

ELECTRONIC KEYBOARD & ORGAN SYLLABUS

Qualification specifications
for graded exams from 2019

MOZART
LLOYD WEBBER
RODGERS
TCHAIKOVSKY
HANDEL
ELGAR
KANDER
SOUSA
JOPLIN
ZIMMER
SHERMAN
BEETHOVEN
STING
SULLIVAN
JOBIM
SCHUBERT
GERSHWIN
VIVALDI
GLASS
HOLST



ELECTRONIC KEYBOARD & ORGAN SYLLABUS

Qualification specifications for
graded exams from 2019

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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.

Welcome

Welcome to Trinity College London's Electronic Keyboard & Organ syllabus, containing details of graded exams from Initial to Grade 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.

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.

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

ABOUT TRINITY COLLEGE LONDON

Trinity College London is a leading international exam board and independent education charity that has been providing assessments around the world since 1877. 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 students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

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

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

WHO THE QUALIFICATIONS ARE FOR

Trinity's 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 out more at trinitycollege.com/music-csn

ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by an external examiner trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 36-41.

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

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

See pages 34-41 for further information about how the exam is marked.

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

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

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

RECOGNITION AND UCAS POINTS

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

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

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/exam-visit

TRINITY QUALIFICATIONS THAT COMPLEMENT THE ELECTRONIC KEYBOARD & 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 to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find out more 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 higher skills in performance, teaching and theory. Find out more at trinitycollege.com/music-diplomas

Music Tracks is an initiative in the UK designed to support teachers in delivering instrumental tuition for both large and small groups. Find out more at trinitycollege.com/music-tracks

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

REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Solo Certificates [†]	Group Certificates [†]
7	7	FTCL				
6	6	LTCL		LMustTCL		
4	5	ATCL		AMusTCL		
		Certificate for Music Educators (Trinity CME)				
3	4	Grade 8	Grade 8	Grade 8	Advanced	Advanced
		Grade 7	Grade 7	Grade 7		
		Grade 6	Grade 6	Grade 6		
2	3	Grade 5	Grade 5	Grade 5	Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4		
1	2	Grade 3	Grade 3	Grade 3	Foundation	Foundation
		Grade 2	Grade 2	Grade 2		
		Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial			

* Regulated Qualifications Framework

** European Qualifications Framework

† Not RQF or EQF 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

Learning outcomes and assessment criteria

INITIAL-GRADE 3

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

LEARNING OUTCOMES

The learner will:

1.
Perform music in a variety of styles set for the grade

2.
Demonstrate technical ability on an instrument through responding to set technical demands

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

- 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

- 2.1** Demonstrate familiarity with the fundamentals of instrumental command
- 2.2** Demonstrate technical control and facility within set tasks

- 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:

1.
Perform music in a variety of styles set for the grade

2.
Demonstrate technical ability on an instrument through responding to set technical demands

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

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

2.1 Demonstrate a developing instrumental command
2.2 Demonstrate technical control and facility within set tasks

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:

1.
Perform music in a variety of styles set for the grade

2.
Demonstrate technical ability on an instrument through responding to set technical demands

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

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

2.1 Demonstrate instrumental command
2.2 Demonstrate technical control across the full compass of the instrument/voice within set tasks

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

Choose three pieces, each worth 22 marks.

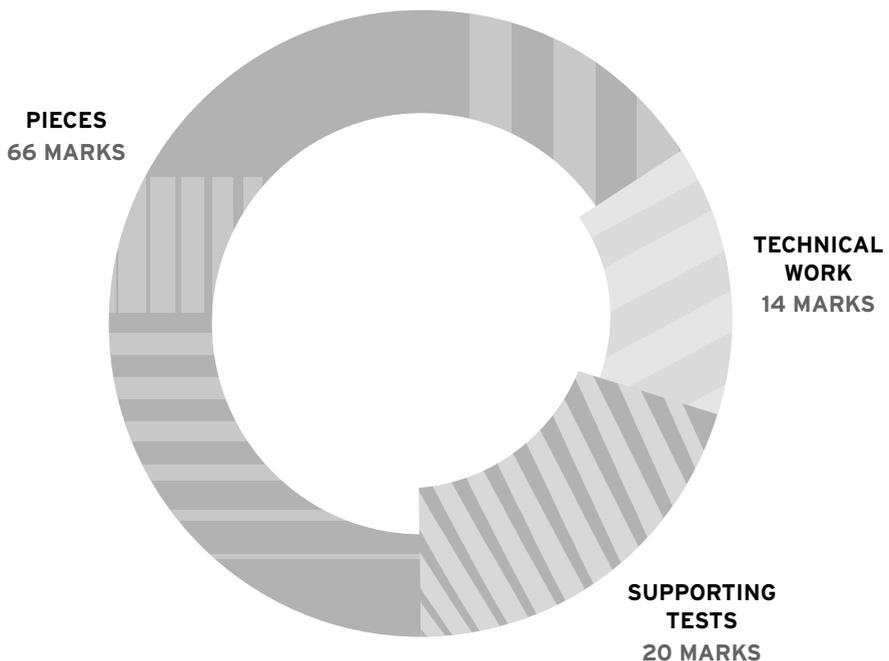
TECHNICAL WORK

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

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



EXAM STRUCTURE AND MARK SCHEME

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
<ul style="list-style-type: none"> ▶ Keyboard exercise (Grades 1-5 only) ▶ <i>Either</i> scales & chord knowledge or exercises 		<ul style="list-style-type: none"> ▶ Keyboard exercise ▶ <i>Either</i> scales & chord knowledge or exercises 	
SUPPORTING TESTS	20	SUPPORTING TEST 1	10
Any TWO of the following: <ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge 		<ul style="list-style-type: none"> ▶ Sight reading 	
		SUPPORTING TEST 2	10
		ONE of the following: <ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
TOTAL	100	TOTAL	100

* Organ technical work at Grade 1 is scales, and at Grades 2-5 is scales & arpeggios.

** Organ technical work at Grades 6-8 is scales & arpeggios *and* pedal study.

ORDER OF THE EXAM

Candidates can choose the order of the sections of their exam, and should indicate their preferred order on their appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated the examiner will ask to hear technical work first.

EXAM DURATIONS

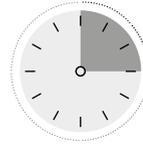
Exams are designed to include sufficient time for setting up and presenting all sections, and overall durations are as follows:



Initial
13 mins



Grade 1
13 mins



Grade 2
15 mins



Grade 3
15 mins



Grade 4
20 mins



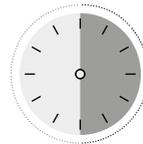
Grade 5
20 mins



Grade 6
25 mins



Grade 7
25 mins



Grade 8
30 mins

Exam guidance: Instruments

ELECTRONIC KEYBOARD

- ▶ 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.
- ▶ 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
 - Capability:
 - 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
- ▶ 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.

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 as appropriate to 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.

Exam guidance: Pieces



ELECTRONIC KEYBOARD

Choosing pieces

- ▶ Candidates play three pieces in their exam, chosen freely from the lists provided.
- ▶ **Initial-Grade 5:** In place of one of the listed pieces, candidates may perform an own composition (see page 18).
- ▶ **Grades 6–8:** In place of one of the listed pieces, candidates may perform an own composition (see page 18), 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 in their exam, chosen from the lists provided.
- ▶ 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 (see page 18).
- ▶ Pieces by at least two composers should be played.

PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all pieces in full unless stated otherwise in this syllabus.
- ▶ Candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in this syllabus.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in this syllabus.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*). 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.

PAGE TURNS

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

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.
- ▶ We publish selected pieces for electronic keyboard in our graded exam books. Recommended editions for other pieces are listed in this syllabus, but candidates may perform from any reliable edition that has not been shortened or otherwise simplified. Editions containing inauthentic performance directions, for example Romantic phrasing in Baroque repertoire, are not acceptable. If a particular edition must be used, this is indicated in the syllabus. 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 pieces to be performed in 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 photocopy as a reference for the examiner. 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 exam books.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

OBTAINING MUSIC FOR THE EXAM

- ▶ All publications listed in this syllabus can be ordered at trinitycollege.com/shop or your local music shop.
- ▶ Trinity publishes graded exam books for electronic keyboard, as well as sight reading books and aural test books. See page 115 for more information.
- ▶ Details of the publishers listed in this syllabus can be found on page 114.
- ▶ Non-UK publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Please contact the publishers directly for details.
- ▶ 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.

OWN COMPOSITION

- ▶ Candidates can choose to perform an own composition as one of their pieces. Own composition pieces 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 might be used at each level are listed in each grade section of this syllabus.
- ▶ A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. 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 staff. 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 offer guidance as necessary.

Exam guidance: 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.

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.

Exam guidance: 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.

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 they may practise any or all of it aloud. The examiner will not mark this preparation period.

Examples of sight reading tests for electric keyboard may be found in Trinity's *Sound at Sight* series, available from trinitycollege.com/shop 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 tables on pages 22–23. Lists are cumulative, meaning that tests may also include requirements from lower grades.

SIGHT READING PARAMETERS FOR ELECTRONIC KEYBOARD

	Keys*	Time signatures*	Chords*	Note and rest values*	Dynamics*	Other*
Initial	C major	$\frac{2}{4}$			<i>mf</i>	5-finger hand position only
Grade 1		$\frac{4}{4}$	I, V		<i>f</i>	5-finger hand position (RH not tonic)
Grade 2	A minor	$\frac{3}{4}$	IV		<i>p</i>	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 \flat major C minor	$\frac{6}{8}$				3-part RH
Grade 6	E \flat 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	<i>mp, cresc., dim.</i>	RH chords of 3 notes or more spread chords
Grade 7	E and A \flat 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 \flat major		major 7th chords on black notes diminished chords	duplets, triplets		

SIGHT READING PARAMETERS FOR ORGAN

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

Keys*	Time signatures* rest values*	Note and articulation*	Tempi and articulation*	Manuals*	Pedals*	Registration and dynamics*
C and G major A minor (white notes only)	$\frac{2}{4}$, $\frac{4}{4}$	↓, ◊, ○ and ▬	<i>moderato</i> , <i>legato</i>	remains within hand position (not necessarily C)		single manual, 8' only, <i>mf</i>
Grade 1						
Grade 2	$\frac{3}{4}$	↓ and ties	<i>allegretto</i> , simple phrasing	2-part texture		
Grade 3		♯ and ▬	<i>andante</i> , more intricate phrasing		notes between A ₂ and G ₃ inclusive (toes only)	two manuals (hands on the same manual), 4', <i>p</i> and <i>f</i> , pedal couplers
Grade 4		♯ and 7	<i>staccato</i> , accents, pause	3-part texture	notes between F ₂ and C ₄ inclusive (toes only)	manual couplers, 2', 16'
Grade 5	$\frac{6}{8}$	♯ and 7; dotted notes and rests	<i>rall.</i> , <i>accel.</i> , <i>a tempo</i>	more varied texture, some further chromaticism		hands on separate manuals, change of manual
Grade 6	$\frac{3}{8}$		any common terms and signs		adjacent notes with same foot, <i>staccato</i> , <i>legato</i>	use of swell pedal, <i>cresc.</i> and <i>dim.</i> , <i>pp</i> and <i>ff</i>
Grade 7	$\frac{9}{8}$			more complex textures	full use of pedals throughout range, including crossing feet	
Grade 8	$\frac{2}{2}$ changing time signatures	duplets, triplets				changes of registration

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 trinitycollege.com/shop or from your local music shop.

