

Piano Syllabus

Digital and face-to-face assessment

Qualification specifications
for graded exams from 2023



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Welcome

Welcome to Trinity College London's Piano syllabus for digital and face-to-face exams, containing details of graded exams from Initial to Grade 8. It offers the choice and flexibility to allow pianists to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

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

Piano from 2023

Largest selection of repertoire yet

An inspiring selection of 42 pieces at each grade across the 2021 and 2023 publications from the broadest range of styles and genres. From classical favourites to music from films and video games; twentieth century contemporary classical to hits from the global and local international pop music scenes – this is Trinity's most diverse and innovative selection yet.

Two brand new publications

The Standard Edition book containing 12 new pieces available as print or digital publication, and Extended Edition which brings a further nine pieces in print and ebook formats. Both editions include new Technical Exercises and comprehensive Performance Notes while the Extended edition includes scales and arpeggios, and broadcast quality downloadable demo tracks.

Publications valid indefinitely

Building upon the success of the ground-breaking 2021 syllabus, these publications continue to be valid indefinitely*, providing a rich and ever-expanding repertoire collection to choose from and encouraging candidates to continue performing the music they love for as long as they wish.

Commissions from some of the 21st century's most exciting international contemporary composers

Drawing on diverse musical influences from across the globe. New music included at every grade.

Flexible syllabus

Take the exam your way, in-person or digitally. Digital exam candidates can play three pieces and technical work or choose the Repertoire-only pathway and perform four repertoire pieces. Perform your own composition in all exams, and play a duet up to Grade 3.

Online support

A range of free online support resources, produced with professional musicians and educators, help develop your performance skills and musical knowledge.

Trinity is no longer rendering piano syllabus pieces obsolete on the usual 2-3 year cycle

Building on the existing 2021 publications, we will be continuing to increase the repertoire available to candidates through an ongoing programme of new publication releases. This will include a diverse range of exciting exam books, individual digital downloads, ebooks, anthologies and more. Most repertoire and technical exercises will remain valid indefinitely*.

* copyright and territory dependent



Advance notice of new publication releases or adjustments to the specification will be available on the [Piano webpage](#) and the [shop](#).

About Trinity College London

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

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

Keep up to date

Please check trinitycollege.com/piano to make sure you are using the current version of the syllabus and for the latest information about our Piano exams.

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

Introduction to Trinity's graded music exams

Objective of the qualifications

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

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

Who the qualifications are for

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

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

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

Assessment and marking

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

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

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

Duration of study (total qualification time)

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

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

Recognition and UCAS points

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

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

Grade 6

UCAS points

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

Grade 7

UCAS points

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

Grade 8

UCAS points

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

Where the qualifications could lead

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

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

How to enter for an exam

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

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

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

Trinity qualifications that complement the piano qualifications

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

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

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

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

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

Other qualifications offered by Trinity

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

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

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

We also offer:

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

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

Trinity music qualifications

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

* Regulated Qualifications Framework ** European Qualifications Framework

1 Available only as in-person exams

2 Available only as digital exams

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

Regulated titles and qualification numbers for graded music exams

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

Instrument requirements for digital exams

Acoustic pianos

Acoustic pianos (upright or grand) may be used at all grades. The tone quality of the instrument should be capable of fulfilling the demands of the repertoire being presented in the exam.

Upright



Grand



Digital pianos

Digital pianos may be used at all grades, but must have sufficient range for the selected pieces, without any adjustments to the score, and must have a touch-sensitive, weighted keyboard, and sustain pedal, if required. The tone quality of the instrument should be capable of fulfilling the demands of the repertoire being presented in the exam. A solo piano voice must be used, with no added effects such as reverb. Headphones must not be worn.



Electronic keyboards

Electronic keyboards may be used up to Grade 3, provided that the instrument is touch-sensitive and is capable of achieving all the technical and musical demands of the chosen pieces. The instrument should have a sustain pedal if required, and sufficient range to ensure that no adjustments need to be made to the score. A solo piano voice must be used, with no added effects such as reverb. Headphones must not be worn.

It must be understood that examiners will only be able to assess what they hear. If the above criteria are not met, this may result in referral.



Policies

Safeguarding and child protection

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

Equal opportunities

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

Reasonable adjustment

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

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

Data protection

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

Customer service

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

Quality assurance

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

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

Release of exam results

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

Malpractice

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

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

Results review and appeals procedure

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

Trinity publications

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

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

Piano Exam Pieces Plus Exercises from 2023 | Extended Edition

- ▶ 21 exam pieces
- ▶ Performance notes for all 21 pieces
- ▶ Technical work exercises c) & d)
- ▶ Scales and arpeggios
- ▶ Downloadable audio for all 21 pieces

Initial	TCL031990
Grade 1	TCL032003
Grade 2	TCL032010
Grade 3	TCL032027
Grade 4	TCL032034
Grade 5	TCL032041
Grade 6	TCL032058
Grade 7	TCL032065
Grade 8	TCL032072

Piano Exam Pieces Plus Exercises from 2023

- ▶ 12 exam pieces
- ▶ Performance notes
- ▶ Technical work exercises c) & d)

Initial	TCL031907
Grade 1	TCL031914
Grade 2	TCL031921
Grade 3	TCL031938
Grade 4	TCL031945
Grade 5	TCL031952
Grade 6	TCL031969
Grade 7	TCL031976
Grade 8	TCL031983

Piano Exam Pieces Plus Exercises from 2021 | Extended Edition

- ▶ 21 exam pieces: 12 in the printed book plus nine included as an additional ebook
- ▶ Performance notes for all 21 pieces
- ▶ Technical work exercises a) & b)
- ▶ Scales and arpeggios
- ▶ Downloadable audio for all 21 pieces

Initial	TCL020512
Grade 1	TCL020529
Grade 2	TCL020536
Grade 3	TCL020543
Grade 4	TCL020550
Grade 5	TCL020567
Grade 6	TCL020574
Grade 7	TCL020581
Grade 8	TCL020598

Piano Exam Pieces Plus Exercises from 2021

- ▶ 12 exam pieces
- ▶ Performance notes
- ▶ Technical work exercises a) & b)

Initial	TCL020239
Grade 1	TCL020246
Grade 2	TCL020253
Grade 3	TCL020260
Grade 4	TCL020277
Grade 5	TCL020284
Grade 6	TCL020291
Grade 7	TCL020307
Grade 8	TCL020314

Piano CDs from 2021

- ▶ The CDs are an alternative to the audio included with the 2021 Extended Edition.

Initial	TCL021038
Grade 1	TCL021045
Grade 2	TCL021052
Grade 3	TCL021069
Grade 4	TCL021076
Grade 5	TCL021083
Grade 6	TCL021090
Grade 7	TCL021106
Grade 8	TCL021113

Raise the Bar Piano

Initial-Grade 2	TCL015372
Grades 3-5	TCL015389
Grades 6-8	TCL015395

Piano Dreams

Solo Book 1	TCL015334
Solo Book 2	TCL015341
Duet Book 1	TCL015358
Duet Book 2	TCL015365

Piano Scales & Arpeggios from 2015

Initial-Grade 5	TCL012982
Grades 6-8	TCL012999

Sight Reading Piano

Initial-Grade 2	TCL020482
Grades 3-5	TCL020499
Grades 6-8	TCL020502

Piano Sound at Sight

Book 1 (Initial-Grade 2)	TCL009180
Book 2 (Grades 3-4)	TCL009197
Book 3 (Grades 5-6)	TCL009203
Book 4 (Grades 7-8)	TCL009210

