio combination they selected for section 1)	scale hands together, arpeggio in RH only	two octaves	*legato* *mf*	min. ♩ = 140

◗ Major pentatonic scale on F♯, E♭ and A	hands separately, straight *or* swung (examiner choice)	two octaves	*legato* ***mf***	min. ♩ = 140
◗ Minor pentatonic scale on F♯, E♭ and A				
◗ Chromatic scale in similar motion starting on any note (examiner choice)	hands together			
◗ Blues scale on F♯, E♭ and A	RH only, straight *or* swung (examiner choice)			
◗ Chords in root position: $F♯^{6}$, $E♭^{6}$, A^{6}, $F♯m^{6}$, $E♭m^{6}$, Am^{6} $F♯^{o7}$, $E♭^{o7}$, A^{o7} $F♯^{9}$, $E♭^{9}$, A^{9} $F♯^{+}$, $E♭^{+}$, A^{+}	bass note in LH and remaining notes in RH			
◗ Chords in root position and all inversions: $F♯^{7}$, $E♭^{7}$, A^{7}, $D♭^{7}$, $B♭^{7}$, E^{7} $F♯^{\triangle 7}$, $E♭^{\triangle 7}$, $A^{\triangle 7}$, $F♯m^{7}$, $E♭m^{7}$, Am^{7}				

Or

3. Exercises (music may be used) – Candidates prepare **three** of the following four exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining **two** prepared exercises to be performed.

1. Big Band Bend	keyboard functions exercise
2. Falling Leaves	scalic exercise
3. Ballroom Elegance	pianistic exercise
4. Circles	sequencing exercise

Supporting tests

Candidates prepare:

- Sight reading
- Aural *or* improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12–16 bars Major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ or $\frac{5}{8}$	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

Organ | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the Organ Grade 1 repertoire list, available at trinitycollege.com/organ.

Programmes must include at least one piece from group A and at least one piece from group B.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: approximately 1 minute

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Dynamic contrast
- Simple syncopation or other rhythmic feature
- Use of keys listed for Grade 1 technical work

Technical work

Candidates prepare the following. See Technical work section for further details.

Scales (played on manuals, from memory) – Examiners select from the following:

<table>
<tr><td>• G, D, A and E major
• E, D, G and C harmonic minor</td><td rowspan="2">one octave</td><td rowspan="2">min.
♩ = 72</td><td>hands together</td><td rowspan="2">legato
mf</td></tr>
<tr><td>• Chromatic scale starting on G</td><td>hands separately</td></tr>
</table>

Supporting tests

Candidates choose **two** of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See Supporting tests: Musical knowledge section for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Identify the dynamic as *forte* or *piano* ii) Identify the articulation as *legato* or *staccato*
	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

Organ | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the Organ Grade 2 repertoire list, available at trinitycollege.com/organ.

Programmes must include at least one piece from group A and at least one piece from group B.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 1–1.5 minute(s)

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Use of different articulations
- Simple melodic ornamentation
- Use of keys listed for Grade 2 technical work

Technical work

Candidates prepare the following. See Technical work section for further details.

Scales & arpeggios (played on manuals, from memory) – Examiners select from the following:

<table>
<tr><td>Scales:
• B and F major
• F harmonic minor
• C and E major in contrary motion
• Chromatic scale starting on D</td><td>two octaves</td><td rowspan="2">min. ♩ = 72</td><td rowspan="2">hands together</td><td rowspan="3">legato
mf</td></tr>
<tr><td>• Chromatic scale starting on D in contrary motion</td><td>one octave</td></tr>
<tr><td>Arpeggios:
• C, F and G major
• A, D and E minor</td><td>two octaves</td><td>min. ♩ = 60</td><td>hands separately</td></tr>
</table>

Supporting tests

Candidates choose **two** of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See Supporting tests: Musical knowledge section for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as *legato* or *staccato*
	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Organ | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the Organ Grade 3 repertoire list, available at trinitycollege.com/organ.

Programmes must include at least one piece from group A and at least one piece from group B.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 1.5–2 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Form showing clear sections, eg 'ABA'
- Melodic range of one octave or more
- Use of keys listed for Grade 3 technical work

Technical work

Candidates prepare the following. See Technical work section for further details.