IMPROVISATION

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical ability. 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 should 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

Stylistic stimulus

This option requires candidates to improvise on their instrument over a notated accompaniment played by the examiner at the piano.

- Candidates are given a stimulus that 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 in 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.

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.

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.

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.

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
2 bars	2 bars	2 bars	2 bars	2 bars
4 bars	4 bars	8 bars	8 bars	8 bars
3	3	2	2	2
12 bars	12 bars	16 bars	16 bars	16 bars
$\frac{2}{4}$	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
G and B minor	A and E \flat major	F \sharp and C minor	E and A \flat major	C \sharp and F minor
1	up to 2	up to 2	up to 2	up to 2
I, ii, IV, V i, ii \flat 5, iv, V	I, ii, IV, V, vi i, ii \flat 5, iv, V, VI	I, ii, IV, V, vi i, ii \flat 5, iv, V, VI 7ths	I, ii, iii, IV, V, vi i, ii \flat 5, III, iv, V, VI 7ths	all chords, 7ths, 9ths, suspensions
<i>adagio</i> , <i>allegro</i>	<i>grazioso</i> , <i>vivace</i>	<i>agitato</i> , nocturne	gigue, <i>grave</i>	impressionistic, irregular dance

Harmonic stimulus

	Initial	Grade 1	Grade 2	Grade 3
Length of chord sequence	4 bars	4 bars	4 bars	4 bars
Times chord sequence is played	1	2	2	2
Total to improvise	4 bars	8 bars	8 bars	8 bars
Number of chords per bar	1	1	1	1
Chords	I, V	I, V	I, IV, V	I, ii, IV, V
Keys	C major	C, F and G major		

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
4 bars	4 bars	8 bars	8 bars	8 bars
3	3	2	2	2
12 bars	12 bars	16 bars	16 bars	16 bars
1	1	1	1	1
i, iv, V	i, iv, V, VI	I, ii, IV, V i, ii ^{b5} , iv, V 7ths	I, ii, iii, IV, V, vi i, ii ^{b5} , III, iv, V, VI 7ths	all chords, 7ths, 9ths, suspensions
A, D, E, G and B minor		C, F, G, B ^b , D, E ^b and A major A, D, E, G, B, C and F [#] minor		

MUSICAL KNOWLEDGE (Initial-Grade 5 only)

This test encourages learners to understand the wider musical context of the pieces they play, as well as to develop their knowledge of notation and their instrument. 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 that 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).

The following table gives example questions and responses.

	Parameters*	Sample question	Sample answer
Initial	Pitch names	What is the pitch name of this note?	G
	Note durations	How many beats are there for this note?	Two
	Clefs, stave, barlines	What is this sign?	A treble clef
	Identify key/time signatures	What is this called?	A time signature
	Basic musical terms and signs	What is this called?	A pause mark
Grade 1	Note values	What is this note value?	A quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	B \flat
	Musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What are these called?	The keys

Grade 2	Metronome marks, grace notes and ornaments	Explain the sign ♩ = 72	72 crotchet beats per minute
	Intervals (numerical only)	What is the interval between these notes?	A 3rd
	Basic posture	Show me a good hand position	<i>Candidate demonstrates</i>
Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	A scale
	Warm up	How might you warm up in preparation for playing this piece?	By playing a selection of scales/arpeggios/chords in related keys
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [<i>candidate indicates</i>], because of the awkward leaps/registration change
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of how the music reflects this</i>
	Musical structures	Describe the form of this piece	<i>Candidate describes form of piece and identifies relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C

Exam guidance: Marking

HOW THE EXAM IS MARKED

Examiners give comments and marks for each section of the exam, up to the maximums listed in the table on page 12. 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 a total 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:

Max. 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	<p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p>	<p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips not significant.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p>
	7 MARKS	6 MARKS	5 MARKS
Technical facility	<p>The various technical demands of the music fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p>	<p>The various technical demands of the music fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
	8 MARKS	7 MARKS	6 MARKS
Communication & interpretation	<p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p>	<p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p>	<p>A good level of stylistic understanding though occasional performance details omitted.</p> <p>Communication and interpretation mostly effective.</p>

4 MARKS

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.

3 MARKS

Only a limited sense of fluency with a lack of basic control of pulse and rhythm.

Accuracy in notes sporadic, with errors becoming intrusive.

1-2 MARKS

Little or no sense of fluency – control of pulse and rhythm not established.

Accuracy in notes very limited with many errors of substance.

4 MARKS

The various technical demands of the music generally managed despite some inconsistencies.

A basic level of tone control despite some insecurity.

3 MARKS

The technical demands of the music often not managed.

The performance lacks a basic level of tone control.

1-2 MARKS

Many or all of the technical demands of the music not managed.

Significant flaws in tone control.

5 MARKS

A reasonable level of stylistic understanding though some performance details omitted.

Communication and interpretation basically reliable though with some lapses.

3-4 MARKS

Stylistic understanding generally lacking with limited realisation of performance details.

Communication and interpretation inconsistent.

1-2 MARKS

Stylistic understanding not apparent with little or no realisation of performance details.

Communication and interpretation ineffective.

HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark:

	DISTINCTION 13-14 MARKS	MERIT 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.

**PASS
9-10 MARKS**

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.

**BELOW PASS 1
6-8 MARKS**

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Hesitancy in responses and restarts.

**BELOW PASS 2
1-5 MARKS**

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.

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 SUPPORTING TESTS ARE MARKED

Examiners use the criteria below to decide on the mark:

	DISTINCTION 9-10 MARKS	MERIT 8 MARKS
Sight reading	<p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p>
Aural	<p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
Musical knowledge	<p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
Improvisation	<p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p>	<p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p>

PASS 6-7 MARKS	BELOW PASS 1 4-5 MARKS	BELOW PASS 2 1-3 MARKS
<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.</p> <p>A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.</p> <p>Accuracy in notes sporadic with no attention to musical detail.</p>	<p>Little or no sense of fluency – control of pulse, rhythm and tonality not established.</p> <p>Accuracy in notes very limited with no attention to musical detail.</p>
<p>A generally reliable degree of aural perception in most aspects though with some imprecision.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>	<p>A limited or very limited aural perception with some lack of precision in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable aural perception in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p>
<p>A generally reliable degree of musical knowledge in most aspects.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>	<p>A limited or very limited degree of musical knowledge in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable musical knowledge in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p>
<p>A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.</p> <p>Some element of creativity and imagination in the response.</p>	<p>A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.</p> <p>A lack of creativity and imagination in the response.</p>	<p>Musical structure only partially or not apparent with no relation to the stimulus and fluency often compromised.</p> <p>Little or no creativity or imagination in the response.</p>

Electronic Keyboard: Initial

EXAM STRUCTURE



The Initial exam lasts 13 minutes and contains the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ <i>Either scales & chord knowledge or exercises</i> 	
SUPPORTING TESTS	20
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
TOTAL	100

PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

Core repertoire

The following pieces are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Initial*.

1. BRAHMS Lullaby (Wiegenlied)

2. CLARKE Rock to the Roll

3. DVOŘÁK Largo (from *Symphony no. 9, 'From the New World'*)

4. EASTBURN WINNER Little Brown Jug

5. MOZART Voi, che sapete (from *The Marriage of Figaro*)

6. RODGERS Edelweiss (from *The Sound of Music*)

7. SULLIVAN Little Buttercup (from *HMS Pinafore*)

8. TRAD. Michael Row the Boat*

9. TRAD. The Skye Boat Song

10. VIVALDI Spring (from *The Four Seasons*)

* Own interpretation piece

Alternative repertoire

The following pieces are in the books listed.

11.	JENNINGS/ HORNER	Titanic Theme	Keyed Up: The Red Book (Elementary)	Alfred 20103UK
12.	MERCURY <i>arr.</i> LITTEN	Bohemian Rhapsody	Keyed Up: The Red Book (Elementary)	Alfred 20103UK
13.	MOZART	Don Giovanni	The Electronic Keyboard Collection book 1	Trinity TCL011336
14.	PARTON <i>arr.</i> LITTEN	Jolene	Keyed Up: The Red Book (Elementary)	Alfred 20103UK
15.	TRAD.	Home on the Range, no. 34 (basic version)	34 Well-known Folk Songs	Schott ED12663
16.	TRAD.	Over the Sea to Skye	Keyed Up: The Red Book (Elementary)	Alfred 20103UK
17.	TRAD. <i>arr.</i> FRITH	Lavender Blue	More Making the Grade: Preparatory Grade	Chester CH61275
18.	TRAD. <i>arr.</i> FRITH	Ye Banks and Braes	More Making the Grade: Preparatory Grade	Chester CH61275

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 stipulated for technical work at this grade

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** (see pages 19-20).

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:

▶ C major	hands separately	one octave	<i>legato</i> , <i>mf</i>	min. ♩ = 60
▶ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)				
▶ C major pentatonic (5 notes)				
▶ A minor pentatonic (5 notes)				
▶ Chromatic scale starting on D	RH only <i>or</i> LH only (candidate choice)			
▶ Triad of C major and A minor (root position)				

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 page 22 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the electronic keyboard. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

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

Electronic Keyboard: Grade 1

EXAM STRUCTURE



The Grade 1 exam lasts 13 minutes and contains the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Keyboard exercise ▶ <i>Either</i> scales & chord knowledge or exercises 	
SUPPORTING TESTS	20
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
TOTAL	100

PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

Core repertoire

The following pieces are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 1*.

1. BEETHOVEN Pastoral (theme from *Symphony no. 6*)

2. ELGAR Land of Hope and Glory (Pomp and Circumstance March no. 1)

3. LOGGINS Footloose*

4. SCHUBERT Unfinished Symphony (theme from *Symphony no. 8*)

5. SMITH Whirling Dervishes

6. TRAD. Cockles and Mussels

7. TRAD. English Country Garden

8. TRAD. Shaker Tune

9. TRAD. Star of County Down

10. TRAD. Wild Mountain Thyme

* Own interpretation piece

Alternative repertoire

The following pieces are in the books listed.

11.	BULLARD	Feeling Fine	Piano Time Pieces book 2	OUP 9780193727878
12.	FREEDMAN <i>arr.</i> FLETCHER	Rock Around the Clock	Making the Grade: Keyboard Grade 1	Chester CH71995
13.	HOOK	Gavotte	Piano Time Pieces book 2	OUP 9780193727878
14.	JACOBS/CASEY	Summer Nights	Keyed Up: The Yellow Book (Upper Elementary)	Alfred 20104UK
15.	LEIBER/STOLLER	I Want to Be Free	Keyed Up: The Yellow Book (Upper Elementary)	Alfred 20104UK
16.	STING	Fields of Gold	The Complete Keyboard Player book 2 (revised edition)	Wise AM963193
17.	TRAD. <i>arr.</i> LITTEN	Mango Walk	Keyed Up: The Yellow Book (Upper Elementary)	Alfred 20104UK
18.	THE VELVET UNDERGROUND	There She Goes	The Complete Keyboard Player book 2 (revised edition)	Wise AM963193

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



Duration:
approx. 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 stipulated for technical work at this grade

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

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.*

- ▶ G major or D harmonic minor (candidate choice)

Either

2. SCALES & CHORD KNOWLEDGE (from memory) – Examiners select from the following:

▶ G major	hands separately	one octave	<i>legato</i> , <i>mf</i>	min. ♩ = 70
▶ D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)				
▶ Dorian scale on G				
▶ Dorian scale on D				
▶ G major pentatonic (5 notes)				
▶ D minor pentatonic (5 notes)				
▶ Blues scale on D	RH only, straight or swung (candidate choice)			
▶ Chromatic scale in contrary motion starting on D	hands together			
▶ Chord progression of I-V-I in the following keys: G major, D 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. 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 page 22 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the electronic keyboard. Questions are based on candidates' chosen pieces. See pages 32-33 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 <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
	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

EXAM STRUCTURE



The Grade 2 exam lasts 15 minutes and contains the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Keyboard exercise ▶ <i>Either</i> scales & chord knowledge or exercises 	
SUPPORTING TESTS	20
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
TOTAL	100

PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

Core repertoire

The following pieces are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 2*.

- | | | |
|-----|------------|--|
| 1. | BURGMÜLLER | Arabesque in A minor, op. 100 no. 2 |
| 2. | GERSHWIN | Summertime (from <i>Porgy and Bess</i>) |
| 3. | HANDEL | Air (from <i>Water Music</i>)* |
| 4. | HANDEL | Sarabande (from <i>Suite in D minor</i> , HWV 437) |
| 5. | LITTEN | Homeward Path |
| 6. | MERRILL | Mambo Italiano |
| 7. | MOZART | Eine Kleine Nachtmusik, K. 525 |
| 8. | SHERMAN | Chitty Chitty Bang Bang |
| 9. | TRAD. | Charlie Is My Darling |
| 10. | TRAD. | Scotland the Brave |

* Own interpretation piece

Alternative repertoire

The following pieces are in the books listed.

11.	ANDERSSON/ ULVAEUS	The Winner Takes It All	The Complete Keyboard Player book 3 (revised edition)	Wise AM963204
12.	BLAKE	Walking in the Air	The Electronic Keyboard Collection book 2	Trinity TCL011343
13.	LLOYD WEBBER	Memory (from <i>Cats</i>)	The Electronic Keyboard Collection book 2	Trinity TCL011343
14.	NORTON	Get in Step	The Microjazz Collection 2 (Level 4)	Boosey M060122521
15.	RODGERS <i>arr.</i> WILLIAMSON	Do-Re-Mi (from <i>The Sound of Music</i>)	What Else Can I Play? Piano Grade 2	Faber 0571530443
16.	SHERMAN	Chim Chim Cher-ee (from <i>Mary Poppins</i>)	The Complete Keyboard Player: Film & TV Themes	Wise AM65962
17.	STRAUSS II	You and You	The Electronic Keyboard Collection book 2	Trinity TCL011343
18.	VELAQUEZ	Besame Mucho	Latin-Festival	Schott ED9909

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 stipulated for technical work at this grade

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

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 V⁷ in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 2.*

- ▶ 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	<i>legato,</i> <i>mf</i>	min. ♩ = 80
▶ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> 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 page 22 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the electronic keyboard. Questions are based on candidates' chosen pieces. See pages 32-33 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 <i>legato</i> or <i>staccato</i>
	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

EXAM STRUCTURE



The Grade 3 exam lasts 15 minutes and contains the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Keyboard exercise ▶ <i>Either</i> scales & chord knowledge or exercises 	
SUPPORTING TESTS	20
Any TWO of the following:	
<ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge 	
TOTAL	100

PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

Core repertoire

The following pieces are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 3*.

- | | | |
|-----|-------------|--|
| 1. | J S BACH | Arioso (from <i>Cantata</i> , BWV 156) |
| 2. | CLARKE | Mediterranean Breeze |
| 3. | FAULKNER | Arkansas Traveller |
| 4. | HOLST | Jupiter (from <i>The Planets</i>) |
| 5. | KANDER | Theme from New York, New York |
| 6. | MORODER | The NeverEnding Story |
| 7. | TCHAIKOVSKY | Dance of the Little Swans (from <i>Swan Lake</i>) |
| 8. | TRAD. | Farewell to Lochaber |
| 9. | TRAD. | The Irish Washerwoman |
| 10. | TRAD. | The Sligo Maid* |

* Own interpretation piece

Alternative repertoire

The following pieces are in the books listed.

11.	AFANASIEFF/ CAREY	Hero	The Complete Keyboard Player: Greatest Hits	Wise AM952677
12.	LENNON/ MCCARTNEY	Lady Madonna	The Complete Keyboard Player: Greatest Hits	Wise AM952677
13.	LENNON/ MCCARTNEY	When I'm Sixty-Four	The Complete Keyboard Player book 3	Wise AM91385
14.	MENKEN <i>arr.</i> BAKER	A Whole New World	The Complete Keyboard Player: Greatest Hits	Wise AM952677
15.	NORTON	Fifth Dimension	The Microjazz Collection 2 (Level 4)	Boosey M060122521
16.	REID & BROOKER <i>arr.</i> BAKER	A Whiter Shade of Pale	The Complete Keyboard Player: Greatest Hits	Wise AM952677
17.	RODGERS <i>arr.</i> WILLIAMSON	Getting to Know You	What Else Can I Play? Piano Grade 2	Faber 0571530443
18.	WASHINGTON/ HARLINE	When You Wish Upon a Star	The Complete Keyboard Player book 4	Wise AM68552

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 stipulated for technical work at this grade

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

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, V⁷ and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 3.*

- ▶ 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	<i>legato</i> , <i>mf</i>	min. ♩ = 90
▶ G minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)				
▶ Mixolydian scale on A				
▶ Dorian scale on G				
▶ Chromatic scale in similar motion starting on G and A	hands separately, straight or swung (candidate choice)			
▶ A major pentatonic				
▶ 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 page 22 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the electronic keyboard. Questions are based on candidates' chosen pieces. See pages 32-33 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, alto or bass clef as appropriate), 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

EXAM STRUCTURE



The Grade 4 exam lasts 20 minutes and contains the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Keyboard exercise ▶ <i>Either</i> scales & chord knowledge or exercises 	
SUPPORTING TESTS	20
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
TOTAL	100

PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

Core repertoire

The following pieces are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 4*.

- | | | |
|-----|-------------------|---|
| 1. | BADELT/
ZIMMER | He's a Pirate (from <i>Pirates of the Caribbean: The Curse of the Black Pearl</i>) |
| 2. | BEETHOVEN | Allegro (theme from <i>Symphony no. 5, 4th movt</i>) |
| 3. | BEETHOVEN | Pathétique (theme from <i>Piano Sonata no. 8, 2nd movt</i>) |
| 4. | BRAHMS | Hungarian Dance no. 5 |
| 5. | JOPLIN | Weeping Willow Rag |
| 6. | LOWRY | How Can I Keep from Singing? |
| 7. | SHAIMAN | You Can't Stop the Beat (from <i>Hairspray</i>) |
| 8. | SMITH | High Wire |
| 9. | TRAD. | Wade in the Water* |
| 10. | WAGNER | Ride of the Valkyries (from <i>Die Walküre</i>) |

* Own interpretation piece

Alternative repertoire

The following pieces are in the books listed.

11.	ANDERSSON	I Know Him so Well	The Complete Keyboard Player: Greatest Hits	Wise AM952677
12.	HAWKINS/ JOHNSON/ DASH/FEYNE	Tuxedo Junction	The Complete Keyboard Player: Jazz & Blues	Wise AM65970
13.	JOBIM/ MENDOCA	Desafinado	Latin-Festival	Schott ED9909
14.	MIER	Fickle Fourths	Jazz, Rags and Blues book 3	Alfred 16871
15.	MIER	What a Glorious Day!	Jazz, Rags and Blues book 3	Alfred 16871
16.	STANLEY <i>arr.</i> BAKER	The Bluebell Polka	The Complete Keyboard Player: Favourite Songs of Scotland	Wise AM965701

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 stipulated for technical work at this grade

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

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, V⁷ and VI in the LH, as illustrated in *Electronic Keyboard Pieces & Technical Work from 2019: Grade 4.*

- ▶ 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	<i>legato</i> , <i>mf</i>	min. ♩ = 100
▶ C minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)				
▶ Lydian scale on A♭				
▶ Mixolydian scale on E				
▶ Chromatic scale in similar motion starting on A♭ and E	hands separately, straight or swung (candidate choice)			
▶ A♭ major pentatonic				
▶ C minor pentatonic				
▶ Blues scale on E	RH only, straight or swung (candidate choice)			
▶ Chords in root position: A♭ ⁹ , E ⁹ , E♭ ⁹ , B ⁹	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 page 22 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the electronic keyboard. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
4 bars	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
Major or minor key		
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble, alto or bass clef as appropriate), 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

EXAM STRUCTURE



The Grade 5 exam lasts 20 minutes and contains the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Keyboard exercise ▶ <i>Either</i> scales & chord knowledge or exercises 	
SUPPORTING TESTS	20
Any TWO of the following:	
<ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge 	
TOTAL	100

PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

Core repertoire

The following pieces are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 5*.

- | | | |
|-----|------------|--|
| 1. | DORHAM | Blue Bossa* |
| 2. | HANDEL | The Arrival of the Queen of Sheba (from <i>Solomon</i>) |
| 3. | HURWITZ | Engagement Party (from <i>La La Land</i>) |
| 4. | PROUDLER | Twilight Tango |
| 5. | ROSSINI | The Thieving Magpie (theme from the overture) |
| 6. | SOUSA | The Washington Post |
| 7. | STRAUSS II | Voices of Spring |
| 8. | TRAD. | Amazing Grace |
| 9. | TRAD. | Deep River |
| 10. | TRAD. | Hardiman the Fiddler |

* Own interpretation piece

Alternative repertoire

The following pieces are in the books listed.

11.	ALBERT/GASTE	Feelings	The Complete Keyboard Player: Greatest Hits	Wise AM952677
12.	MIER	Pine Cone Rag	Jazz, Rags and Blues book 3	Alfred 16871
13.	NORTON	Mechanics Rag	The Microjazz Collection 3 (Level 5)	Boosey M060122538
14.	TCHAIKOVSKY arr. BOLTON	Waltz from <i>Serenade for Strings</i>	Electronic Keyboard Cocktails: Classics	Cramer 90550
15.	TRAD.	Scottish Jig Medley	The Complete Keyboard Player: Favourite Songs of Scotland	Wise AM965701
16.	WALLER	Ain't Misbehavin'	The Complete Keyboard Player book 4	Wise AM68552

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 stipulated for technical work at this grade

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19-20).

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.*

- ▶ 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	<i>legato</i> , <i>mf</i>	min. ♩ = 110
▶ B minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)				
▶ Mixolydian scales on B♭ and B				
▶ Chromatic scale in similar motion starting on any black note (examiner choice)	hands separately, straight or swung (examiner choice)			
▶ B♭ major pentatonic				
▶ B minor pentatonic	RH only, straight or swung (examiner choice)			
▶ Blues scale on B				
▶ 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 page 22 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the electronic keyboard. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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 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

EXAM STRUCTURE



The Grade 6 exam lasts 25 minutes and contains the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Keyboard exercise ▶ <i>Either</i> scales & chord knowledge or exercises 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
ONE of the following:	
<ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
TOTAL	100

PIECES

Candidates play a balanced programme of three pieces, chosen from the list below. Instead of one listed piece, candidates can play an own composition, an own choice piece or an own arrangement. See pages 16-18 for further guidance.

The following pieces are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 6*.

1.	J S BACH	Jesu, Joy of Man's Desiring (from <i>Cantata</i> , BWV 147)
2.	CHOPIN	Romanze (from <i>Piano Concerto no. 1</i> , op. 11)
3.	DOWLAND	Flow, My Tears
4.	JOBIM	Girl from Ipanema
5.	MORTON	King Porter Stomp
6.	PROUDLER	Samba Nights
7.	TRAD.	Celtic Medley*
8.	WHITE/MCKAY/ WILLIS (EARTH, WIND & FIRE)	September

* Own interpretation piece

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 pages 19–20).

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 \flat /C \sharp (candidate choice).

Either**2. SCALES & CHORD KNOWLEDGE** (from memory) – Examiners select from the following:

Using the tonal/modal centres of F, D and D \flat /C \sharp * 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 \flat^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	<i>legato</i> , <i>mf</i>	min. ♩ = 120
▶ Major pentatonic scale on F, D and D \flat	hands separately, straight or swung (examiner choice)			
▶ Minor pentatonic scale on F, D and C \sharp	hands together			
▶ Chromatic scale in similar motion starting on any white note (examiner choice)	hands together			
▶ Blues scale on F, D and C \sharp	RH only, straight or swung (examiner choice)			

Chords in root position: ► F ⁶ , D ⁶ , D ^{b6} , Fm ⁶ , Dm ⁶ , D ^b m ⁶ ► F ⁷ , D ⁷ , D ^{b7} , C ⁷ , A ⁷ , A ^{b7} ► F ^{Δ7} , D ^{Δ7} , D ^{bΔ7} , Fm ⁷ , Dm ⁷ , D ^b m ⁷ ► F ^{o7} , D ^{o7} , D ^b o ⁷	bass note in LH and remaining notes in RH	
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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 page 22 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Aural questions

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

Electronic Keyboard: Grade 7

EXAM STRUCTURE



The Grade 7 exam lasts 25 minutes and contains the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Keyboard exercise ▶ <i>Either</i> scales & chord knowledge or exercises 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
ONE of the following:	
<ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
TOTAL	100

PIECES

Candidates play a balanced programme of three pieces, chosen from the list below. Instead of one listed piece, candidates can play an own composition, an own choice piece or an own arrangement. See pages 16-18 for further guidance.

The following pieces are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 7*.

1.	J S BACH	Tocatta and Fugue in D minor, BWV 565
2.	CROW & FROOM	Tomorrow Never Dies*
3.	GLASS	The Poet Acts (from <i>The Hours</i>)
4.	LITTEN	Enchantment
5.	MENDELSSOHN-BARTHOLDY	Wedding March (from <i>A Midsummer Night's Dream</i>)
6.	MOZART	Violin Concerto in G, K. 216 (1st movt)
7.	PARRY	Jerusalem
8.	TRAD.	The Contradiction Reel

* Own interpretation piece

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 pages 19-20).

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 $A\flat/G\sharp$, B or C (candidate choice).

Either

2. SCALES & CHORD KNOWLEDGE (from memory) – Examiners select from the following:

Using the tonal/modal centres of $A\flat/G\sharp$, 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 ($A\flat^7, B^7, C^7$)

(NB: candidates will not be asked again for whichever scale & arpeggio combination they selected for section **1.**)

- ▶ Major pentatonic scale on $A\flat$, B and C

- ▶ Minor pentatonic scale on $G\sharp$, B and C

- ▶ Chromatic scale in similar motion starting on any note (examiner choice)

- ▶ Blues scale on $A\flat$, B and C

scale hands together,
arpeggio in RH only

hands separately,
straight *or* swung
(examiner choice)

hands together

RH only, straight *or*
swung (examiner
choice)

two
octaves

legato,
mf

min.
♩ = 130

Chords in root position: ▶ $A\flat^6, B^6, C^6, A\flat m^6, Bm^6, Cm^6$ ▶ $A\flat^{o7}, B^{o7}, C^{o7}$ ▶ $A\flat^+, B^+, C^+$	bass note in LH and remaining notes in RH	
Chords in root position and all inversions: ▶ $A\flat^7, B^7, C^7, E\flat^7, F\sharp^7, G^7$ ▶ $A\flat^{\Delta7}, B^{\Delta7}, C^{\Delta7}, G\sharp m^7, Bm^7, Cm^7$		

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 page 22 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Aural questions

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

Electronic Keyboard: Grade 8

EXAM STRUCTURE



The Grade 8 exam lasts 30 minutes and contains the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Keyboard exercise ▶ <i>Either</i> scales & chord knowledge or exercises 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
ONE of the following:	
<ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
TOTAL	100

PIECES

Candidates play a balanced programme of three pieces, chosen from the list below. Instead of one listed piece, candidates can play an own composition, an own choice piece or an own arrangement. See pages 16-18 for further guidance.

The following pieces are in Trinity's *Electronic Keyboard Pieces & Technical Work from 2019: Grade 8*.

1. CHOPIN	Minute Waltz (Waltz in D \flat major, op. 64 no. 1)
2. GILLESPIE	A Night in Tunisia
3. GRAINGER	In Dahomey
4. LISZT	Friska (from <i>Hungarian Rhapsody no. 2</i>)
5. PAGANINI	Caprice no. 24 in A minor (from <i>24 Caprices for Solo Violin</i>)*
6. THISELTON	Spring Dance
7. WHELAN	Riverdance
8. WIDOR	Toccata (from <i>Symphony for Organ no. 5</i> , op. 42 no. 1)

* Own interpretation piece

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 pages 19-20).

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 \flat or A (candidate choice).

Either

2. SCALES & CHORD KNOWLEDGE (from memory) – Examiners select from the following:

Using the tonal/modal centres of F#, E \flat 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# \flat , E \flat \flat , A \flat) (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	<i>legato</i> , <i>mf</i>	min. ♩ = 140
▶ Major pentatonic scale on F#, E \flat and A	hands separately, straight or swung (examiner choice)			
▶ Minor pentatonic scale on F#, E \flat and A	hands together			
▶ Chromatic scale in similar motion starting on any note (examiner choice)	RH only, straight or swung (examiner choice)			
▶ Blues scale on F#, E \flat and A				

<p>Chords in root position:</p> <ul style="list-style-type: none"> ▶ F#⁶, Eb⁶, A⁶, F#m⁶, Ebm⁶, Am⁶ ▶ F#^{o7}, Eb^{o7}, A^{o7} ▶ F#⁹, Eb⁹, A⁹ ▶ F#+, Eb+, A+ 	<p>bass note in LH and remaining notes in RH</p>	
<p>Chords in root position and all inversions:</p> <ul style="list-style-type: none"> ▶ F#⁷, Eb⁷, A⁷, Db⁷, Bb⁷, E⁷ ▶ F#^{Δ7}, Eb^{Δ7}, A^{Δ7}, F#m⁷, Ebm⁷, Am⁷ 		

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 page 22 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Aural questions

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

Organ: Grades 1-5

EXAM DURATION

The Grade 1 exam lasts 13 minutes



The Grade 2 exam lasts 15 minutes



The Grade 3 exam lasts 15 minutes



The Grade 4 exam lasts 20 minutes



The Grade 5 exam lasts 20 minutes



EXAM STRUCTURE

The Grade 1-5 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK*	14
<ul style="list-style-type: none"> ▸ Scales & arpeggios 	
SUPPORTING TESTS	20
Any TWO of the following: <ul style="list-style-type: none"> ▸ Sight reading ▸ Aural ▸ Improvisation ▸ Musical knowledge 	
TOTAL	100

Organ: Grade 1

PIECES

Candidates play a balanced programme of three pieces, containing at least one piece from each group. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A				
1.	ALCOCK	Trumpet Piece	Organ Music for Manuals book 4	OUP 9780193758513
2.	J S BACH	Ich hab' mein' Sach' Gott heimgestellt, BWV 708	Organ Works book 18: Miscellaneous Chorale Preludes Part I	Novello NOV010013
3.	BEETHOVEN	No. 1 from <i>Two Equali</i>	Music for Memorial and Thanksgiving Services	Novello NOV262778
4.	BÖHM	Minuet in G major	A Graded Anthology for Organ book 2	Cramer 90583
5.	BOYVIN	Duo du troisième ton	Organ Music for Manuals book 3	OUP 9780193758506
6.	DANDRIEU	Chantons je vous prie, p7	Noëls	Kalmus K03366
7.	FRESCOBALDI	Magnificat: Primi Toni (from 3 Versi)	Organ Music for Manuals book 1	OUP 9780193758339
8.	GEBHARDI	Moderato (no. 2 from <i>Four Short Preludes</i>)	Organ Music for Manuals book 1	OUP 9780193758339
9.	HERON	Slow movement from <i>Cornet Voluntary</i>	Organ Music for Manuals book 4	OUP 9780193758513
10.	LITZAU	Praeludium in C minor	Easy Organ Pieces from the 19th Century vol. 3	Bärenreiter BA8420
11.	MOZART	Minuet in F major (from <i>The London Notebook</i>)	A Graded Anthology for Organ book 2	Cramer 90583
12.	PACHELBEL	Fuga	Organ Music for Manuals book 3	OUP 9780193758506
13.	TELEMANN	Chorale Prelude: O Lamm Gottes unschuldig	Organ Music for Manuals book 3	OUP 9780193758506

	Composer	Piece	Book	Publisher
Group B				
1.	ALAIN	De Jules Lemaître	Four Pieces for Organ	Universal UE17163
2.	FRANCK	Prière	Music for Memorial and Thanksgiving Services	Novello NOV262778
3.	HEPBURN	O When the Saints	Getting Started on the Organ	Animus
4.	HESFORD	Vi hører fugler sjunge (3rd movt from <i>Partita for Anna Magdalena</i> , op. 137)	Miniatures vol. 1	Fentone F607
5.	HOWELLS	Eighteen	Miniatures for Organ	Mayhew 3611053
6.	KÖRNER	Moderato in B minor	Easy Organ Pieces from the 19th Century vol. 1	Bärenreiter BÄ8416
7.	LISZT	Offertorium (Missa pro Organo)	Music for Manuals vol. 3	Fentone F463
8.	LITZAU	Andante (no. 3 from <i>3 Short Preludes</i>)	Organ Music for Manuals book 5	OUP 9780193758520
9.	PEETERS	Miniature, op. 55 (from <i>35 Miniature per Organo</i>)	A Graded Anthology for Organ book 2	Cramer 90583
10.	RATHGEBER	Christmas Pastorella no. 5	10 Christmas Pastorales	Peters EP8087
11.	TOURNEMIRE	Immaculata Conceptio B. Mariae Virginis no. 3	Petites fleurs musicales, op. 66	Universal UE17465

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



Duration:
approx. 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 stipulated for technical work at this grade

TECHNICAL WORK

Candidates prepare the following (see page 20).

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

<ul style="list-style-type: none"> ▶ G, D, A and E major ▶ E, D, G and C harmonic minor 	one octave	min. ♩ = 72	hands together	<i>legato,</i> <i>mf</i>
<ul style="list-style-type: none"> ▶ Chromatic scale starting on G 			hands separately	

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 page 23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24–31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the organ. Questions are based on candidates' chosen pieces. See pages 32–33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Melody only 4 bars	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 <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key $\frac{2}{4}$ or $\frac{3}{4}$	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 play a balanced programme of three pieces, containing at least one piece from each group. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A				
1.	J S BACH	Gottes Sohn ist kommen (Fughetta), BWV 703	Organ Works vol. 3	Bärenreiter BA5173
2.	J S BACH	Herr Jesu Christ meines Lebens Licht	23 Chorale Preludes	Bayley & Ferguson
3.	J S BACH	Prelude in G minor, BWV 558	Organ Works book 1: Eight Short Preludes and Fugues	Novello NOV010018
4.	BOËLY	Messe du jour de Noël (4ème Kyrie)	Incognita Organo vol. 16	Harmonia HU3315
5.	BOYVIN	Basse de trompette	Organ Music for Manuals book 3	OUP 9780193758506
6.	DANDRIEU	Puer nobis nascitur	Noëls	Kalmus K03366
7.	GREENE	Andante (only) from <i>Voluntary XIII</i>	Early Organ Music for Manuals book 2	Novello NOV010184
8.	HAYDN	Minuet in C major, no. 5	Pieces for a Musical Clock, Hob. XIX: 1-32	Bärenreiter EN802
9.	MOZART	Adagio in C for Glass Harmonica, KV 356	Works for Organ	Bärenreiter BA8403
10.	PACHELBEL	Fugue in C	A Graded Anthology for Organ book 2	Cramer 90583
11.	RATHGEBER	Christmas Pastorella no. 1	10 Christmas Pastorales	Peters EP8087
12.	TRAVERS	Trumpet Voluntary	Organ Music for Manuals book 3	OUP 9780193758506

	Composer	Piece	Book	Publisher
Group B				
1.	ALAIN	Monodie	L'oeuvre d'orgue vol. 3	Leduc AL20184
2.	BOËLLMANN	Basso Ostinato	Easy Graded Organ Music book 1	OUP 9780193758223
3.	BOËLLMANN	Verset	Music for Manuals vol. 2	Fentone F367
4.	COLEMAN	Prelude	An Easy Album: Six Pieces for Organ	OUP 9780193751255
5.	EBEN	2nd movt from <i>Kleine Choralpartita über 'O Jesu, all mein Leben bist Du'</i>		Universal UE17162
6.	FRANCK	À la venue de Noël	Music for Manuals vol. 2	Fentone F367
7.	HESFORD	Gradual	Missa Ungarica pro Organo	Cramer 90124
8.	LANGLAIS	Printemps (theme only)	Mosaïque vol. 3	Combre CO4639
9.	PEETERS	Choral and 1st Variation from <i>Herr Jesus hat ein Gärtchen</i>	10 Organ Chorales, op. 39	Schott ED2553
10.	REGER	Es ist gewißlich an der Zeit, op. 135a no. 8	Music for Manuals vol. 2	Fentone F367
11.	WALCHA	Chorale Prelude: Zu Bethlehem Geboren	A Graded Anthology for Organ book 2	Cramer 90583

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 stipulated for technical work at this grade

TECHNICAL WORK

Candidates prepare the following (see page 20).

SCALES & ARPEGGIOS (played on manuals, from memory) – **Examiners select from the following:**

Scales: ▶ B and F major ▶ F harmonic minor ▶ C and E major in contrary motion ▶ Chromatic scale starting on D	two octaves	min. ♪ = 72	hands together	<i>legato,</i> <i>mf</i>
▶ Chromatic scale starting on D in contrary motion	one octave			
Arpeggios: ▶ C, F and G major ▶ A, D and E minor	two octaves	min. ♪ = 60	hands separately	

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 page 23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the organ. Questions are based on candidates' chosen pieces. See pages 32-33 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 <i>legato</i> or <i>staccato</i>
	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 play a balanced programme of three pieces, containing at least one piece from each group. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A				
1.	ANON.	No. 1 from <i>Two Early Sixteenth Century Pieces</i>	Early Organ Series vol. 1: England 1510-1590	Faber 0571507719
2.	J S BACH	Da Jesus an dem Kreuze stund, BWV 621	Organ Works vol. 1	Bärenreiter BA5171
3.	BYRD	Veni creator spiritus 1	8 Organ Pieces	Hinrichsen H1543A
4.	HAYDN	Allegro ma non troppo in C major, no. 23	Pieces for a Musical Clock, Hob. XIX: 1-32	Bärenreiter EN802
5.	MARPURG	Pastorella: Der Herr ist mein getreuer Hirt	The Progressive Organist book 1	Novello NOV262483
6.	STANLEY	2nd movt from <i>Voluntary no. 5 in D minor</i>	Ten Organ Voluntaries, op. 6	Peters EP7723
7.	VAN NOORDT	Psalm 38 from the <i>Tablature Book</i> (1659)	Organ Music for Manuals book 3	OUP 9780193758506
8.	WALTHER	Herr Jesu Christ, dich zu uns Wend (with repeats)	Organ Music for Manuals book 1	OUP 9780193758339

	Composer	Piece	Book	Publisher
Group B				
1.	ALAIN	Ballade en mode phrygien	L'oeuvre d'orgue vol. 3	Leduc AL20184
2.	BOËLLMANN	Plainte (no. 1 from <i>Four Pieces</i>)	Organ Music for Manuals book 1	OUP 9780193758339
3.	BOËLLMANN	Postlude	Organ Music for Manuals book 3	OUP 9780193758506
4.	FRANCK	Vieux Noël	A Graded Anthology for Organ book 3	Cramer 90584
5.	GUILMANT	Communion	Organ Music for Manuals book 5	OUP 9780193758520
6.	LANGLAIS	Pastoral Song (from <i>Organ Book</i>)	A Graded Anthology for Organ book 3	Cramer 90584
7.	MOORE	Prelude (from <i>Three Pieces for Withycombe</i>)	A Graded Anthology for Organ book 3	Cramer 90584
8.	PINKHAM	Canon at the Octave (from <i>Be Thou My Vision: Partita on 'Slane'</i>)	Music for a Quiet Sunday	Presser 493-00086
9.	RIDOUT	Father	Canticle of the Rose	Mayhew 1405553
10.	TOURNEMIRE	Offertoire	Miniatures vol. 2	Fentone F642
11.	WALCHA	Herzliebster Jesu, was hast du verbrochen	A Graded Anthology for Organ book 3	Cramer 90584

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 stipulated for technical work at this grade

TECHNICAL WORK

Candidates prepare the following (see page 20).

SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Manual</p> <p>Scales:</p> <ul style="list-style-type: none"> ▶ B♭, E♭, A♭ and D♭ major ▶ C# and G# harmonic minor ▶ Chromatic scale starting on A♭ 	<p>two octaves</p>	<p>min. ♩ = 84</p>	<p><i>legato,</i> hands together, <i>mf</i></p>
<ul style="list-style-type: none"> ▶ E♭ major in contrary motion ▶ Chromatic scale starting on A♭ in contrary motion 	<p>one octave</p>		
<p>Arpeggios:</p> <ul style="list-style-type: none"> ▶ D, A and E major ▶ G, C and F minor 	<p>two octaves</p>	<p>min. ♩ = 72</p>	<p><i>mf</i></p>
<p>Pedal</p> <p>Scales:</p> <ul style="list-style-type: none"> ▶ F and G major in broken 3rds ▶ A and G melodic minor in broken 3rds 	<p>one octave</p>		

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 page 23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the organ. Questions are based on candidates' chosen pieces. See pages 32-33 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, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	<ul style="list-style-type: none"> i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Organ: Grade 4

PIECES

Candidates play a balanced programme of three pieces, containing at least one piece from each group. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A				
1.	ALBRECHTSBERGER	Prelude	A Graded Anthology for Organ book 4	Cramer 90585
2.	J S BACH	Christe, du Lamm Gottes, BWV 619	Organ Works vol. 1	Bärenreiter BA5171
3.	J S BACH	Der Tag, der ist so freudenreich, BWV 605	Organ Works vol. 1	Bärenreiter BA5171
4.	J S BACH	Prelude and Fugue in G major, BWV 557	Organ Works book 1: Eight Short Preludes and Fugues	Novello NOV010018
5.	BÖHM	Prelude in A minor	A Graded Anthology for Organ book 4	Cramer 90585
6.	BUXTEHUDE	Nun Komm der Heiden Heiland	The Progressive Organist book 2	Novello NOV262533
7.	FROBERGER	Toccata in D minor no. 2	Various Works for Organ	Kalmus K03455
8.	KOTTER	Präeludium in Fa	Early Organ Series vol. 13: Germany & Austria 1512-1577	Faber 0571507832
9.	PACHELBEL	Da Jesus an dem Kreuze stund, BWV 621	Pâques	Schola Cantorum OL1

Composer	Piece	Book	Publisher
Group B			
1. ALAIN	No. 1 from <i>Deux danses à Agni Yavishta</i>	L'oeuvre d'orgue vol. 2	Leduc AL20102
2. BOËLLMANN	Entrée	Miniatures vol. 2	Fentone F642
3. DEMESSIEUX	Chorale-paraphrase on 'Tu es petrus'	Twelve Choral Preludes on Gregorian Chant Themes	Alfred 0603
4. DUPRÉ	Audi, benigne Conditor	Le tombeau de Titelouze, op. 38	Leduc AL27836
5. ELGAR	Andantino, op. 14 no. 3	Miniatures vol. 2	Fentone F642
6. ELGAR	Vesper Voluntary no. 5	Vesper Voluntaries, op. 14	Faber 0571508626
7. IRELAND	The Holy Boy		Boosey M060832123
8. KARG-ELERT	Freu dich sehr, o meine Seele, no. 5	Chorale-Improvisations, op. 65 book 1	Breitkopf EB8261
9. MACMILLAN	White Note Paraphrase		Boosey M060113925
10. RIDOUT	Jesus Meets His Blessed Mother	The Fourteen Stations of the Cross	Mayhew 1400014
11. RIDOUT	Jesus Speaks to the Women of Jerusalem	The Fourteen Stations of the Cross	Mayhew 1400014
12. VIERNE	Arabesque	24 Pièces en style libre vol. 2	Durand DF00897300

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 stipulated for technical work at this grade

TECHNICAL WORK

Candidates prepare the following (see page 20).

SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Manual</p> <p>Scales:</p> <ul style="list-style-type: none"> ▶ F# major ▶ B♭ and E♭ harmonic minor ▶ Chromatic scales starting on A, C, D, F and G 	<p>two octaves</p>	<p>min. ♩ = 96</p>	<p><i>legato,</i> hands together, <i>mf</i></p>
<ul style="list-style-type: none"> ▶ Chromatic scale starting on A in contrary motion ▶ E harmonic minor in contrary motion 	<p>one octave</p>		
<p>Arpeggios:</p> <ul style="list-style-type: none"> ▶ B and B♭ major ▶ B and B♭ minor 	<p>two octaves</p>	<p>min. ♩ = 84</p>	
<p>Pedal</p> <p>Scales:</p> <ul style="list-style-type: none"> ▶ A, E and B♭ major in broken 3rds ▶ B, E and F melodic minor in broken 3rds 	<p>one octave</p>		

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 page 23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the organ. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
4 bars	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
Major or minor key		
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble, alto or bass clef as appropriate), 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 play a balanced programme of three pieces, containing at least one piece from each group. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A				
1.	J S BACH	Herr Christ, der ein'ge Gottessohn, BWV 601	Organ Works vol. 1	Bärenreiter BA5171
2.	J S BACH	Prelude and Fugue in E minor, BWV 555	Organ Works book 1: Eight Short Preludes and Fugues	Novello NOV010018
3.	BUXTEHUDE	Mensch, willst du leben seliglich, BuxWV 206	Early Organ Series vol. 12: The Netherlands & North Germany 1650-1710	Faber 0571507824
4.	ČERNOHORSKÝ	Toccata C dur	Vox Humana vol. 6: Czech Republic	Bärenreiter BA8236
5.	KARG-ELERT	Chorale prelude: Schmücke dich, o liebe Seele	66 Chorale Improvisations, op. 65 vol. 5	Breitkopf EB8265
6.	KITTEL	Präludium in A flat major	Organ Music around J S Bach vol. 2	Breitkopf EB8685
7.	MERKEL	Evening Hymn	Self Taught 1	Animus
8.	MERKEL	Pastorale, no. 4	Six Preludes, op. 23	Fentone F365
9.	PURCELL	Voluntary in G	Organ Works	Novello NOV590294
10.	SCHUMANN	Canonic Study for Pedal Piano in C major, op. 56 no. 1	Organ Works	Schott ED9906
11.	STANLEY	Voluntary no. 2 in D minor	Ten Organ Voluntaries, op. 5	Peters EP7722
12.	TOMKINS	Verse	Early Organ Series vol. 2: England 1590-1650	Faber 0571507727
13.	ZIPOLI	All'offertorio	A Graded Anthology for Organ book 4	Cramer 90585

	Composer	Piece	Book	Publisher
Group B				
1.	DEMESSIEUX	Chorale-paraphrase on 'Hosanna filio David'	Twelve Choral Preludes on Gregorian Chant Themes	Alfred 0603
2.	HAKIM	Pastorale	Mariales	UMP M224402155
3.	LINDBERG	Gammal Fabødsalm från Dalårna		Gehrmans NM2352
4.	MATHIAS	Chorale	A Mathias Organ Album	OUP 9780193755505
5.	MENDELSSOHN	Andante tranquillo (2nd movt from <i>Sonata no. 3 in A major</i> , op. 65 no. 3)	Complete Organ Works vol. 2	Bärenreiter BA8197
6.	MENDELSSOHN	Finale: Andante (3rd movt from <i>Sonata no. 6 in D minor</i> , op. 65 no. 6)	Complete Organ Works vol. 2	Bärenreiter BA8197
7.	NIELSEN	Prelude in F sharp minor	Miniatures vol. 2	Fentone F642
8.	PEETERS	Koraal	Suite modale, op. 43	Lemoine 23673
9.	RHEINBERGER	Con moto, no. 1	12 Monologues for Organ, op. 162	Novello NOV010044
10.	RIDOUT	Jesus Receives His Cross	The Fourteen Stations of the Cross	Mayhew 1400014
11.	RIDOUT	Jesus is Laid in the Sepulchre	The Fourteen Stations of the Cross	Mayhew 1400014
12.	SAINT-SAËNS	L'Éléphant (from <i>Carnival of the Animals</i> , arr. Webb)	The Heavy-footed Organist	Animus
13.	STANFORD	No. 5 from 6 <i>Short Preludes and Postludes</i>	Preludes and Postludes	Mayhew 1400361
14.	THALBEN-BALL	Elegy		Novello NOV357436
15.	VIERNE	Berceuse, op. 31 no. 19	24 Pièces en style libre vol. 2	Durand DF00897300
16.	WHITLOCK	Lantana	Plymouth Suite	OUP 9780193758933

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 stipulated for technical work at this grade

TECHNICAL WORK

Candidates prepare the following (see page 20).

SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Manual</p> <p>Scales:</p> <ul style="list-style-type: none"> ▶ B, C, F, E\flat and F\sharp major ▶ F\sharp harmonic minor ▶ A, C, D, E and G melodic minor <hr/> <ul style="list-style-type: none"> ▶ Chromatic scales in similar and contrary motion starting on any note requested by the examiner 	<p>two octaves</p>	<p>min. ♩ = 108</p>	<p><i>legato or staccato</i> as requested by the examiner</p> <p>hands together</p> <p><i>mf</i></p>
<p>Arpeggios:</p> <ul style="list-style-type: none"> ▶ E\flat, A\flat and D\flat major ▶ C\sharp, F\sharp and G\sharp minor 		<p>min. ♩ = 90</p>	
<p>Pedal</p> <p>Scales:</p> <ul style="list-style-type: none"> ▶ A and G major in running triplets ▶ A and B melodic minor in running triplets 	<p>one octave</p>	<p>min. ♩ = 60</p>	<p><i>legato,</i> <i>mf</i></p>
<p>Broken chords:</p> <ul style="list-style-type: none"> ▶ F and G major ▶ A and E minor 	<p>to 12th</p>	<p>min. ♩ = 84</p>	

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 page 23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the organ. Questions are based on candidates' chosen pieces. See pages 32-33 for example questions and responses.

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	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 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: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 25 minutes



The Grade 7 exam lasts 25 minutes



The Grade 8 exam lasts 30 minutes



EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
PIECE 1	22
<hr style="border: 1px solid black;"/>	
PIECE 2	22
<hr style="border: 1px solid black;"/>	
PIECE 3	22
<hr style="border: 1px solid black;"/>	
TECHNICAL WORK	14
<hr style="border: 1px solid black;"/>	
<ul style="list-style-type: none"> ▶ Scales & arpeggios ▶ Pedal study 	
SUPPORTING TEST 1	10
<hr style="border: 1px solid black;"/>	
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
<hr style="border: 1px solid black;"/>	
ONE of the following:	
<ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
TOTAL	100
<hr style="border: 1px solid black;"/>	

Organ: Grade 6

PIECES

Candidates play a balanced programme of three pieces, containing at least one piece from each group. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A				
1.	J S BACH	Presto (last movt from <i>Concerto in G, BWV 592</i>)	Organ Works vol. 8	Bärenreiter BA5178
2.	J S BACH	Gelobet seist du, Jesu Christ, BWV 604	Organ Works vol. 1	Bärenreiter BA5171
3.	J S BACH	Heut triumphieret Gottes Sohn, BWV 630	Organ Works vol. 1	Bärenreiter BA5171
4.	J S BACH	2nd movt from <i>Trio Sonata in D minor, BWV 527</i>	Organ Works vol. 7	Bärenreiter BA5177
5.	BRUCKNER	Fugue from <i>Prelude and Fugue in C minor</i>	Album of Various Pieces for Organ	Kalmus KO2036
6.	FRANCK	Prelude	Prelude, Fugue and Variation, op. 18	Durand DF00268100
7.	HOMILIUS	Mache dich mein Geist bereit	Incognita Organo vol. 27: Chorale Preludes	Harmonia
8.	MENDELSSOHN	Fuga: Sostenuto e legato (2nd movt from <i>Sonata no. 6 in D minor, op. 65 no. 6</i>)	Complete Organ Works vol. 2	Bärenreiter BA8197
9.	TUNDER	Chorale fantasia Komm, Heiliger Geist, Herre Gott	Complete Organ Works	Breitkopf EB8825
	Composer	Piece	Book	Publisher

Group B

1.	ALAIN	Lamento	L'oeuvre d'orgue vol. 3	Leduc AL20184
2.	ALAIN	Le jardin suspendu	Trois Pièces	Leduc AL19744
3.	ARCHER	Toccatina	A Little Suite for Organ	IAO
4.	BOURGEOIS	Serenade, op. 22		Smith 70055

5.	BRAHMS	Herzlich thut mich verlangen, op. 122 no. 10	Eleven Chorale Preludes for the Organ, op. 122	Novello NOV590116
6.	BURRELL	Fragments I and II	Unbeaten Tracks	Faber 0571519776
7.	DUBOIS	In Paradisum	Twelve Pieces for Organ	Kalmus K03456
8.	GARDNER	Pavin	Five Dances for Organ	ScoreStore
9.	GUILMANT	Paraphrase (on Handel's <i>Judas Maccabeus</i>)	A Graded Anthology for Organ book 5	Cramer 90586
10.	HAKIM	Incantation	Mariales	UMP M224402155
11.	HINDEMITH	Ruhig bewegt (2nd movt from <i>Sonata no. 2</i>)		Schott ED2558
12.	IRELAND	Sursum Corda	Organ Music of John Ireland	Novello NOV010183
13.	LANGLAIS	Pasticcio	Organ Book: Ten Pieces	Elkan-Vogel 46300006
14.	LEFÉBURE-WÉLY	Andante, 'Choeur de voix humaines'	Favourite Organ Music book 2	OUP 9780193755284
15.	PARRY	Martyrdom	Seven Chorale Preludes set 2	Novello NOV590045
16.	RIDOUT	Veronica Wipes the Face of Jesus	The Fourteen Stations of the Cross	Mayhew 1400014
17.	RIDOUT	Jesus Falls the Third Time	The Fourteen Stations of the Cross	Mayhew 1400014
18.	VIERNE	Carillon, op. 31 no. 21	24 Pièces en style libre vol. 2	Durand DF00897300
19.	VIERNE	Lied, op. 31 no. 17	24 Pièces en style libre vol. 2	Durand DF00897300
20.	WHITLOCK	Folk Tune (from <i>Five Short Pieces</i>)	The Complete Shorter Organ Music	OUP 9780193759084
21.	WIDOR	Adagio (4th movt from <i>Symphony no. 5 in F</i> , op. 42)		Hamelle HA09247
22.	YON	Humoresque 'L'organo primitivo'	Toccatas, Carillons and Scherzos for Organ	Dover DP19613

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 page 20).

1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

<p>Manual</p> <p>Scales:</p> <ul style="list-style-type: none"> ▶ All major keys ▶ B and F melodic minor ▶ Chromatic scale in major 6ths, starting on E\flat left hand and C right hand 	two octaves	<p>min. ♩ = 120</p>	<p><i>legato</i> or <i>staccato</i> as requested by the examiner</p> <p>hands together</p> <p><i>mf</i></p>
<p>Arpeggios:</p> <ul style="list-style-type: none"> ▶ F\sharp major ▶ E\flat minor ▶ Dominant 7th in the key of C ▶ Diminished 7th starting on B 		<p>arpeggios min. ♩ = 96</p> <p>7ths min. ♩ = 66</p>	
<p>Pedal</p> <p>Scales:</p> <ul style="list-style-type: none"> ▶ C and B\flat major in running triplets ▶ C and G melodic minor in running triplets 	one octave	<p>min. ♩ = 72</p>	<p><i>legato,</i> <i>mf</i></p>

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 page 23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Aural questions

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

Organ: Grade 7

PIECES

Candidates play a balanced programme of three pieces, containing at least one piece from each group. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

	Composer	Piece	Book	Publisher
Group A				
1.	J S BACH	Fugue in C major, BWV 545	Organ Works vol. 5	Bärenreiter BA5175
2.	J S BACH	In dir ist Freude, BWV 615	Organ Works vol. 1	Bärenreiter BA5171
3.	J S BACH	Prelude (from <i>Prelude and Fugue in A major</i> , BWV 536)	Organ Works vol. 6	Bärenreiter BA5176
4.	J S BACH	Wir gläuben all an einen Gott, BWV 680	Organ Works vol. 4	Bärenreiter BA5174
5.	BUXTEHUDE	Praeludium (and Fugue), BuxWV 138	Complete Organ Works vol. 1	Bärenreiter BA8221
6.	BUXTEHUDE	Prelude and Fugue in A minor	Organ works vol. 2: Preludes, Fugues and Toccatas	Hansen WH26990
7.	COUPERIN	8e couplet of <i>Gloria: Dialogue en trio du cornet et de la tierce</i>	Mass for the Parishes	Kalmus KO3314
8.	HINDEMITH	2nd movt (Sehr langsam and Phantasie, frei) from <i>Sonata no. 1</i>		Schott ED2557
9.	HOWELLS	Saraband in Modo Elegiaco	Six Pieces for Organ	Novello NOV590354
10.	LANGLAIS	In Paradisum, no. 2	Triptyque grégorien	Universal UE16968
11.	LÜBECK	Prelude and Fugue in C minor	Organ Works	Peters EP4437
12.	SMART	Postlude in C		Novello NOV954514
13.	STANFORD	Fantasia	Fantasia and Toccata in D minor, op. 57	Stainer H365

	Composer	Piece	Book	Publisher
Group B				
1.	BRIDGE	Adagio in E major	Three Pieces for Organ	Novello NOV010986
2.	DURUFLÉ	Fugue sur le Carillon de Soissons, op. 12		Europart M560220185
3.	EBEN	Lied des Leiermannes	Faust	UMP M224402063
4.	FARNAM	Toccata on 'O filii et filiae'		Presser 113-25819
5.	FRANCK	Fugue and Variation	Prelude, Fugue and Variation, op. 18	Durand DF00268100
6.	HINDEMITH	Lebhaft (1st movt from <i>Sonata no. 2</i>)		Schott ED2558
7.	IRELAND	Menuetto-Impromptu	Organ Music of John Ireland	Novello NOV010183
8.	KARG-ELERT	Now Thank We All Our God, op. 65 no. 59		Breitkopf EB6238
9.	MATHIAS	Processional	A Mathias Organ Album	OUP 9780193755505
10.	MAXWELL DAVIES	No. 1 (Psalm 124) and <i>either</i> no. 2 <i>or</i> no. 3	Three Organ Voluntaries	Chester CH55170
11.	MESSIAEN	Les enfants de Dieu	La nativité du seigneur vol. 2	Leduc AL19269
12.	PARRY	Chorale Prelude on 'Dundee'	7 Chorale Preludes set 1	Novello NOV590001
13.	PARRY	Chorale Prelude on 'Eventide'	7 Chorale Preludes set 2	Novello NOV590045
14.	PEETERS	Scherzo	Suite modale, op. 43	Lemoine 23673
15.	RATCLIFFE	Caprice	The Colours of the Organ	Novello NOV010092
16.	ROGET	Deploración por la Semana Santa	Pâques	Schola Cantorum OL 1
17.	VIERNE	Pastorale, no. 20	24 Pièces en style libre vol. 2	Durand DF00897300
18.	WILLS	Elevation	The Colours of the Organ	Novello NOV010092

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 page 20).

1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Manual Scales: ▶ All harmonic minor keys ▶ C#, F# and G# melodic minor	two octaves	min. ♩ = 132	<i>legato</i> or <i>staccato</i> as requested by the examiner hands together <i>mf</i>
▶ C and F major in 6ths, right hand starting on the tonic			
▶ A and D harmonic minor in 6ths, right hand starting on the tonic			
▶ Chromatic scale in major 6ths, starting on E♭ left hand and C right hand			
▶ Chromatic scale in minor 3rds, starting on G left hand and B♭ right hand			
Arpeggios: ▶ Dominant 7ths in the keys of G, B and E ▶ Diminished 7ths starting on A, C, D and F	min. ♩ = 72		

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 page 23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 for the requirements and parameters.

Aural questions

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

Organ: Grade 8

PIECES

Candidates play a balanced programme of three pieces, containing at least one piece from each group. An own composition may be played instead of one listed piece. See pages 16-18 for further guidance.

Composer	Piece	Book	Publisher
Group A			
1. ALAIN	Variations sur un thème de Clément Jannequin	L'oeuvre d'orgue vol. 2	Leduc AL20102
2. J S BACH	Ach bleib bei uns, Herr Jesu Christ, BWV 649	Organ Works vol. 1	Bärenreiter BA5171
3. J S BACH	Herr Gott, nun schleuß den Himmel auf, BWV 617	Organ Works vol. 1	Bärenreiter BA5171
4. J S BACH	Nun danket alle Gott, BWV 657	Organ Works vol. 2	Bärenreiter BA5172
5. J S BACH	Prelude and Fugue in C major, BWV 545	Organ Works vol. 2	Peters EP241
6. J S BACH	Prelude or Fugue in G major, BWV 541	Organ Works vol. 5	Bärenreiter BA5175
7. J S BACH	Vivace (1st movt from <i>Trio Sonata no. 6 in G major</i> , BWV 530)	Organ Works vol. 7	Bärenreiter BA5177
8. BEETHOVEN	Adagio in F major for Mechanical Organ	Selected Works for Organ	Hinrichsen H1438
9. BUXTEHUDE	Toccatà in F major, BuxWV 157 (complete)	Complete Organ Works vol. 2	Bärenreiter BA8222
10. HURFORD	Dialogue no. 2	Two Dialogues	Novello NOV570032
11. KELLNER	Jesu, meine Freude	Organ Music around J S Bach vol. 2	Breitkopf EB8685
12. MENDELSSOHN	Allegro maestoso (3rd movt from <i>Sonata no. 5 in D major</i> , op. 65 no. 5)	Complete Organ Works vol. 2	Bärenreiter BA8197
13. PEETERS	Herr Jesus hat ein Gärtchen, no. 10	10 Organ Chorales, op. 39	Schott ED2553

Composer	Piece	Book	Publisher
Group B			
1. ANDERSON	Sleigh Ride (<i>arr.</i> Trotter)		Banks 14038
2. BOËLLMANN	Toccata	Suite gothique	UMP M224400977
3. DUBOIS	Fiat lux	Twelve Pieces for Organ	Kalmus K03456
4. DUPRÉ	Placare Christe servulis, no. 16	Le tombeau de Titelouze, op. 38	Leduc AL27836
5. GARDONYI	Mozart Changes		Möseler MOS19498
6. GIGOUT	Toccata in B minor		Leduc AL21738
7. HOWELLS	Psalm Prelude no. 3	Three Psalm Preludes, op. 32 set 1	Novello NOV590353
8. IRELAND	Meditation on John Keble's Rogationtide Hymn	Organ Music of John Ireland	Novello NOV010183
9. JONGEN	Scherzetto, op. 108 no. 1	A Jongen Organ Album	OUP 9780193754942
10. KARG-ELERT	Valse mignonne	3 Pieces, op. 142	Breitkopf EB8584
11. KARG-ELERT	Legend, no. 1	Triptych, op. 141	Novello NOV950170
12. KRZANOWSKI	Relief III		PWM 9929
13. MATHIAS	Toccata giocosa, op. 36 no. 2	A Mathias Organ Album	OUP 9780193755505
14. MESSIAEN	Le banquet céleste		Leduc AL22893
15. MESSIAEN	Majesté du Christ demandant sa gloire à son Père	L'Ascension	Leduc AL18826
16. MULET	Tu es petra	Esquisses byzantines	Leduc AL16202
17. MUSHEL	Toccata		OUP 9780193756014 archive
18. POPPLEWELL	Triumphal March		Banks 13983
19. WHITLOCK	Divertimento (from 4 <i>Extemporizations</i>)	The Complete Shorter Organ Music	OUP 9780193759084

Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



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 page 20).

1. SCALES & ARPEGGIOS (from memory) – Examiners select from the following:

Manual Scales: ▶ B \flat and E \flat melodic minor	two octaves	min. ♩ = 132	<i>legato</i> or <i>staccato</i> as requested by the examiner hands together <i>mf</i>
▶ D, G and B \flat major in 3rds, left hand starting on the tonic			
▶ B, E and G melodic minor in 3rds, left hand starting on the tonic			
▶ Chromatic scale in minor 3rds, starting on any notes requested by the examiner			
▶ Chromatic scale in major 6ths, starting on any notes requested by the examiner			
Arpeggios: ▶ Dominant 7ths in the keys of F, A \flat , E \flat and F \sharp ▶ Diminished 7ths starting on A \flat , B \flat and C \sharp	min. ♩ = 80		

2. PEDAL STUDY (music may be used)

J S BACH Bars 13-32 from *Tocatta, 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 page 23 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 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

See pages 24-31 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 and describe the changes as pitch or rhythm

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.

The following table lists the chord symbols shown in the musical examples:

C	Cm	C [°]	C ⁶	Cm ⁶	C ⁷	Cm ⁷
C ^{°7}	C ^{Δ7}	C ^{7(b5)}	Cm ^{7(b5)} or C ^{7(b5)}	Cm(Δ ⁷)	C ⁺	C ⁺⁷ or C ^{7(♯5)}
C(sus2)	C(add2) or C(add9)	Cm(add2) or Cm(add9)	C(sus4)	C ⁷ (sus4)	C ⁷ (sus2)	Cm(add4)
C ⁵ or C(omit3)	C ⁸	C ⁹	Cm ⁹	C ⁷ (b ⁹)	C/E	C/G

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

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

CUSTOMER SERVICE

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

QUALITY ASSURANCE

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

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

EXAM INFRINGEMENTS

All exam infringements (eg choosing an incorrect piece) will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

MALPRACTICE

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

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

RESULTS REVIEW AND APPEALS PROCEDURE

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

Publishers

ALFRED

Alfred Music
alfred.com
(in UK: c/o Faber)

ALLEGRO

Allegro Music
allegro.co.uk

ANIMUS

Animus Music Publishing
animusi.co.uk

BANKS

Banks Music Publications
banksmusicpublications.
co.uk

BÄRENREITER

Bärenreiter Ltd
baerenreiter.com

BOOSEY

Boosey & Hawkes Music
Publishers Ltd
boosey.com

BREITKOPF

Breitkopf & Härtel
breitkopf.com

CHESTER

Chester Music Ltd
c/o De Haske

COMBRE

Editions Combre
editions-combre.com
(in UK: c/o Faber)

CRAMER

Cramer Music Ltd
cramermusic.co.uk

DE HASKE

De Haske Hal Leonard Ltd
dehaske.com

DOVER

Dover Publications
doverpublications.com
c/o De Haske

DURAND

Editions Durand
durand-salabert-eschig.
com
(in UK: c/o De Haske)

ELKAN-VOGEL

Elkan-Vogel
c/o Presser

EUROPART

Editions Europart-Music
europart-diffusion.com

FABER

Faber Music Ltd
fabermusic.com

FENTONE

Fentone Music Ltd
c/o De Haske

GEHRMANS

Carl Gehrmans Musikförlag
gehrmans.se

HAMELLE

Editions Hamelle
c/o Leduc

HANSEN

Edition Wilhelm Hansen
c/o De Haske

HARMONIA

Harmonia
c/o De Haske

HINRICHSEN

Hinrichsen Edition
c/o Peters

IAO

Incorporated Association
of Organists
iao.org.uk
c/o Allegro

KALMUS

Edwin F Kalmus & Co. Inc.
efkalmus.com

LEDUC

Editions Alphonse Leduc
alphonseleduc.com
(in UK: c/o De Haske)

LEMOINE

Editions Henry Lemoine
henry-lemoine.com
(in UK: c/o Faber)

MAYHEW

Kevin Mayhew Ltd
kevinmayhew.com

MÖSELER

K H Möseler Verlag
moeseler-verlag.de

NOVELLO

Novello & Co Ltd
c/o De Haske

OUP

Oxford University Press
oup.co.uk

PETERS

Peters Edition Ltd
editionpeters.com

PRESSER

Theodore Presser
Company
presser.com

PWM

Polskie Wydawnictwo
Muzyczne
pwm.com.pl
(in UK: c/o Universal)

SCHOLA CANTORUM

Editions Schola Cantorum
schola-editions.com

SCHOTT

Schott Music Ltd
schott-music.com

SCORESTORE

ScoreStore
scorestore.co.uk

SMITH

R Smith & Company Ltd
rsmith.co.uk

STAINER

Stainer & Bell Ltd
stainer.co.uk

TRINITY

Trinity College
London Press
trinitycollege.com

UMP

United Music Publishing Ltd
ump.co.uk

UNIVERSAL

Universal Edition
(London) Ltd
universaledition.com

WISE

Wise Publications
c/o De Haske

Trinity publications

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

Electronic Keyboard Exam Pieces & Technical Work from 2019

Initial	TCL 018625
Grade 1	TCL 018632
Grade 2	TCL 018649
Grade 3	TCL 018656
Grade 4	TCL 018663
Grade 5	TCL 018670
Grade 6	TCL 018687
Grade 7	TCL 018694
Grade 8	TCL 018700

Electronic Keyboard Repertoire

Electronic Keyboard Collection: Initial-Grade 1	TCL 011336
Electronic Keyboard Collection: Grades 1-2	TCL 011343
Electronic Keyboard Collection: Grades 2-3	TCL 011350

Sound at Sight (sample sight reading tests)

Sound at Sight Electronic Keyboard: Initial-Grade 5	TCL 011510
Sound at Sight Electronic Keyboard: Grades 6-8	TCL 018984

Specimen Aural Tests from 2017

Book 1: Initial-Grade 5	TCL 015808
Book 2: Grades 6-8	TCL 015815

Theory of Music Workbooks

Grade 1	TG 006509
Grade 2	TG 006516
Grade 3	TG 006523
Grade 4	TG 006530
Grade 5	TG 006547
Grade 6	TG 007476
Grade 7	TG 007483
Grade 8	TG 007490

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 downloadable handouts from teachers and leading musicians, with advice and support on:

- ▶ Repertoire
- ▶ Technical work
- ▶ Keyboard techniques

For further help you can contact the music support team at Trinity's central office at music@trinitycollege.com, or find the contact details of your local representative at trinitycollege.com/worldwide

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 /TrinityVideoChannel

(examples of graded exams, supporting tests and more)