Piano Plus Series

Piano Plus	TCL003034
Piano Plus 2	TCL003041

Specimen Aural Tests from 2017

Book 1 (Initial-Grade 5)	TCL015808
Book 2 (Grades 6-8)	TCL015815

Theory of Music Workbooks

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

Piano resources

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

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

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

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

Facebook

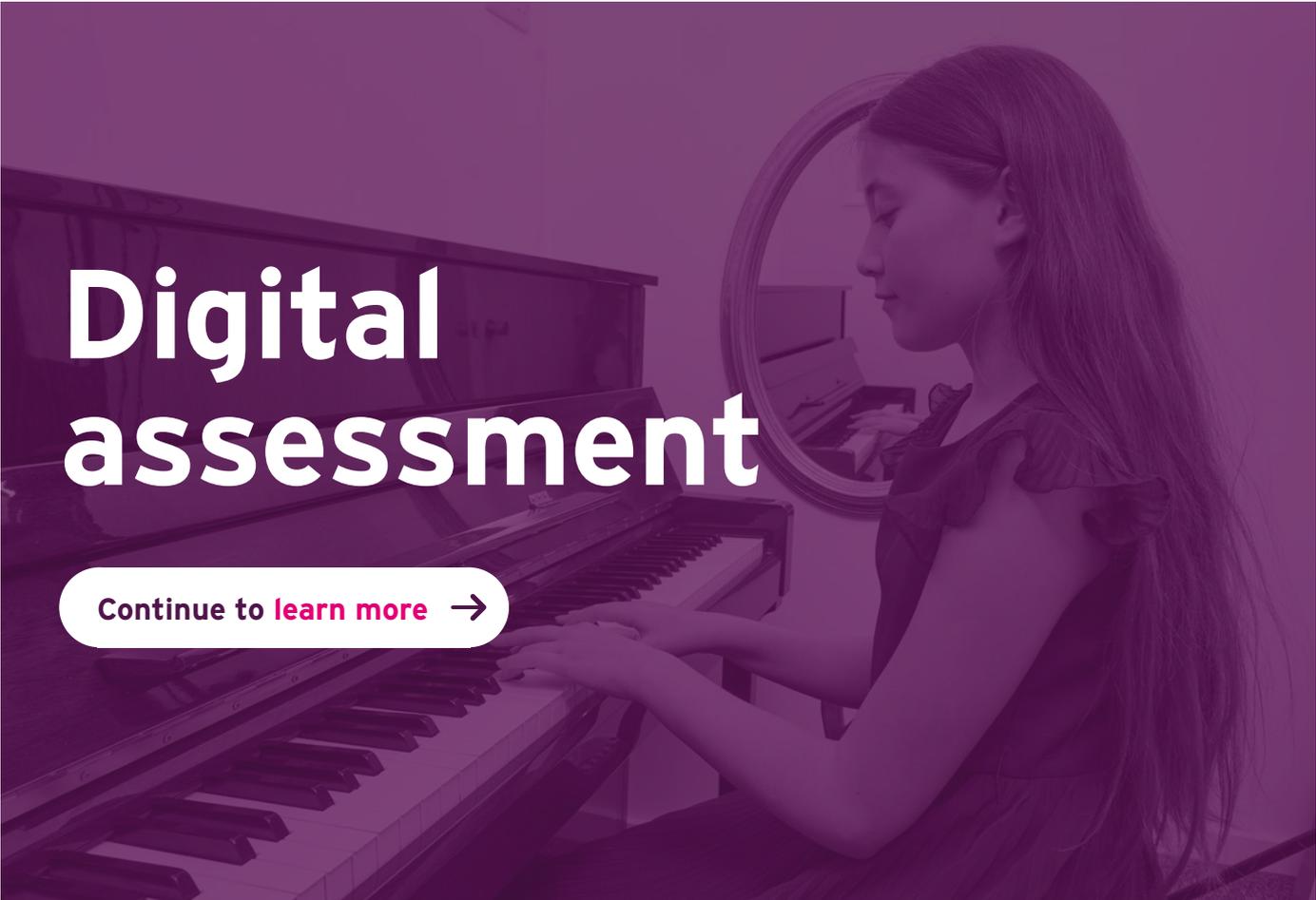
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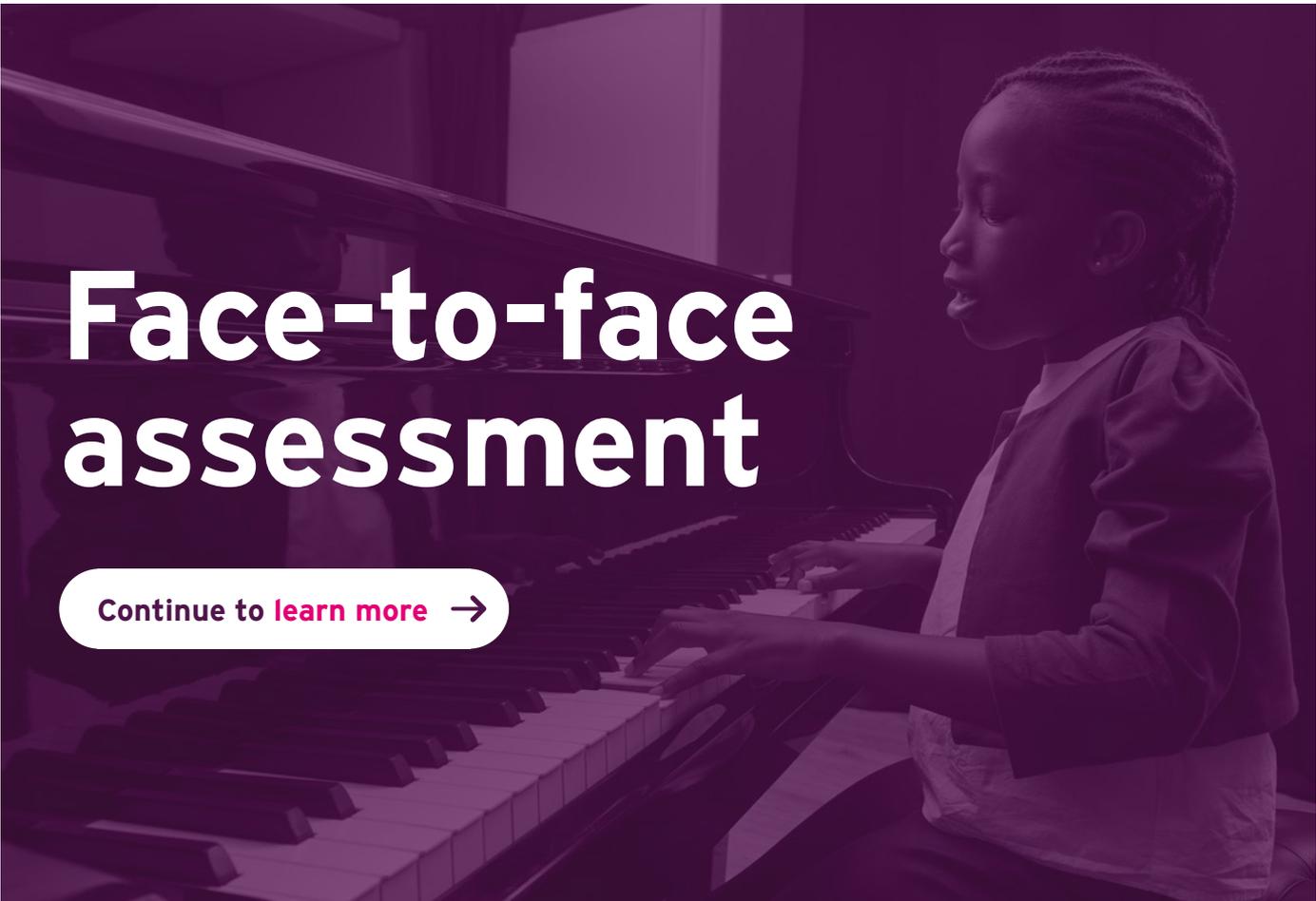
YouTube

 /TrinityVideoChannel



Digital assessment

Continue to **learn more** →



Face-to-face assessment

Continue to **learn more** →

Options for digital music grades

Choose between two pathways:

► Technical work pathway

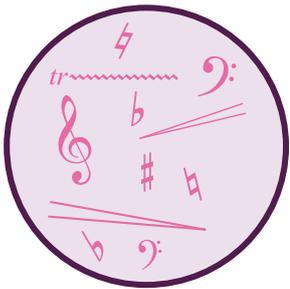
Perform three repertoire pieces as well as technical work and receive a mark for the overall performance (read this [blog post](#) by our Director of Music for further details).



Play three pieces
(66 marks)



Technical work
(14 marks)



Overall performance criteria
(20 marks)



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

► Repertoire-only pathway

Perform four pieces of repertoire.



Play four pieces



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

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

I know which pathway I want to take

Take me to Technical work pathway →

Take me to Repertoire-only pathway →

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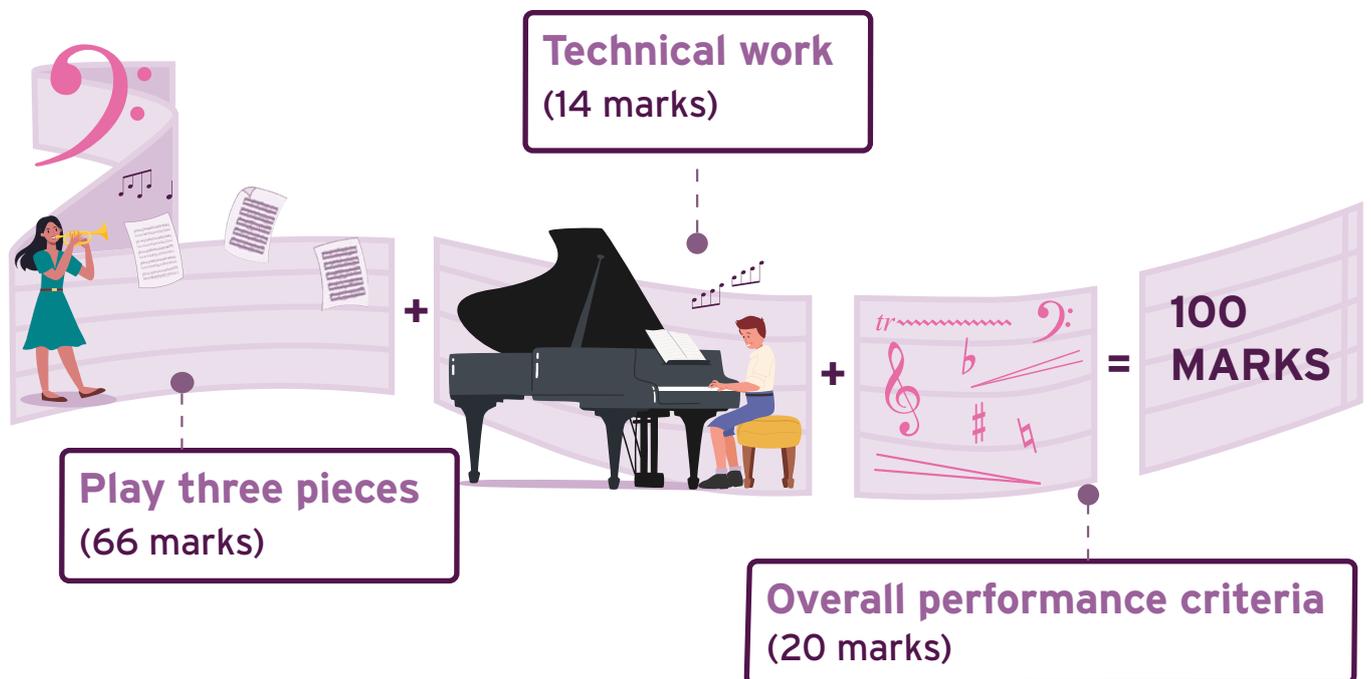
Repertoire-only pathway

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Structure and mark scheme

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



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

Programme order

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

Learning outcomes and assessment criteria

Initial to Grade 3

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

Learning outcomes

The learner will:

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 within set tasks

3.1 Recognise and respond to musical features in a practical context
3.2 Demonstrate musical and stylistic awareness

Pieces

Choosing pieces

Three pieces are performed, selected from the current Piano repertoire list available at trinitycollege.com/piano.

Initial-Grade 3

- ▶ Candidates choose three pieces from a single list.
- ▶ One of these may be a duet.
- ▶ They may perform their own composition in place of one of the listed pieces.

Grades 4-5

- ▶ Candidates choose three pieces from a single list.
- ▶ They may perform their own composition in place of one of the listed pieces.

Grades 6-8

- ▶ Pieces are divided into two groups, group A and group B. Candidates choose three pieces, including at least one piece from each group.
- ▶ They may perform their own composition in place of one of the listed pieces.

Performance and interpretation

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

Groups

- ▶ At Grades 6-8, pieces are divided into two groups: group A and group B.
- ▶ To help candidates compile a balanced and varied programme, at least one piece must be chosen from each group.
- ▶ Group A pieces focus on technique – for example finger dexterity, or hand coordination and independence (including elements of counterpoint) – across a range of styles and periods.
- ▶ Group B pieces are typically more overtly expressive, often requiring a greater degree of colour and imaginative content. Tonal nuance and balance become significant features in handling the various challenges of the pieces.

Duets

- ▶ Candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in the repertoire list).
- ▶ The duet part may either be performed live (by a teacher, another adult or student) or may be pre-recorded.
- ▶ The duet part must be played on the piano.
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

Supporting documents

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

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

Page turns

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

Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below, and candidates can use the sample openings available at trinitycollege.com/piano-resources.
- ▶ A typeset or handwritten copy of the composition must be uploaded with the video.
- ▶ At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- ▶ At Grades 6-8 they must be notated on a 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 suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Parameters and examples of compositional techniques for own compositions

Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	<ul style="list-style-type: none"> ▶ Use of different rhythmic values ▶ Clear melodic line ▶ Use of keys listed for Initial technical work
Grade 1	approx 1 minute	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation or other rhythmic feature ▶ Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s)	<ul style="list-style-type: none"> ▶ Use of different articulations ▶ Simple melodic ornamentation ▶ Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes	<ul style="list-style-type: none"> ▶ Form showing clear sections, eg ABA ▶ Melodic range of one octave or more ▶ Use of keys listed for Grade 3 technical work
Grade 4	2-3 minutes	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Use of a variety of different articulations ▶ Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	<ul style="list-style-type: none"> ▶ Chromaticism ▶ Use of semiquaver passages ▶ Use of keys listed for Grade 5 technical work

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

Grade	Duration	Examples of compositional techniques
Grade 6	3-4 minutes	<ul style="list-style-type: none"> ▶ More advanced use of form, eg theme and variations ▶ Extensive range ▶ More advanced melodic ornamentation ▶ Use of any key
Grade 7	3-4 minutes	<ul style="list-style-type: none"> ▶ Modulation ▶ Use of irregular time signatures ▶ Use of any key
Grade 8	3.5-5 minutes	<ul style="list-style-type: none"> ▶ Wide range of expressive techniques ▶ Creative use of form ▶ Extended techniques, wide range, chromaticism and rhythmic variation ▶ Use of any key

Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Technical work

Requirements

- ▶ This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work requirements. These promote agility, harmonic and melodic awareness and underpin musical style.
- ▶ Candidates perform scales, arpeggios and exercises, giving a balanced suite of technical tasks to develop musical ability and technical skill.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.
- ▶ Technical work can be played before, after or between pieces, but must be played as one complete unit.

Scales & arpeggios

- ▶ As a pianist, learning scales and arpeggios is an important part of developing technical focus, strength and agility, and harmonic and melodic skills.
- ▶ Candidates select and perform one of two defined groups of scales and arpeggios (set A or set B).
- ▶ All similar motion scales and arpeggios must be performed ascending then descending, with the right hand playing one octave above the left hand.
- ▶ All scales and arpeggios must be performed from memory.
- ▶ A minimum pace is indicated, increasing gradually grade by grade. Rhythmic patterns are all even quavers in pairs or fours (except for Grade 1, which requires triplet broken chords).
- ▶ Full details of scale patterns are given in the two volumes of *Piano Scales & Arpeggios from 2015* and in the Extended edition books.
- ▶ The fingering in the scale books is advisory but not compulsory; any logical and effective fingering pattern giving a smooth *legato* is acceptable.

Exercises

- ▶ Exercises are specially composed short pieces designed to develop and demonstrate three key areas of technique in performance:
 - a. Tone, balance and voicing
 - b. Coordination
 - c. Finger & wrist strength and flexibility
- ▶ Candidates choose and perform two exercises (selected from different groups).
- ▶ Exercises may be played either from memory or using the music.
- ▶ Exercises are included in the Trinity graded exam books for the grade.

Performing from memory

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

Supporting documents

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

Piano | Initial

Candidates prepare **either** section 1 **or** section 2. All candidates must also prepare section 3.

Scales are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5*.

Exercises a) and b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Initial* (both editions).

Exercises c) and d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Initial* (both editions).

Either

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

C major	left hand	<i>mf</i>	<i>legato</i>	one octave	min. ♩ = 60
A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	right hand				
Broken triad in C major	right hand			to 5th	
Broken triad in A minor	left hand				

Or

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

C major	right hand	<i>mf</i>	<i>legato</i>	one octave	min. ♩ = 60
A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	left hand				
Broken triad in C major	left hand			to 5th	
Broken triad in A minor	right hand				

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Plain Sailing 1b. Nothing to Do 1c. Smooth Customer 1d. Bouncy Castle	for tone, balance and voicing
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Group 2

2a. Smoothie 2b. Swapping Over 2c. First You Then Me 2d. Perfect Partners	for coordination
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Group 3

3a. Down the Hill 3b. The Night Sky 3c. Rat-a-tat-tat! 3d. The Old Castle	for finger & wrist strength and flexibility
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Piano | Grade 1

Candidates prepare **either** section 1 **or** section 2. All candidates must also prepare section 3.

Scales & broken chords are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 1* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 1* (both editions).

Either

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

Scales

F major	right hand	<i>mf</i>	<i>legato</i>	one octave	min. ♩ = 70
E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	left hand				
Chromatic scale in contrary motion starting on D	hands together				

Broken chords

G major	left hand	<i>mf</i>	<i>legato</i>	one octave	min. ♩ = 50
D minor	right hand				

Or

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

Scales

G major	left hand	<i>mf</i>	<i>legato</i>	one octave	min. ♩ = 70
D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)	right hand				
C major contrary motion	hands together				

Broken chords

F major	right hand	<i>mf</i>	<i>legato</i>	one octave	min. ♩ = 50
E minor	left hand				

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

- 1a. Sunny Afternoon
- 1b. Good Morning
- 1c. Wanderer
- 1d. Stepladder

for tone, balance and voicing

Group 2

- 2a. Walk and Whistle
- 2b. Country Estate
- 2c. Ironing Out
- 2d. Footsteps

for coordination

Group 3

- 3a. Thoughtful Mood
- 3b. At the Market
- 3c. Echo Chamber
- 3d. Snakes and Ladders

for finger & wrist strength and flexibility

Piano | Grade 2

Candidates prepare **either** section 1 **or** section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 2* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 2* (both editions).

Either

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

Scales

B \flat major	hands together	<i>f</i>	<i>legato</i>	two octaves	min. ♩ = 80
B minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)		<i>p</i>			
C major contrary motion		<i>f</i>			

Arpeggios

D major	left hand	<i>mf</i>	<i>legato</i>	two octaves	min. ♩ = 60
G minor	right hand				

Or

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

Scales

D major	hands together	<i>f</i>	<i>legato</i>	two octaves	min. ♩ = 80
G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)		<i>p</i>			
Chromatic scale in similar motion starting on B \flat		<i>f</i>			

Arpeggios

B \flat major	left hand	<i>mf</i>	<i>legato</i>	two octaves	min. ♩ = 60
B minor	right hand				

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Smooth Operation

1b. A Crisp Winter Morning

1c. Taking It Easy

1d. Winter Sunset

for tone, balance and voicing

Group 2

2a. Striding Out

2b. Marching Orders

2c. Beach Vibes

2d. Porcupines

for coordination

Group 3

3a. Rumblestrips

3b. Feeding the Llamas

3c. Sad Memory

3d. Pirate Ship

for finger & wrist strength and flexibility

Piano | Grade 3

Candidates prepare **either** section 1 **or** section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 3* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 3* (both editions).

Either

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

Scales

E♭ major	hands together	<i>f</i>	<i>legato</i>	two octaves	min. ♩ = 90
C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)		<i>p</i>			
Chromatic scale in similar motion starting on F♯		<i>f</i>			

Arpeggios

A major	right hand	<i>mf</i>	<i>legato</i>	two octaves	min. ♩ = 70
F♯ minor	left hand				

Or

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

Scales

A major	hands together	<i>f</i>	<i>legato</i>	two octaves	min. ♩ = 90
F♯ minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)		<i>p</i>			
E♭ major contrary motion		<i>f</i>			

Arpeggios

E♭ major	left hand	<i>mf</i>	<i>legato</i>	two octaves	min. ♩ = 70
C minor	right hand				

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Sad Song 1b. Faraway Places 1c. Fit and Flowing 1d. Rise and Fall	for tone, balance and voicing
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Group 2

2a. Three for One 2b. To and Fro 2c. Fading Flower 2d. Touch of Tango	for coordination
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Group 3

3a. Dance Steps 3b. Casual Conversation 3c. Perfect Pirouettes 3d. Choose the Blues	for finger & wrist strength and flexibility
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Piano | Grade 4

Candidates prepare **either** section 1 **or** section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 4* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 4* (both editions).

Either

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

Scales

E major	hands together	<i>f</i>	<i>legato</i>	two octaves	min. ♩ = 100
F minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)		<i>p</i>	<i>staccato</i>		
Chromatic scale in similar motion starting on B		<i>p</i>	<i>legato</i>		
Chromatic scale in contrary motion starting on A \flat		<i>p</i>	<i>legato</i>	one octave	

Arpeggios

A \flat major	right hand	<i>p</i>	<i>legato</i>	two octaves	min. ♩ = 80
F minor	left hand	<i>f</i>			

Or

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

Scales

A \flat major	hands together	<i>f</i>	<i>staccato</i>	two octaves	min. ♩ = 100
C \sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)		<i>p</i>	<i>legato</i>		
E major contrary motion		<i>f</i>	<i>staccato</i>		
Chromatic scale in similar motion starting on B		<i>p</i>	<i>legato</i>		

Arpeggios

E major	left hand	<i>p</i>	<i>legato</i>	two octaves	min. ♩ = 80
C \sharp minor	right hand	<i>f</i>			

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Sarabande 1b. Music Box 1c. Inside the Line 1d. Conversation	for tone, balance and voicing
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Group 2

2a. Hill Climb 2b. Processional 2c. Jazz Waltz 2d. Against the Flow	for coordination
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Group 3

3a. Back to Bach 3b. Duetto 3c. Stately Cascade 3d. Pulling It Around	for finger & wrist strength and flexibility
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Piano | Grade 5

Candidates prepare **either** section 1 **or** section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 5* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 5* (both editions).

Either

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

Scales

D \flat major	hands together	<i>f</i>	<i>staccato</i>	two octaves	min. ♩ = 110
G \sharp minor (candidate choice of <i>either</i> harmonic or melodic minor)		<i>p</i>	<i>legato</i>		
G harmonic minor contrary motion		<i>p</i>	<i>staccato</i>		
Chromatic scale in contrary motion, left hand starting on C and right hand starting on E		<i>f</i>	<i>legato</i>		

Arpeggios

B major	hands together	<i>p</i>	<i>staccato</i>	two octaves	min. ♩ = 90
B \flat minor		<i>f</i>	<i>legato</i>		
Diminished 7th starting on B		<i>f</i>	<i>staccato</i>		

Or

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

B major	hands together	<i>f</i>	<i>legato</i>	two octaves	min. ♩ = 110
B \flat minor (candidate choice of <i>either</i> harmonic or melodic minor)		<i>p</i>	<i>staccato</i>		
Chromatic scale in similar motion starting on D \flat		<i>f</i>	<i>staccato</i>		
Chromatic scale in contrary motion, left hand starting on C and right hand starting on E		<i>p</i>	<i>legato</i>		

Arpeggios

D \flat major	hands together	<i>p</i>	<i>legato</i>	two octaves	min. ♩ = 90
G \sharp minor		<i>f</i>	<i>staccato</i>		
Diminished 7th starting on B		<i>f</i>	<i>legato</i>		

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).**Group 1**

1a. Gentle Waves 1b. Dancing Shoes 1c. Totally Devoted 1d. Cinco	for tone, balance and voicing
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Group 2

2a. Joining the Dots 2b. Topsy-turvy 2c. Perpetual Motion 2d. Game Show	for coordination
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Group 3

3a. Village Hop 3b. Broadway 3c. A Twist of Blue 3d. Double Trouble	for finger & wrist strength and flexibility
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Piano | Grade 6

Candidates prepare **either** section 1 **or** section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Grades 6-8*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 6* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 6* (both editions).

Either

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

Scales

B \flat major	hands together	<i>mf</i>	<i>legato</i>	four octaves	min. ♩ = 120
B \flat harmonic minor		<i>f</i>	<i>staccato</i>		
D melodic minor		<i>p</i>	<i>legato</i>		
Chromatic scale in similar motion starting on D		<i>p</i>	<i>staccato</i>		
Chromatic scale in contrary motion starting on E \flat		<i>f</i>	<i>legato</i>	two octaves	
C major scale in 3rds	right hand	<i>mf</i>	<i>legato</i>	one octave	min. ♩ = 60

Arpeggios

D major	hands together	<i>f</i>	<i>staccato</i>	four octaves	min. ♩ = 100
B \flat minor		<i>p</i>	<i>legato</i>		
Diminished 7th starting on D		<i>mf</i>	<i>legato</i>		
Dominant 7th in the key of B \flat		<i>f</i>	<i>staccato</i>		

Or

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

D major	hands together	<i>f</i>	<i>staccato</i>	four octaves	min. ♩ = 120
B \flat harmonic minor		<i>p</i>	<i>legato</i>		
B \flat melodic minor		<i>mf</i>	<i>staccato</i>		
Chromatic scale in similar motion starting on D		<i>f</i>	<i>legato</i>		
Chromatic scale in contrary motion starting on E \flat		<i>p</i>	<i>legato</i>	two octaves	
C major scale in 3rds	left hand	<i>mf</i>	<i>legato</i>	one octave	min. ♩ = 60

Arpeggios

B \flat major	hands together	<i>p</i>	<i>staccato</i>	four octaves	min. ♩ = 100
D minor		<i>mf</i>	<i>legato</i>		
Diminished 7th starting on B \flat		<i>f</i>	<i>legato</i>		
Dominant 7th in the key of D		<i>p</i>	<i>staccato</i>		

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).**Group 1**

1a. Chromatic Romantic 1b. Ornamental Filigree 1c. West End Dreams 1d. Reflection	for tone, balance and voicing
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Group 2

2a. Strutting Along 2b. Bells are Ringing 2c. Solar System 2d. Undercurrents	for coordination
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Group 3

3a. Con Affetto 3b. The Colourful Aviary 3c. Lotus the Cat 3d. Spinning Coin	for finger & wrist strength and flexibility
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Piano | Grade 7

Candidates prepare **either** section 1 **or** section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Grades 6-8*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 7* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 7* (both editions).

Either

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

Scales

E major	hands together	<i>f</i>	<i>legato</i>	four octaves	min. ♩ = 130
E harmonic minor		<i>cresc/dim</i> <i>(p - f - p)</i>	<i>staccato</i>		
G# melodic minor		<i>p</i>	<i>legato</i>		
Chromatic scale in similar motion a minor 3rd apart, left hand starting on C and right hand starting on Eb		<i>mf</i>	<i>staccato</i>		
E major scale in 3rds	left hand	<i>mf</i>	<i>legato</i>	two octaves	min. ♩ = 70

Arpeggios

A♭ major	hands together	<i>cresc/dim</i> <i>(p - f - p)</i>	<i>staccato</i>	four octaves	min. ♩ = 110
E minor		<i>p</i>	<i>legato</i>		
Diminished 7th starting on A♭		<i>f</i>	<i>staccato</i>		
Dominant 7th in the key of E		<i>cresc/dim</i> <i>(p - f - p)</i>	<i>legato</i>		
E major contrary motion		<i>p</i>	<i>legato</i>	two octaves	

Or

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

A \flat major	hands together	<i>f</i>	<i>legato</i>	four octaves	min. ♩ = 130
G \sharp harmonic minor		<i>p</i>	<i>staccato</i>		
E melodic minor		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>staccato</i>		
Chromatic scale in similar motion a minor 3rd apart, left hand starting on C and right hand starting on E \flat		<i>mf</i>	<i>legato</i>		
E major scale in 3rds	right hand	<i>mf</i>	<i>legato</i>	two octaves	min. ♩ = 70

Arpeggios

E major	hands together	<i>cresc/dim</i> (<i>p-f-p</i>)	<i>staccato</i>	four octaves	min. ♩ = 110
G \sharp minor		<i>mf</i>	<i>legato</i>		
Diminished 7th starting on E		<i>p</i>	<i>staccato</i>		
Dominant 7th in the key of A \flat		<i>mf</i>	<i>legato</i>		
E major contrary motion		<i>f</i>	<i>legato</i>	two octaves	

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).**Group 1**

1a. A Lazy Summer's Day 1b. Pensive 1c. Hopeless Romantic 1d. Swinging Along	for tone, balance and voicing
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Group 2

2a. Raindrops 2b. The Clifftop Citadel 2c. Tired Pierrot 2d. Dancing Fountains	for coordination
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Group 3

3a. Interrupted Arabesque 3b. Go for Baroque 3c. Insistent 3d. Goal Attack	for finger & wrist strength and flexibility
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Piano | Grade 8

Candidates prepare **either** section 1 **or** section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Grades 6-8*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 8* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 8* (both editions).

Either

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

Scales

F# major	hands together	<i>cresc/dim</i> (<i>p-f-p</i>)	<i>staccato</i>	four octaves	min. ♩ = 140
B harmonic minor		<i>p</i>	<i>legato</i>		
E♭ melodic minor		<i>f</i>	<i>staccato</i>		
Chromatic scale in similar motion starting on F#		<i>mf</i>	<i>legato</i>		
B major scale in 3rds	right hand	<i>mf</i>	<i>legato</i>	two octaves	min. ♩ = 80
C harmonic minor scale in 3rds	left hand	<i>mf</i>	<i>legato</i>		

Arpeggios

B major	hands together	<i>p</i>	<i>staccato</i>	four octaves	min. ♩ = 120
E♭ minor		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>legato</i>		
Diminished 7th starting on F#		<i>f</i>	<i>staccato</i>		
Dominant 7th in the key of B		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>legato</i>		
E♭ major contrary motion		<i>p</i>	<i>legato</i>	two octaves	

Or

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

E \flat major	hands together	<i>f</i>	<i>staccato</i>	four octaves	min. ♩ = 140
F \sharp harmonic minor		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>legato</i>		
B melodic minor		<i>p</i>	<i>legato</i>		
Chromatic scale in similar motion starting on E \flat		<i>mf</i>	<i>staccato</i>		
B major scale in 3rds	left hand	<i>mf</i>	<i>legato</i>	two octaves	min. ♩ = 80
C harmonic minor scale in 3rds	right hand	<i>mf</i>	<i>legato</i>		

Arpeggios

F \sharp major	hands together	<i>p</i>	<i>legato</i>	four octaves	min. ♩ = 120
B minor		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>staccato</i>		
Diminished 7th starting on E \flat		<i>f</i>	<i>legato</i>		
Dominant 7th in the key of F \sharp		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>legato</i>		
F \sharp minor contrary motion		<i>mf</i>	<i>legato</i>	two octaves	

3. Exercises (music may be used) – Candidates choose and perform two exercises (selected from different groups).**Group 1**

1a. Persuasion 1b. Effectuoso 1c. A Sad Tale 1d. Entrancement	for tone, balance and voicing
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Group 2

2a. A Big Romance 2b. Stage Lights 2c. Show-off 2d. Big Band Number	for coordination
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Group 3

3a. That Mariachi Touch 3b. West Side Storeys 3c. Conflict Resolution 3d. Short and Sharp	for finger & wrist strength and flexibility
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Filming your exam

Film your performance from the side so that your face, both hands and all of the notes on the keyboard are visible. Ensure that your recording microphone does not obscure the view of your face and hands.

Direct audio capture is permitted for digital pianos and electronic keyboards. Headphones may not be worn.

Before you begin

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

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

Your filming environment

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

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

Recording video and audio separately (optional)

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

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- ▶ The audio and video must be recorded simultaneously
- ▶ The audio must be the same performance as that of the video and not a composite track
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- ▶ The recorded breaks between pieces should not be removed.

Troubleshooting sound issues

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

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

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

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

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

Recorded duet parts

If you are using a recorded duet part, this must be clearly audible on the submitted video. You may need to move the speaker closer or further away from your camera and microphone in order to find the correct balance. Tracks should be played through an external speaker rather than directly from a phone or tablet. The track must be loud enough for you to hear it while you are performing, and for the examiner to hear it on the video.

Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument.

Submitting your exam for assessment

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

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

Marking

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

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

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

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

How the pieces are marked

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

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

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

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

How the pieces are marked

Examiners use the criteria below to decide on the mark.

	7 marks	6 marks	5 marks
Fluency & accuracy	<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 were 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>
Technical facility	<p>The various technical demands of the music were fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music were 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 were fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
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 were omitted.</p> <p>Communication and interpretation were mostly effective.</p>

How the pieces are marked (continued)

	4 marks	3 marks	1-2 marks
Fluency & accuracy	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm was not established.</p> <p>Accuracy in notes was very limited with many errors of substance.</p>
	4 marks	3 marks	1-2 marks
Technical facility	<p>The various technical demands of the music were generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music were often not managed.</p> <p>The performance lacked a basic level of tone control.</p>	<p>Many or all of the technical demands of the music were not managed.</p> <p>There were significant flaws in tone control.</p>
	5 marks	3-4 marks	1-2 marks
Communication & interpretation	<p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p>	<p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>Stylistic understanding was not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p>

How technical work is marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	13-14 marks	11-12 marks
Scales & arpeggios	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Prompt responses.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Prompt responses overall.</p>
Exercises	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Keen attention to performance details and musical character.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Good attention to performance details and musical character overall.</p>

How technical work is marked (continued)

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

How overall performance is marked

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

Performance delivery & focus (10 marks)

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

Musical awareness (10 marks)

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

Examiners use the criteria below to decide on the mark.

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

How overall performance is marked (continued)

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

Structure and mark scheme

Perform four pieces from the repertoire list.



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

Programme order

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

Learning outcomes and assessment criteria

Initial-Grade 3

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

Learning outcomes

The learner will:

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

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

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

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

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

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

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

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

Pieces

Choosing pieces

Four pieces are performed, selected from the current Piano repertoire list available at trinitycollege.com/piano.

Initial-Grade 3

- ▶ Candidates choose four pieces from a single list.
- ▶ One of these may be a duet.
- ▶ They may perform their own composition in place of one of the listed pieces.

Grades 4-5

- ▶ Candidates choose four pieces from a single list.
- ▶ They may perform their own composition in place of one of the listed pieces.

Grades 6-8

- ▶ Pieces are divided into two groups, group A and group B. Candidates choose four pieces, including at least one piece from each group.
- ▶ They may perform their own composition in place of one of the listed pieces.

Performance & interpretation

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

Groups

- ▶ At Grades 6-8, pieces are divided into two groups: group A and group B.
- ▶ To help candidates compile a balanced and varied programme, at least one piece must be chosen from each group.
- ▶ Group A pieces focus on technique – for example finger dexterity, or hand coordination and independence (including elements of counterpoint) – across a range of styles and periods.
- ▶ Group B pieces are typically more overtly expressive, often requiring a greater degree of colour and imaginative content. Tonal nuance and balance become significant features in handling the various challenges of the pieces.

Duets

- ▶ Candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in the repertoire list).
- ▶ The duet part may either be performed live (by a teacher, another adult or student) or may be pre-recorded.
- ▶ The duet part must be played on the piano.
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

Supporting documents

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

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

Page turns

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

Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below, and candidates can use the sample openings available at trinitycollege.com/piano-resources.
- ▶ A typeset or handwritten copy of the composition must be uploaded with the video.
- ▶ At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- ▶ At Grades 6-8 they must be notated on a 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 suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Parameters and examples of compositional techniques for own compositions

Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	<ul style="list-style-type: none"> ▶ Use of different rhythmic values ▶ Clear melodic line ▶ Use of keys listed for Initial technical work
Grade 1	approx 1 minute	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation or other rhythmic feature ▶ Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s)	<ul style="list-style-type: none"> ▶ Use of different articulations ▶ Simple melodic ornamentation ▶ Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes	<ul style="list-style-type: none"> ▶ Form showing clear sections, eg ABA ▶ Melodic range of one octave or more ▶ Use of keys listed for Grade 3 technical work
Grade 4	2-3 minutes	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Use of a variety of different articulations ▶ Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	<ul style="list-style-type: none"> ▶ Chromaticism ▶ Use of semiquaver passages ▶ Use of keys listed for Grade 5 technical work

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

Grade	Duration	Examples of compositional techniques
Grade 6	3-4 minutes	<ul style="list-style-type: none"> ▶ More advanced use of form, eg theme and variations ▶ Extensive range ▶ More advanced melodic ornamentation ▶ Use of any key
Grade 7	3-4 minutes	<ul style="list-style-type: none"> ▶ Modulation ▶ Use of irregular time signatures ▶ Use of any key
Grade 8	3.5-5 minutes	<ul style="list-style-type: none"> ▶ Wide range of expressive techniques ▶ Creative use of form ▶ Extended techniques, wide range, chromaticism and rhythmic variation ▶ Use of any key

Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

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

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

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

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

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

Recorded duet parts

If you are using a recorded duet part, this must be clearly audible on the submitted video. You may need to move the speaker closer or further away from your camera and microphone in order to find the correct balance. Tracks should be played through an external speaker rather than directly from a phone or tablet. The track must be loud enough for you to hear it while you are performing, and for the examiner to hear it on the video.

Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument.

Submitting your exam for assessment

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

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

Marking

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

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

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

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

How the pieces are marked

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

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

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

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

How the pieces are marked

Examiners use the criteria below to decide on the mark.

	8 marks	7 marks	6 marks
Fluency & accuracy	<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 were 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>
Technical facility	<p>The various technical demands of the music were fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music were 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 were fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
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 were omitted.</p> <p>Communication and interpretation were mostly effective.</p>

How the pieces are marked (continued)

	5 marks	3-4 marks	1-2 marks
Fluency & accuracy	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm was not established.</p> <p>Accuracy in notes was very limited with many errors of substance.</p>
Technical facility	<p>The various technical demands of the music were generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music were often not managed.</p> <p>The performance lacked a basic level of tone control.</p>	<p>Many or all of the technical demands of the music were not managed.</p> <p>There were significant flaws in tone control.</p>
Communication & interpretation	<p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p>	<p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>Stylistic understanding was not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p>

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Learning outcomes and assessment criteria

Initial to Grade 3

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

Learning outcomes

The learner will:

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 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

(66 marks)

Three pieces, each worth 22 marks

Technical work

(14 marks)

Scales & arpeggios *and* exercises



Supporting tests

(20 marks)

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

Exam structure and mark scheme: Piano

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"> ▶ Scales & arpeggios ▶ Exercises 		<ul style="list-style-type: none"> ▶ Scales & arpeggios ▶ 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

Exam structure and mark scheme: Piano Accompanying

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"> Extracts 		<ul style="list-style-type: none"> Extracts 	
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

Order of the exam

Candidates can choose to present the sections of their exam in any order. Pieces must be performed consecutively as one section. If a duet is chosen, this must be performed first in the pieces section of the exam. All technical work must be performed as one unit.

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

Exam durations

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



Initial
10 mins



Grade 1
11 mins



Grade 2
11 mins



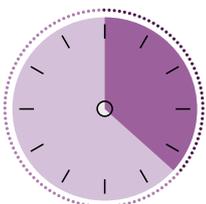
Grade 3
12 mins



Grade 4
16 mins



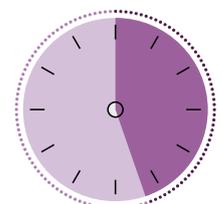
Grade 5
16 mins



Grade 6
22 mins



Grade 7
22 mins



Grade 8
27 mins

Pieces

Choosing pieces

Three pieces are performed, selected as follows:

Initial-Grade 3

Candidates choose three pieces from a single list. One of these may be a duet. Candidates may perform their own composition in place of one of the listed pieces (see [Pieces: Own composition](#)).

Grades 4-5

Candidates choose three pieces from a single list. They may perform their own composition in place of one of the listed pieces (see [Pieces: Own composition](#)).

Grades 6-8

Pieces are divided into two groups, group A and group B. Candidates 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 [Pieces: Own composition](#)).



Pieces
(66 marks)

Performance and interpretation

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

Groups

- ▶ At Grades 6-8, pieces are divided into two groups: group A and group B.
- ▶ To help candidates compile a balanced and varied programme, at least one piece must be chosen from each group.
- ▶ Group A pieces focus on technique – for example finger dexterity, or hand coordination and independence (including elements of counterpoint) – across a range of styles and periods.

- ▶ Group B pieces are typically more overtly expressive, often requiring a greater degree of colour and imaginative content. Tonal nuance and balance become significant features in handling the various challenges of the pieces.

Duets

- ▶ Candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in the repertoire list).
- ▶ The duet part may either be performed live (by a teacher, another adult or student) or may be pre-recorded.
- ▶ The duet part must be played on the piano.
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ If pre-recorded duet parts are used, candidates must provide their own playback equipment. Examiners will not operate playback equipment - this should be fulfilled by the candidate, teacher or another person not related to the candidate, who may only remain in the room when required.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.
- ▶ If a duet is chosen, this must be performed first in the pieces section of the exam.

Page turns

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

Music and copies

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

- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded. Candidates must bring proof of purchase and details of the website where it was accessed for the examiner's reference.

Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed in each grade section of this syllabus, and candidates can use the sample openings available at trinitycollege.com/piano-resources
- ▶ 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 suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- ▶ Trinity publishes graded exam books for piano, as well as scales & arpeggios, sight reading and aural tests. See [Trinity publications](#) section for more information.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Technical work

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

Candidates perform scales, arpeggios and exercises, giving a balanced suite of technical tasks to develop musical ability and technical skill.

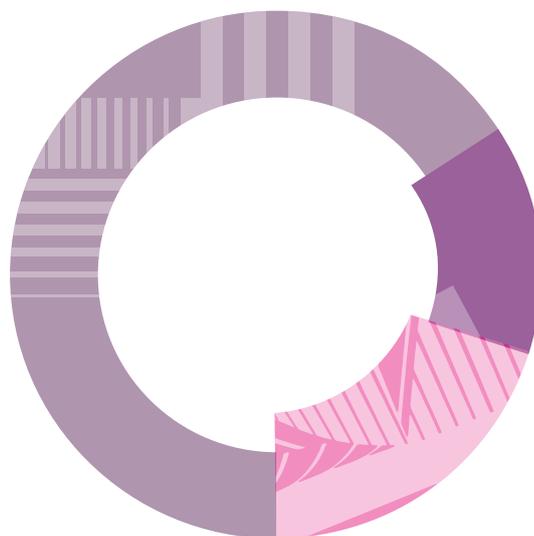
Scales & arpeggios

- ▶ As a pianist, learning scales and arpeggios is an important part of developing technical focus, strength and agility, and harmonic and melodic skills.
- ▶ Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner.
- ▶ All similar motion scales and arpeggios must be performed ascending then descending, with the right hand playing one octave above the left hand.
- ▶ All scales and arpeggios must be performed from memory.
- ▶ A minimum pace is indicated, increasing gradually grade by grade. Rhythmic patterns are all even quavers in pairs or fours (except for Grade 1, which requires triplet broken chords).
- ▶ Full details of scale patterns are given in the two volumes of *Piano Scales & Arpeggios from 2015* and in the Extended Edition books.
- ▶ The fingering in the scale books is advisory but not compulsory; any logical and effective fingering pattern giving a smooth *legato* is acceptable.

Exercises

- ▶ Exercises are specially composed short pieces designed to develop and demonstrate three key areas of technique in performance:
 - Tone, balance and voicing
 - Coordination
 - Finger & wrist strength and flexibility
- ▶ Candidates should prepare three exercises from the list for the grade, 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.
- ▶ Exercises are included in the Trinity graded exam books for the grade.

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



Technical work
(14 marks)

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.

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

Examples of sight reading tests may be found in Trinity's *Sight Reading Piano* series, available from shop.trinitycollege.com or from your local music shop.

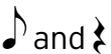
Technical expectations for the tests are given in the [Parameters for sight reading tests](#). Lists are cumulative, meaning that tests may also include requirements from lower grades.

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



**Supporting tests
(20 marks)**

Parameters for sight reading tests

	Keys*	Time signatures*	Note and rest values*	Dynamics and tempi*	Articulation*
Initial	C major	$\frac{2}{4}$		<i>p.f.</i> <i>moderato</i>	simple phrasing
Grade 1	G major, A minor (white notes only)	$\frac{4}{4}$		<i>mf</i>	
Grade 2	A minor (including G#)	$\frac{3}{4}$		<i>allegretto</i>	
Grade 3	D minor			<i>mp,</i> <i>andante</i>	slurs
Grade 4	D major, E minor				<i>staccato</i> , accents
Grade 5	F, B \flat , E \flat and A major, B and G minor (majors modulate to dominant only, minors to dominant or relative major only)	$\frac{6}{8}$		<i>rit., rall.,</i> <i>a tempo,</i> pause, <i>accel.</i>	simple pedalling
Grade 6	F# and C minor (majors modulate to dominant or relative minor only, minors to dominant or relative major only)				pedalling required but not always marked
Grade 7	E and A \flat major (modulations to any related key)	$\frac{9}{8}$		any common terms	pedalling essential
Grade 8	B and D \flat major, G# and B \flat minor (incl. double sharps and flats)	$\frac{2}{2}$ and changing time signatures	duplets and triplets	<i>dim.</i> and <i>cresc.</i> (as text), <i>ff</i> and <i>pp</i> , change in terms, different dynamics for RH and LH	<i>tenuto</i>

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

Aural

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

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

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

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

Improvisation

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

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

At all levels, responses must use both hands.

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

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

Parameters

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

Stylistic stimulus

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

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

Stylistic stimulus

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of introduction	2 bars	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	4 bars	4 bars	4 bars	4 bars
Number of times improvised section is played	1	2	2	2	3
Total to improvise	4 bars	8 bars	8 bars	8 bars	12 bars
Time signatures*	$\frac{4}{4}$	/ / / / / / / /	/ / / / / / / /	$\frac{3}{4}$	$\frac{2}{4}$
Keys*	C major	F, G major	A minor	D, B \flat major D, E minor	G, B minor
Number of chords per bar	1	1	1	1	1
Chords	I, V	I, V	I, IV, V i, iv, V	I, ii, IV, V i, ii \flat^5 , iv, V	I, ii, IV, V i, ii \flat^5 , iv, V
Styles and speeds*	march, lullaby	fanfare, <i>moderato</i>	tango, <i>andante</i>	waltz, <i>allegretto</i>	<i>adagio</i> , <i>allegro</i>

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

Stylistic stimulus (continued)

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

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

Motivic stimulus

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

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

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

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

Harmonic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of chord sequence	4 bars	8 bars	8 bars	8 bars
Number of times chord sequence is played	3	2	2	2
Total to improvise	12 bars	16 bars	16 bars	16 bars
Number of chords per bar	1	1	1	1
Chords	i, iv, V, VI	I, ii, IV, V i, ii ^{b5} , iv, V 7ths	I, ii, iii, IV, V, vi i, ii ^{b5} , III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
Keys	A, D, E, G, B minor	C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F [#] minor		

Musical knowledge (Initial to Grade 5 only)

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

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

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

The following table gives example questions and responses:

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

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

Musical knowledge (continued)

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

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

Marking

How the exam is marked

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

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

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

How the pieces are marked

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

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

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

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

How the pieces are marked (continued)

Examiners use the criteria below to decide on the mark.

	7 marks	6 marks	5 marks
Fluency & accuracy	<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 were 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 were fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music were 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 were 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 were omitted.</p> <p>Communication and interpretation were mostly effective.</p>

How the pieces are marked (continued)

	4 marks	3 marks	1-2 marks
Fluency & accuracy	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm was not established.</p> <p>Accuracy in notes was very limited with many errors of substance.</p>
	4 marks	3 marks	1-2 marks
Technical facility	<p>The various technical demands of the music were generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music were often not managed.</p> <p>The performance lacked a basic level of tone control.</p>	<p>Many or all of the technical demands of the music were not managed.</p> <p>There were significant flaws in tone control.</p>
	5 marks	3-4 marks	1-2 marks
Communication & interpretation	<p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p>	<p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>Stylistic understanding was not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p>

How technical work is marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	13-14 marks	11-12 marks
Scales & arpeggios	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Prompt responses.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Prompt responses overall.</p>
Exercises	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Keen attention to performance details and musical character.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Good attention to performance details and musical character overall.</p>

How technical work is marked (continued)

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

How supporting tests are marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit	Pass
	9-10 marks	8 marks	6-7 marks
Sight reading	<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>	<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>
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>	<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>
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>	<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>
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>	<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>

How supporting tests are marked (continued)

	Below Pass 1	Below Pass 2
	4-5 marks	1-3 marks
Sight reading	<p>Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.</p> <p>Accuracy in notes was sporadic with no attention to musical detail.</p>	<p>Little or no sense of fluency control of pulse, rhythm and tonality was not established.</p> <p>Accuracy in notes was very limited with no attention to musical detail.</p>
Aural	<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>
Musical knowledge	<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>
Improvisation	<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 was 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>

Piano | Initial

Pieces

Candidates perform a programme of **three** pieces chosen from the Piano Initial repertoire list, available at trinitycollege.com/piano.

Only one duet may be chosen.

See [Pieces](#) section for further guidance.

Own composition

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

Duration: 0.5-1 minute(s)

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

- ▶ Use of different rhythmic values
- ▶ Clear melodic line
- ▶ Use of keys listed for Initial technical work

Technical work

Candidates prepare *both* sections. See [Technical work](#) section for further details.

Scales are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5* and *Piano Exam Pieces Plus Exercises from 2023: Initial | Extended Edition*.

Exercises a) and b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Initial* (both editions).

Exercises c) and d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Initial* (both editions).

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

C major	min. ♩ = 60	<i>mf</i>	<i>legato</i>	one octave	hands separately
A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)				to 5th	
Broken triads in C major and A minor, using the following pattern: 					

2. Exercises (music may be used) – Candidates prepare three exercises: **one** from Group 1, **one** from Group 2, **one** from Group 3.

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

Group 1

<ul style="list-style-type: none"> 1a. Plain Sailing 1b. Nothing to Do 1c. Smooth Customer 1d. Bouncy Castle 	for tone, balance and voicing
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Group 2

<ul style="list-style-type: none"> 2a. Smoothie 2b. Swapping Over 2c. First You Then Me 2d. Perfect Partners 	for coordination
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Group 3

<ul style="list-style-type: none"> 3a. Down the Hill 3b. The Night Sky 3c. Rat-a-tat-tat! 3d. The Old Castle 	for finger & wrist strength and flexibility
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Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

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

Aural

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

The aural test requirements for Initial are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

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

Piano | Grade 1

Pieces

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

Only one duet may be chosen.

See [Pieces](#) section for further guidance.

Own composition

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

Duration: approximately 1 minute

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

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

Technical work

Candidates prepare *all* sections. See [Technical work](#) section for further details.

Scales and broken chords are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5* and *Piano Exam Pieces Plus Exercises from 2023: Grade 1 | Extended Edition*.

Exercises a) and b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 1* (both editions).

Exercises c) and d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 1* (both editions).

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

F and G major	min. ♩ = 70	<i>mf</i>	<i>legato</i>	one octave	hands separately
D and E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic <i>or</i> natural minor)					hands together
Chromatic scale in contrary motion starting on D					
C major contrary motion scale					

2. Broken chords (from memory) – Examiners select from the following:

F and G major	min. ♩. = 50	<i>mf</i>	<i>legato</i>	one octave	hands separately
D and E minor					

**3. Exercises** (music may be used) – Candidates prepare three exercises: **one** from Group 1, **one** from Group 2, **one** from Group 3.

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

Group 1

<ul style="list-style-type: none"> 1a. Sunny Afternoon 1b. Good Morning 1c. Wanderer 1d. Stepladder 	for tone, balance and voicing
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Group 2

<ul style="list-style-type: none"> 2a. Walk and Whistle 2b. Country Estate 2c. Ironing Out 2d. Footsteps 	for coordination
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Group 3

<ul style="list-style-type: none"> 3a. Thoughtful Mood 3b. At the Market 3c. Echo Chamber 3d. Snakes and Ladders 	for finger & wrist strength and flexibility
--	---

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

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

Aural

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

The aural test requirements for Grade 1 are below.

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

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

Piano | Grade 2

Pieces

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

Only one duet may be chosen.

See [Pieces](#) section for further guidance.

Own composition

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

Duration: 1-1.5 minute(s)

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

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

Technical work

Candidates prepare *all* sections. See [Technical work](#) section for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5* and *Piano Exam Pieces Plus Exercises from 2023: Grade 2 | Extended Edition*.

Exercises a) and b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 2* (both editions).

Exercises c) and d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 2* (both editions).

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

B \flat and D major	min. ♩ = 80	<i>f</i> or <i>p</i>	<i>legato</i>	two octaves	hands together
G and B minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)					
Chromatic scale in similar motion starting on B \flat					
C major contrary motion scale					

2. Arpeggios (from memory) – Examiners select from the following:

B \flat and D major	min. ♩ = 60	<i>mf</i>	<i>legato</i>	two octaves	hands separately
G and B minor					

3. Exercises (music may be used) – Candidates prepare three exercises: **one** from Group 1, **one** from Group 2, **one** from Group 3.

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

Group 1

<p>1a. Smooth Operation</p> <p>1b. A Crisp Winter Morning</p> <p>1c. Taking It Easy</p> <p>1d. Winter Sunset</p>	for tone, balance and voicing
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Group 2

<p>2a. Striding Out</p> <p>2b. Marching Orders</p> <p>2c. Beach Vibes</p> <p>2d. Porcupines</p>	for coordination
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Group 3

<p>3a. Rumblestrips</p> <p>3b. Feeding the Llamas</p> <p>3c. Sad Memory</p> <p>3d. Pirate Ship</p>	for finger & wrist strength and flexibility
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Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

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

Aural

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

The aural test requirements for Grade 2 are below.

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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> i) Identify where the change occurs ii) Identify the change as rhythm or pitch

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

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

Piano | Grade 3

Pieces

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

Only one duet may be chosen.

See [Pieces](#) section for further guidance.

Own composition

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

Duration: 1.5-2 minutes

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

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

Technical work

Candidates prepare *all* sections. See [Technical work](#) section for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5* and *Piano Exam Pieces Plus Exercises from 2023: Grade 3 | Extended Edition*.

Exercises a) and b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 3* (both editions).

Exercises c) and d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 3* (both editions).

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

E \flat and A major	min. ♩ = 90	<i>f</i> or <i>p</i>	<i>legato</i>	two octaves	hands together
C and F \sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)					
Chromatic scale in similar motion starting on F \sharp					
E \flat major contrary motion scale					

2. Arpeggios (from memory) – Examiners select from the following:

E \flat and A major	min. ♩ = 70	<i>mf</i>	<i>legato</i>	two octaves	hands separately
C and F \sharp minor					

3. Exercises (music may be used) – Candidates prepare three exercises: **one** from Group 1, **one** from Group 2, **one** from Group 3.

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

Group 1

<ul style="list-style-type: none"> 1a. Sad Song 1b. Faraway Places 1c. Fit and Flowing 1d. Rise and Fall 	for tone, balance and voicing
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Group 2

<ul style="list-style-type: none"> 2a. Three for One 2b. To and Fro 2c. Fading Flower 2d. Touch of Tango 	for coordination
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Group 3

<ul style="list-style-type: none"> 3a. Dance Steps 3b. Casual Conversation 3c. Perfect Pirouettes 3d. Choose the Blues 	for finger & wrist strength and flexibility
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Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

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

Aural

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

The aural test requirements for Grade 3 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

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

Piano | Grade 4

Pieces

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

See [Pieces](#) section for further guidance.

Own composition

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

Duration: 2-3 minutes

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

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

Technical work

Candidates prepare *all* sections. See [Technical work](#) section for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5* and *Piano Exam Pieces Plus Exercises from 2023: Grade 4 | Extended Edition*.

Exercises a) and b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 4* (both editions).

Exercises c) and d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 4* (both editions).

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

A \flat and E major	min. ♩ = 100	<i>f</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	two octaves	hands together
F and C \sharp minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)					
E major contrary motion scale					
Chromatic scale in similar motion starting on B					
Chromatic scale in contrary motion starting on A \flat			<i>legato</i>	one octave	

2. Arpeggios (from memory) – Examiners select from the following:

A \flat and E major	min. ♩ = 80	<i>f</i> or <i>p</i>	<i>legato</i>	two octaves	hands separately
F and C \sharp minor					

3. Exercises (music may be used) – Candidates prepare three exercises: **one** from Group 1, **one** from Group 2, **one** from Group 3.

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

Group 1

<ul style="list-style-type: none"> 1a. Sarabande 1b. Music Box 1c. Inside the Line 1d. Conversation 	for tone, balance and voicing
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Group 2

<ul style="list-style-type: none"> 2a. Hill Climb 2b. Processional 2c. Jazz Waltz 2d. Against the Flow 	for coordination
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Group 3

<ul style="list-style-type: none"> 3a. Back to Bach 3b. Duetto 3c. Stately Cascade 3d. Pulling It Around 	for finger & wrist strength and flexibility
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Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

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

Aural

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

The aural test requirements for Grade 4 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

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

Piano | Grade 5

Pieces

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

See [Pieces](#) section for further guidance.

Own composition

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

Duration: 2-3 minutes

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

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

Technical work

Candidates prepare *all* sections. See [Technical work](#) section for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5* and *Piano Exam Pieces Plus Exercises from 2023: Grade 5 | Extended Edition*.

Exercises a) and b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 5* (both editions).

Exercises c) and d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 5* (both editions).

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

D \flat and B major	min. ♩ = 110	<i>f</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	two octaves	hands together
B \flat and G \sharp minor (candidate choice of <i>either</i> harmonic or melodic minor)					
G harmonic minor contrary motion scale			<i>legato</i>		
Chromatic scale in similar motion starting on D \flat					
Chromatic scale in contrary motion, left hand starting on C and right hand starting on E					

2. Arpeggios (from memory, in similar motion) – Examiners select from the following:

D \flat and B major	min. ♩ = 90	<i>f</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	two octaves	hands together
B \flat and G \sharp minor					
Diminished 7th starting on B					

3. Exercises (music may be used) – Candidates prepare three exercises: **one** from Group 1, **one** from Group 2, **one** from Group 3.

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

Group 1

<ul style="list-style-type: none"> 1a. Gentle Waves 1b. Dancing Shoes 1c. Totally Devoted 1d. Cinco 	for tone, balance and voicing
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Group 2

<ul style="list-style-type: none"> 2a. Joining the Dots 2b. Topsy-turvy 2c. Perpetual Motion 2d. Game Show 	for coordination
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Group 3

<ul style="list-style-type: none"> 3a. Village Hop 3b. Broadway 3c. A Twist of Blue 3d. Double Trouble 	for finger & wrist strength and flexibility
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Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

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

Aural

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

The aural test requirements for Grade 5 are below.

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
	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Harmonised 8 bars Major or minor key	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
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

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

Piano | Grade 6

Pieces

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

Programmes must contain at least one piece from each group.

See [Pieces](#) section for further guidance.

Own composition

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

Duration: 3-4 minutes

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

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

Technical work

Candidates prepare *all* sections. See [Technical work](#) section for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Grades 6-8* and *Piano Exam Pieces Plus Exercises from 2023: Grade 6 | Extended Edition*.

Exercises a) and b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 6* (both editions).

Exercises c) and d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 6* (both editions).

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

B \flat and D major	min. ♩ = 120	<i>f</i> or <i>mf</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	four octaves	hands together
B \flat and D minor (harmonic <i>and</i> melodic minor)					
Chromatic scales in similar motion starting on B \flat and D					
Chromatic scale in contrary motion starting on E \flat				two octaves	
C major scale in 3rds	min. ♩ = 60		<i>legato</i>	one octave	hands separately

2. Arpeggios (from memory, in similar motion) – Examiners select from the following:

B♭ and D major	min. ♩ = 100	<i>f</i> or <i>mf</i> or <i>p</i>	<i>legato</i> or <i>staccato</i>	four octaves	hands together
B♭ and D minor					
Diminished 7ths starting on B♭ and D					
Dominant 7ths in the keys of B♭ and D					

3. Exercises (music may be used) – Candidates prepare three exercises: **one** from Group 1, **one** from Group 2, **one** from Group 3.

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

Group 1

<ul style="list-style-type: none"> 1a. Chromatic Romantic 1b. Ornamental Filigree 1c. West End Dreams 1d. Reflection 	for tone, balance and voicing
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Group 2

<ul style="list-style-type: none"> 2a. Strutting Along 2b. Bells are Ringing 2c. Solar System 2d. Undercurrents 	for coordination
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Group 3

<ul style="list-style-type: none"> 3a. Con Affetto 3b. The Colourful Aviary 3c. Lotus the Cat 3d. Spinning Coin 	for finger & wrist strength and flexibility
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Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

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

Aural

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

The aural test requirements for Grade 6 are below.

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	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		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 the changes and describe them as pitch or rhythm

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Piano | Grade 7

Pieces

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

Programmes must contain at least one piece from each group.

See [Pieces](#) section for further guidance.

Own composition

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

Duration: 3-4 minutes

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

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

Technical work

Candidates prepare *all* sections. See [Technical work](#) section for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Grades 6-8* and *Piano Exam Pieces Plus Exercises from 2023: Grade 7 | Extended Edition*.

Exercises a) and b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 7* (both editions).

Exercises c) and d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 7* (both editions).

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

A \flat and E major	min. ♩ = 130	<i>f</i> or <i>mf</i> or <i>p</i> or <i>crescendo</i> / <i>diminuendo</i> (<i>p</i> - <i>f</i> - <i>p</i>)	<i>legato</i> or <i>staccato</i>	four octaves	hands together
G \sharp and E minor (harmonic and melodic minor)					
Chromatic scale in similar motion a minor 3rd apart, left hand starting on C and right hand starting on E \flat	min. ♩ = 70	<i>mf</i>	<i>legato</i>	two octaves	hands separately
E major scale in 3rds					

2. Arpeggios (from memory, in similar motion unless specified otherwise) – Examiners select from the following:

A \flat and E major	min. ♩ = 110	<i>f</i> or <i>mf</i> or <i>p</i> or <i>crescendo</i> / <i>diminuendo</i> (<i>p</i> - <i>f</i> - <i>p</i>)	<i>legato</i> or <i>staccato</i>	four octaves	hands together
G \sharp and E minor					
Diminished 7ths starting on A \flat and E					
Dominant 7ths in the keys of A \flat and E					
E major contrary motion			<i>legato</i>	two octaves	

3. Exercises (music may be used) – Candidates prepare three exercises: **one** from Group 1, **one** from Group 2, **one** from Group 3.

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

Group 1

1a. A Lazy Summer's Day 1b. Pensive 1c. Hopeless Romantic 1d. Swinging Along	for tone, balance and voicing
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Group 2

2a. Raindrops 2b. The Clifftop Citadel 2c. Tired Pierrot 2d. Dancing Fountains	for coordination
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Group 3

3a. Interrupted Arabesque 3b. Go for Baroque 3c. Insistent 3d. Goal Attack	for finger & wrist strength and flexibility
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Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

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

Aural

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

The aural test requirements for Grade 7 are below.

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	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		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 the changes and describe them as pitch (melody line only) or rhythm

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Piano | Grade 8

Pieces

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

Programmes must contain at least one piece from each group.

See [Pieces](#) section for further guidance.

Own composition

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

Duration: 3.5-5 minutes

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

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

Technical work

Candidates prepare *all* sections. See [Technical work](#) section for further details.

Scales and arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Grades 6-8* and *Piano Exam Pieces Plus Exercises from 2023: Grade 8 | Extended Edition*.

Exercises a) and b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 8* (both editions).

Exercises c) and d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 8* (both editions).

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

F#, E \flat and B major	min. ♩ = 140	<i>f</i> or <i>mf</i> or <i>p</i> or <i>crescendo</i> / <i>diminuendo</i> (<i>p</i> - <i>f</i> - <i>p</i>)	<i>legato</i> or <i>staccato</i>	four octaves	hands together
F#, E \flat and B minor (harmonic <i>and</i> melodic minor)					
Chromatic scales in similar motion starting on F#, E \flat and B					
B major scale in 3rds	min. ♩ = 80	<i>mf</i>	<i>legato</i>	two octaves	hands separately
C harmonic minor scale in 3rds					

2. Arpeggios (from memory, in similar motion unless specified otherwise) – Examiners select from the following:

F#, E \flat and B major	min. ♩ = 120	<i>f</i> or <i>mf</i> or <i>p</i> or <i>crescendo/</i> <i>diminuendo</i> (<i>p-f-p</i>)	<i>legato</i> or <i>staccato</i>	four octaves	hands together
F#, E \flat and B minor					
Diminished 7ths starting on F#, E \flat and B					
Dominant 7ths in the keys of F#, E \flat and B			<i>legato</i>	two octaves	
E \flat major contrary motion					
F# minor contrary motion					

3. Exercises (music may be used) – Candidates prepare three exercises: **one** from Group 1, **one** from Group 2, **one** from Group 3.

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

Group 1

1a. Persuasion 1b. Effectuoso 1c. A Sad Tale 1d. Entrancement	for tone, balance and voicing
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Group 2

2a. A Big Romance 2b. Stage Lights 2c. Show-off 2d. Big Band Number	for coordination
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Group 3

3a. That Mariachi Touch 3b. West Side Storeys 3c. Conflict Resolution 3d. Short and Sharp	for finger & wrist strength and flexibility
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Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

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

Aural

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

The aural test requirements for Grade 8 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Piano Accompanying | Grade 5

Pieces

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

Programmes must contain one piece from each group.

It is the candidate's responsibility to provide and rehearse with the soloist(s) for the pieces in groups A and B.

Technical work

Candidates prepare **all** extracts set for Grade 5 technical development in Trinity's *Piano Plus 2*.

Examiners choose **three** extracts to be performed in the exam.

Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

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

Aural

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

The aural test requirements for Grade 5 are on the next page.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Musical knowledge

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

Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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 are in the melody line)	<ul style="list-style-type: none"> i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Piano Accompanying | Grade 6

Pieces

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

Programmes must contain one piece from each group.

It is the candidate's responsibility to provide and rehearse with the soloist(s) for the pieces in groups A and B.

Technical work

Candidates prepare **all** extracts set for Grade 6 technical development in Trinity's *Piano Plus 2*.

Examiners choose **three** extracts to be performed in the exam.

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

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

Aural

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

The aural test requirements for Grade 6 are on the next page.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Aural questions

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

Piano Accompanying | Grade 7

Pieces

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

Programmes must contain one piece from each group.

It is the candidate's responsibility to provide and rehearse with the soloist(s) for the pieces in groups A and B.

Technical work

Candidates prepare **all** extracts set for Grade 7 technical development in Trinity's *Piano Plus 2*.

Examiners choose **three** extracts to be performed in the exam.

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

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

Aural

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

The aural test requirements for Grade 7 are on the next page.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Aural questions

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

Piano Accompanying | Grade 8

Pieces

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

Programmes must contain one piece from each group.

It is the candidate's responsibility to provide and rehearse with the soloist(s) for the pieces in groups A and B.

Technical work

Candidates prepare **all** extracts set for Grade 8 technical development in Trinity's *Piano Plus 2*.

Examiners choose **three** extracts to be performed in the exam.

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

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

Aural

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

The aural test requirements for Grade 8 are on the next page.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Responses must use both hands.

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

Aural questions

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