Scales & arpeggios (from memory) – Examiners select from the following:

<table>
<tr><td>Manual
Scales:
• B♭, E♭, A♭ and D♭ major
• C♯ and G♯ harmonic minor
• Chromatic scale starting on A♭</td><td>two octaves</td><td rowspan="2">min.
♩ = 84</td><td rowspan="3">legato,
hands together
mf</td></tr>
<tr><td>• E♭ major in contrary motion
• Chromatic scale starting on A♭ in contrary motion</td><td>one octave</td></tr>
<tr><td>Arpeggios:
• D, A and E major
• G, C and F minor</td><td>two octaves</td><td rowspan="2">min.
♩ = 72</td></tr>
<tr><td>Pedal
Scales:
• F and G major in broken 3rds
• A and G melodic minor in broken 3rds</td><td>one octave</td><td>mf</td></tr>
</table>

Supporting tests

Candidates choose **two** of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See Supporting tests: Musical knowledge section for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the melody once	Identify the tonality as major or minor
	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Organ | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the Organ Grade 4 repertoire list, available at trinitycollege.com/organ.

Programmes must include at least one piece from group A and at least one piece from group B.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 2–3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Tempo changes
- Use of a variety of different articulations
- Use of keys listed for Grade 4 technical work

Technical work

Candidates prepare the following. See Technical work section for further details.

Scales & arpeggios (from memory) – Examiners select from the following:

<table>
<tr><td>Manual
Scales:
• F♯ major
• B♭ and E♭ harmonic minor
• Chromatic scales starting on A, C, D, F and G</td><td>two octaves</td><td rowspan="2">min.
♩ = 96</td><td rowspan="3">legato,
hands together
mf</td></tr>
<tr><td>• Chromatic scale starting on A in contrary motion
• E harmonic minor in contrary motion</td><td>one octave</td></tr>
<tr><td>Arpeggios:
• B and B♭ major
• B and B♭ minor</td><td>two octaves</td><td rowspan="2">min.
♩ = 84</td></tr>
<tr><td>Pedal
Scales:
• A, E and B♭ major in broken 3rds
• B, E and F melodic minor in broken 3rds</td><td>one octave</td><td>mf</td></tr>
</table>

Supporting tests

Candidates choose **two** of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See Supporting tests: Musical knowledge section for example questions and responses.

Aural questions

Parameters	Task	Requirement
Harmonised 4 bars Major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Organ | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the Organ Grade 5 repertoire list, available at trinitycollege.com/organ.

Programmes must include at least one piece from group A and at least one piece from group B.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 2–3 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Chromaticism
- Use of semiquaver passages
- Use of keys listed for Grade 5 technical work

Technical work

Candidates prepare the following. See Technical work section for further details.

Scales & arpeggios (from memory) – Examiners select from the following:

<table>
<tr><td>Manual
Scales:
• B, C, F, E♭ and F♯ major
• F♯ harmonic minor
• A, C, D, E and G melodic minor</td><td rowspan="3">two octaves</td><td>min. ♩ = 108</td><td rowspan="3">legato or staccato, as requested by the examiner

hands together
mf</td></tr>
<tr><td>• Chromatic scales in similar and contrary motion starting on any note requested by the examiner</td></tr>
<tr><td>Arpeggios:
• E♭, A♭ and D♭ major
• C♯, F♯ and G♯ minor</td><td>min. ♩ = 90</td></tr>
</table>

Pedal Scales: • A and G major in running triplets • A and B melodic minor in running triplets	one octave	min. ♩ = 60	*legato* ***mf***
Broken chords: • F and G major • A and E minor	to 12th	min. ♩ = 84	

Supporting tests

Candidates choose **two** of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See Supporting tests: Musical knowledge section for example questions and responses.

Aural questions

Parameters	Task	Requirement
Harmonised 8 bars Major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Organ | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the Organ Grade 6 repertoire list, available at trinitycollege.com/organ.

Programmes must include at least one piece from group A and at least one piece from group B.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 3–4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- More advanced use of form, eg theme and variations
- Extensive range
- More advanced melodic ornamentation
- Use of any key

Technical work

Candidates prepare section 1 *and* section 2. See Technical work section for further details.

1. Scales & arpeggios (from memory) – Examiners select from the following:

<table>
<tr><td>Manual
Scales:
• All major keys
• B and F melodic minor
• Chromatic scale in major 6ths, starting on E♭ left hand and C right hand</td><td rowspan="2">two octaves</td><td>min.
♩ = 120</td><td rowspan="2">legato or staccato, as requested by the examiner

hands together
mf</td></tr>
<tr><td>Arpeggios:
• F♯ major
• E♭ minor
• Dominant 7th in the key of C
• Diminished 7th starting on B</td><td>arpeggios min.
♩ = 96

7ths min.
♩ = 66</td></tr>
<tr><td>Pedal
Scales:
• C and B♭ major in running triplets
• C and G melodic minor in running triplets</td><td>one octave</td><td>min.
♩ = 72</td><td>legato
mf</td></tr>
</table>

2. Pedal study (music may be used)

J S Bach	Bars 1–10 from *Prelude in C*, BWV 531 (from Complete Organ Works vol. 5)	Bärenreiter BA 5175

Supporting tests

Candidates prepare:

- Sight reading
- Aural *or* improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 8 bars Major key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on two other characteristics of the piece
	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

Organ | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the Organ Grade 7 repertoire list, available at trinitycollege.com/organ.

Programmes must include at least one piece from group A and at least one piece from group B.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 3–4 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Modulation
- Use of irregular time signatures
- Use of any key

Technical work

Candidates prepare section 1 *and* section 2. See Technical work section for further details.

1. Scales & arpeggios (from memory) – Examiners select from the following:

<table>
<tr><td>Manual
Scales:
• All harmonic minor keys
• C♯, F♯ and G♯ melodic minor</td><td rowspan="6">two octaves</td><td rowspan="5">min.
♩ = 132</td><td rowspan="6">legato or staccato, as requested by the examiner

hands together
mf</td></tr>
<tr><td>• C and F major in 6ths, right hand starting on the tonic</td></tr>
<tr><td>• A and D harmonic minors in 6ths, right hand starting on the tonic</td></tr>
<tr><td>• Chromatic scale in major 6ths, starting on E♭ left hand and C right hand</td></tr>
<tr><td>• Chromatic scale in minor 3rds, starting on G left hand and B♭ right hand</td></tr>
<tr><td>Arpeggios:
• Dominant 7ths in the keys of G, B and E
• Diminished 7ths starting on A, C, D and F</td><td>min.
♩ = 72</td></tr>
</table>

2. Pedal study (music may be used)

J S Bach	Bars 1–9 from *Prelude and Fugue in C minor*, BWV 549 (from Complete Organ Works vol. 5)	Bärenreiter BA 5175

Supporting tests

Candidates prepare:

- Sight reading
- Aural *or* improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 8 bars Major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on two other characteristics of the piece
	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

Organ | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the Organ Grade 8 repertoire list, available at trinitycollege.com/organ.

Programmes must include at least one piece from group A and at least one piece from group B.

An own composition may be played instead of one of the listed pieces.

See Pieces section for further guidance.

Own composition

Candidates may perform their own composition instead of one listed piece. More information can be found in the Pieces: Own composition section.

Duration: 3.5–5 minutes

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- Wide range of expressive techniques
- Creative use of form
- Extended techniques, wide range, chromaticism and rhythmic variation
- Use of any key

Technical work

Candidates prepare section 1 *and* section 2. See Technical work section for further details.

1. Scales & arpeggios (from memory) – Examiners select from the following:

<table>
<tr><td>Manual
Scales:
• B♭ and E♭ melodic minor</td><td rowspan="6">two octaves</td><td rowspan="5">min.
♩ = 132</td><td rowspan="6">*legato* or *staccato*, as requested by the examiner

hands together
mf</td></tr>
<tr><td>• D, G and B♭ major in 3rds, left hand starting on the tonic</td></tr>
<tr><td>• B, E and G melodic minors in 3rds, left hand starting on the tonic</td></tr>
<tr><td>• Chromatic scale in minor 3rds, starting on any notes requested by the examiner</td></tr>
<tr><td>• Chromatic scale in major 6ths, starting on any notes requested by the examiner</td></tr>
<tr><td>Arpeggios:
• Dominant 7ths in the keys of F, A♭, E♭ and F♯
• Diminished 7ths starting on A♭, B♭ and C♯</td><td>min.
♩ = 80</td></tr>
</table>

2. Pedal study (music may be used)

J S Bach	Bars 13–32 from *Toccata, Adagio and Fugue in C*, BWV 564 (from Complete Organ Works vol. 6)	Bärenreiter BA 5176

Supporting tests

Candidates prepare:

- Sight reading
- Aural *or* improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See Supporting tests: Sight reading section for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See Supporting tests: Aural section for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

Responses must use both hands.

See Supporting tests: Improvisation section for the requirements and parameters.

Aural questions

Parameters	Task	Requirement
Harmonised 12–16 bars Major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ or $\frac{5}{8}$	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm