

CLASSICAL GUITAR SYLLABUS

Qualification specifications
for graded exams from 2020

DOWLAND
NUTTALL
SAGRERAS
POWLESLAND
YORK
SEGOVIA
WALTON
TARREGA
FOGEL

HVARTCHILKOV

SANDERSON

GUBAIDULINA

STACHAK

KRUISBRINK

PRATTEN

CARCASSI

RODRIGO

CARULLI

SANZ

SOR



DIGITAL ASSESSMENT: DIGITAL GRADES AND DIPLOMAS

To provide even more choice and flexibility in how Trinity's regulated qualifications can be achieved, digital assessment is available for all our classical, jazz and Rock & Pop graded exams, as well as for ATCL and LTCL music performance diplomas. This enables candidates to record their exam at a place and time of their choice and then submit the video recording via our online platform to be assessed by our expert examiners. The exams have the same academic rigour as our face-to-face exams, and candidates gain full recognition for their achievements, with the same certificate and UCAS points awarded as for the face-to-face exams.

Find out more at trinitycollege.com/dgd

KEEP UP TO DATE

This is the **second impression** of the *Classical Guitar Syllabus 2020-2023* (September 2022).

Please check trinitycollege.com/classical-guitar to make sure you are using the latest version of the syllabus and for the latest information about our Classical Guitar exams.

CLASSICAL GUITAR SYLLABUS

Qualification specifications
for graded exams from 2020

Charity number England & Wales: 1014792

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Contents

3	/	Welcome
4	/	Introduction to Trinity's graded music exams
9	/	Learning outcomes and assessment criteria
11	/	About the exam
14	/	Exam guidance: Pieces
16	/	Exam guidance: Technical work
17	/	Exam guidance: Supporting tests
28	/	Exam guidance: Marking
36	/	Initial to Grade 5
37	/	Initial
40	/	Grade 1
43	/	Grade 2
46	/	Grade 3
49	/	Grade 4
52	/	Grade 5
55	/	Grades 6-8
56	/	Grade 6
60	/	Grade 7
64	/	Grade 8
68	/	Policies
70	/	Publishers and UK specialist supplier
72	/	Trinity publications
73	/	Classical guitar resources

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

Welcome

Welcome to Trinity College London's Classical Guitar syllabus containing details of graded exams from Initial to Grade 8. It offers the choice and flexibility to allow classical guitarists to play to their strengths, offering wide-ranging repertoire choices as well as exercises designed to progressively develop the technique classical guitarists really need from the early grades right the way through to Grade 8.

Styles and duets

Encompassing a range of inspiring repertoire from the Renaissance to the present day, the syllabus includes pieces published for the first time and more music by female composers. The duets option is now available up to Grade 5.

Books

New graded exam books for Initial to Grade 8 feature a wide range of repertoire, while expanded alternative piece lists include options from Trinity's *Raise the Bar* and *Performance Edition* series of publications.

Techniques

Technical work includes specially composed exercises for each grade, covering the technique required specifically by guitarists, ensuring that all learners put scales and arpeggios into the performance context.

Benefit from industry expertise

The syllabus and supporting books have been created in consultation with leading classical guitar specialists. You can access videos and articles produced with professionals to support teaching and learning at trinitycollege.com/classical-guitar-resources. Join us online and on social media to find out when new resources are available.

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

ABOUT TRINITY COLLEGE LONDON

Trinity College London is a leading internationally recognised awarding organisation and independent education charity that has been providing assessments around the world since 1877. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

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

Introduction to Trinity's graded music exams

OBJECTIVE OF THE QUALIFICATIONS

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

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

WHO THE QUALIFICATIONS ARE FOR

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

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

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

ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 30-35.

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

See pages 28-35 for further information about how the exams are marked.

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

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

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

RECOGNITION AND UCAS POINTS

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

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

Grade 6

UCAS POINTS

PASS **8** | MERIT **10** | DISTINCTION **12**

Grade 7

UCAS POINTS

PASS **12** | MERIT **14** | DISTINCTION **16**

Grade 8

UCAS POINTS

PASS **18** | MERIT **24** | DISTINCTION **30**

WHERE THE QUALIFICATIONS COULD LEAD

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

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

HOW TO ENTER FOR AN EXAM

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

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

TRINITY QUALIFICATIONS THAT COMPLEMENT THE CLASSICAL GUITAR QUALIFICATIONS

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

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

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

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

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find out more at trinitycollege.com/theory

OTHER QUALIFICATIONS OFFERED BY TRINITY

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

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

We also offer:

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

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

REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS

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

* Regulated Qualifications Framework

** European Qualifications Framework

† Not RQF or EQF regulated

REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

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

Learning outcomes and assessment criteria

INITIAL-GRADE 3

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

LEARNING OUTCOMES

The learner will:

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

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

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation

1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation

1.3 Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles

2.1 Demonstrate familiarity with the fundamentals of instrumental command

2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to simple elements of music in a practical context

3.2 Demonstrate basic aural and musical awareness

GRADES 4-5

(RQF Level 2)

LEARNING OUTCOMES

The learner will:

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

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

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

- 1.1** Support their intentions in musical performance
- 1.2** Demonstrate an understanding of music that allows a degree of personal interpretation in performance
- 1.3** Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles
-

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

- 3.1** Recognise and respond to elements of music in a practical context
- 3.2** Demonstrate aural and musical awareness

GRADES 6-8

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

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

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

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

- 1.1** Integrate their musical skills, knowledge and understanding in performance
- 1.2** Present secure and sustained performances that demonstrate some stylistic interpretation
- 1.3** Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles
-

- 2.1** Demonstrate instrumental command
- 2.2** Demonstrate technical control across the full compass of the instrument 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

Three pieces, each worth 22 marks.

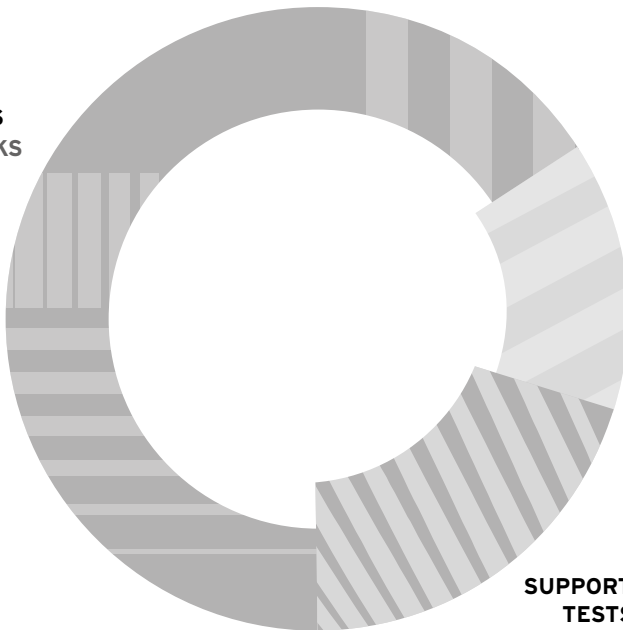
TECHNICAL WORK

A technical exercise, followed by *either* scales & arpeggios or studies (Initial-Grade 7)/concerto extracts (Grade 8).

SUPPORTING TESTS

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

PIECES
66 MARKS



**TECHNICAL
WORK**
14 MARKS

**SUPPORTING
TESTS**
20 MARKS

EXAM STRUCTURE AND MARK SCHEME

Initial-Grade 5	Maximum marks	Grades 6-8	Maximum marks
PIECE 1	22	PIECE 1	22
PIECE 2	22	PIECE 2	22
PIECE 3	22	PIECE 3	22
TECHNICAL WORK	14	TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Technical exercise ▶ <i>Either</i> scales & arpeggios or studies 		<ul style="list-style-type: none"> ▶ Technical exercise ▶ <i>Either</i> scales & arpeggios or studies (Grades 6-7)/ concerto extracts (Grade 8) 	
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 the order of the sections of their exam, and should indicate their preferred order on their appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated, 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
11 mins



Grade 1
13 mins



Grade 2
13 mins



Grade 3
13 mins



Grade 4
18 mins



Grade 5
18 mins



Grade 6
23 mins



Grade 7
23 mins



Grade 8
28 mins

Exam guidance: Pieces



CHOOSING PIECES

- ▶ Candidates play three pieces in their exam, chosen as follows:
 - **Initial-Grade 5:** Candidates choose three pieces from the list. A maximum of two duets may be performed. Candidates may perform an own composition in place of one of the listed pieces (see page 15).
 - **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 page 15).

PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all pieces in full unless stated otherwise in this syllabus.
- ▶ Candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in this syllabus.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in this syllabus.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.

- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.

INSTRUMENTS

- ▶ All requirements are based on a hollow-bodied instrument strung in nylon. Acoustic guitars with six steel strings and electric guitars must not be used. Classical guitars with cutaways are acceptable.
- ▶ Plectrums may not be used.
- ▶ The use of a capo is only permitted to replicate Renaissance lute tuning.
- ▶ Candidates are expected to provide and use a footstool or equivalent support.
- ▶ Younger candidates may use half- or three-quarter-sized instruments.

TUNING

- ▶ Up to and including Grade 5, teachers may assist with tuning. At Grades 6-8, candidates must tune their instruments without assistance.
- ▶ Electronic tuners may be used up to and including Grade 5.

PAGE TURNS

- ▶ Examiners will not be able to act as page turners.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages.

MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- ▶ We publish selected pieces for classical guitar in our graded exam books. Recommended editions for other pieces are listed in this syllabus, but candidates may perform from any reliable edition that has not been shortened or otherwise simplified. Editions containing inauthentic performance directions are not acceptable. If a particular edition must be used, it is indicated in this syllabus. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the MPA's *Code of Fair Practice*, candidates must produce original copies of all pieces to be performed in the exam, even if they have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- ▶ If candidates are performing pieces not contained in Trinity's graded exam books, they will need to provide a photocopy as a reference for the examiner. Photocopies will be kept by the examiner and destroyed after the exam. Examiners will have a copy of the repertoire contained in Trinity's graded exam books.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

DUETS

- ▶ Candidates at Initial to Grade 5 may include a maximum of two duets in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in this syllabus). The lower part may be performed in the exam by a teacher, another adult or student.

- ▶ Alternatively, the accompanying line may be pre-recorded in exams up to and including Grade 3, but candidates must provide their own playback equipment and must operate it themselves.

OWN COMPOSITION

- ▶ Candidates can choose to perform an 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.
- ▶ 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' unaided work, although teachers may offer guidance as necessary.

OBTAINING MUSIC FOR THE EXAM

- ▶ All publications listed in this syllabus can be ordered at trinitycollege.com/shop or your local music shop.
- ▶ Trinity publishes graded exam books for classical guitar, as well as scales, arpeggios & studies books, sight reading books and aural test books. See page 72 for more information.
- ▶ Details of the publishers listed in this syllabus can be found on pages 70-71.
- ▶ 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.

Exam guidance: Technical work



This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work requirements.

All candidates begin the technical work section by performing a technical exercise. They then choose one of the following options:

- Scales & arpeggios
- Studies (Initial-Grade 7)/concerto extracts (Grade 8)

Technical exercise

Technical exercises are short musical passages based on scale, arpeggio and/or chord patterns, increasing in length and complexity as the grades progress.

- Technical exercises may be played either from memory or using the music.
- Technical exercises are included in Trinity's *Guitar Scales, Arpeggios & Studies* books.

Scales & arpeggios

Learning scales and arpeggios is an important part of developing technical focus, strength and agility and melodic skills.

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

- All scales and arpeggios are to be performed ascending then descending.

- All scales and arpeggios must be played from memory.
- A minimum pace is indicated, increasing gradually grade by grade.
- At Initial-Grade 5, candidates should play the scale followed by the arpeggio. At Grades 6-8, candidates should play a succession of scales and arpeggios as required for the grade.
- Full details of scale patterns are given in Trinity's *Guitar Scales, Arpeggios & Studies* books.

Studies

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

Candidates prepare three studies 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.

- Studies may be played either from memory or using the music.
- Studies are included in Trinity's *Guitar Scales, Arpeggios & Studies* books.

Concerto extracts

At Grade 8, candidates can demonstrate technique through performing extracts selected from three concertos.

Candidates prepare all three extracts, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

- Concerto extracts may be played either from memory or using the music.
- Concerto extracts are included in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Grades 6-8*.

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

Exam guidance: Supporting tests



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

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

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

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

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

SIGHT READING






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

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

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

Technical expectations for the tests are given in the table on page 18. Lists are cumulative, meaning that tests may also include requirements from lower grades.

SIGHT READING PARAMETERS

	Keys*	Time signatures*	Note and rest values*	Dynamics & tempi*	Articulation, position, shifts*
Initial		$\frac{2}{4}$ $\frac{4}{4}$		<i>mf, moderato</i>	E, F, G on 1st string, B, C, D on 2nd string, G, A on 3rd string, open basses
Grade 1	C major			<i>p, f</i>	within 1st position
Grade 2	G major	$\frac{3}{4}$		<i>allegretto</i>	
Grade 3	F major D, E minor			<i>mp, andante</i>	simple shifts, 2nd position, <i>staccato</i> , two-note chords (open bass)
Grade 4	A minor accidentals			<i>dim., cresc.</i>	three-note chords (two treble one bass, may be all fretted), accents, more shifts
Grade 5	A major	$\frac{6}{8}$		<i>rall., a tempo</i>	slurs
Grade 6	E, Bb major G minor	$\frac{3}{8}$	dotted notes	<i>accel.</i>	various position shifts, full chord voicings (three or four notes), half barré
Grade 7	B minor	$\frac{9}{8}$	triplets		full fingerboard range and shifting
Grade 8	Eb major C minor	$\frac{2}{2}$ changing time signatures	duplets		full barré, natural harmonics

* Cumulative – tests may also include requirements from preceding 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, pulse, pitch and performance characteristics).

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

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

IMPROVISATION

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

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

Stylistic stimulus

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

- ▶ Candidates are given a stimulus that includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which candidates must improvise for a specified number of repeats.
- ▶ The examiner plays the stimulus twice for candidates' reference, without repeats.

- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. The examiner plays the stimulus again, and candidates join in after the introduction, improvising for the specified number of repeats. Candidates should aim to improvise in a way that complements the musical style of the stimulus.

Motivic stimulus

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

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

Harmonic stimulus

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

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

Parameters

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

Stylistic stimulus

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

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

Motivic stimulus

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

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
2 bars	2 bars	1 bar	1 bar	1 bar
8-12 bars	8-12 bars	12-16 bars	12-16 bars	12-16 bars
$\frac{2}{4}$	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
syncopation	semiquavers			triplets, duplets
accents	slurs	acciaccaturas		<i>sfz</i>
minor 6th, major 6th	octave	augmented 4th, diminished 5th	minor 7th, major 7th	all up to major 10th
G, B minor	A, E \flat major	F \sharp , C minor	E, A \flat major	C \sharp , F minor

Harmonic stimulus

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

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

MUSICAL KNOWLEDGE (Initial-Grade 5 only)

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

In the exam, candidates choose which piece they would like to be asked about first.

Examiners then choose a second piece for the remaining questions. Candidates' musical scores should be free of annotations 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).

The following tables give example questions and responses.

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

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

Exam guidance: Marking

HOW THE EXAM IS MARKED

Examiners give comments and marks for each section of the exam, up to the maximums listed in the table on page 12. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different attainment levels as follows:

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

HOW THE PIECES ARE MARKED

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

Max. mark for each piece	Component
7	FLUENCY & ACCURACY
7	TECHNICAL FACILITY
8	COMMUNICATION & INTERPRETATION
22	TOTAL MARK FOR EACH PIECE

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

Total mark for each piece	Attainment level
19-22	DISTINCTION
16-18	MERIT
13-15	PASS
10-12	BELOW PASS 1
3-9	BELOW PASS 2

HOW THE PIECES ARE MARKED

Examiners use the criteria below to decide on the mark.

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

4 MARKS

A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.

A reasonable degree of accuracy in notes despite a number of errors.

3 MARKS

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

Accuracy in notes sporadic, with errors becoming intrusive.

1-2 MARKS

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

Accuracy in notes very limited with many errors of substance.

4 MARKS

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

A basic level of tone control despite some insecurity.

3 MARKS

The technical demands of the music often not managed.

The performance lacks a basic level of tone control.

1-2 MARKS

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

Significant flaws in tone control.

5 MARKS

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

Communication and interpretation basically reliable though with some lapses.

3-4 MARKS

Stylistic understanding generally lacking with limited realisation of performance details.

Communication and interpretation inconsistent.

1-2 MARKS

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

Communication and interpretation ineffective.

HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark.

	DISTINCTION 13-14 MARKS	MERIT 11-12 MARKS
Scales & arpeggios	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Prompt responses.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Prompt responses overall.
Technical exercises, studies and concerto extracts	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Keen attention to performance details and musical character.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Good attention to performance details and musical character overall.

PASS**9-10 MARKS**

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Generally prompt responses despite some hesitancy and/or restarts.

BELOW PASS 1**6-8 MARKS**

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

An inconsistent degree of technical control.

Hesitancy in responses and restarts.

BELOW PASS 2**1-5 MARKS**

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Uncertain responses with many restarts and/or items not offered.

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Some attention to performance details and musical character.

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

An inconsistent degree of technical control.

Limited attention to performance details and musical character.

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Little or no attention to performance details and musical character.

HOW SUPPORTING TESTS ARE MARKED

Examiners use the criteria below to decide on the mark.

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

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

Initial to Grade 5

EXAM DURATION

The Initial exam lasts 11 minutes



The Grade 1 exam lasts 13 minutes



The Grade 2 exam lasts 13 minutes



The Grade 3 exam lasts 13 minutes



The Grade 4 exam lasts 18 minutes



The Grade 5 exam lasts 18 minutes



EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

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

Initial

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. A maximum of two duets (asterisked) may be played. An own composition may be played instead of one listed piece. See pages 14–15 for further guidance.

	Composer	Piece	Book	Publisher	
1.	BRUN	La tortue	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL019271	
2.	CORR	Gypsy Dance	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL019271	
3.	COSTANTINO	Luna	The Many Faces of the Guitar vol 1	Productions d'Oz DZ1041	
4.	CRACKNELL	Inca Dawn	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL01927	
5.	DAVIES	Finnish Folk Song	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL019271	
6.	GRIEG	Morning	Raise the Bar Guitar: Initial-Grade 2	Trinity TCL016553	
7.	HARTOG	La campanella	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL019271	
8.	INTILANGELO	Andante in A minor	Guitar Basics Workouts	Faber 0571536883	
9.	LINDSEY-CLARK	Helping Hand*	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL019271	
10.	LONGWORTH & WALKER	La colombina	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL019271	
11.	NUTTALL	The Bells of Dawn*	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL019271	
12.	POWLESLAND	Pirates	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL019271	
13.	PURCELL, <i>arr.</i> POWLESLAND	Rigadoon*	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL019271	
14.	SOR, <i>arr.</i> KENYON	Exercise 13, op. 35*	ABC Guitar	Jacaranda JMO2-003	
15.	TRAD., <i>arr.</i> NUTTALL	The Rising Sun	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL019271	
16.	TRAD., <i>arr.</i> POWLESLAND	Aura Lee	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL019271	
17.	TRAD., <i>arr.</i> RIVOAL	Ojos azules*	Chansons et danses d'Amérique latine vol C	Lemoine HL25163	
18.	TROMP	First Steps	Raise the Bar Guitar: Initial-Grade 2	Trinity TCL016553	
19.	WANDERS	Salsa Party	Classical Guitar Exam Pieces from 2020: Initial	Trinity TCL019271	

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information is on page 15.



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 section 1. and *either* section 2. or section 3. (see page 16).

All requirements are in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

1. TECHNICAL EXERCISE (music may be used)

Technical exercise in C major (♩ = 80)

Either

2. SCALES & ARPEGGIOS (from memory, *mf*) – Examiners select from the following. Candidates play the scale followed by the arpeggio.

▶ G major ▶ A minor	to the 5th	<i>im</i> fingering	scales: <i>apoyando</i> or <i>tirando</i> (candidate choice) arpeggios: <i>tirando</i>	min. tempi: scales ♩ = 80 arpeggios ♩ = 100
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Or

3. STUDIES (music may be used) – Candidates prepare 1a or 1b, 2a or 2b, and 3a or 3b (three studies in total).

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

1a. Star Gazer

1b. Playground Games

for tone and phrasing

2a. Submarine

2b. Stop It!

for articulation

3a. Ice Breaker

3b. Cross String Thing

for idiomatic elements

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 pages 17-18 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 19 for more information.

The aural test requirements for Initial are below.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 19-25 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the guitar. Questions are based on candidates' chosen pieces. See pages 26-27 for example questions and responses.

Aural questions

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

Grade 1

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. A maximum of two duets (asterisked) may be played. An own composition may be played instead of one listed piece. See pages 14-15 for further guidance.

	Composer	Piece	Book	Publisher	
1.	CARULLI, <i>arr.</i> CRACKNELL	Waltz in G*	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL01928	
2.	CRACKNELL	Oasis	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL019288	
3.	FOGEL	Pirate's Delight	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL019288	
4.	HANDEL, <i>adpt.</i> MASON, <i>arr.</i> LONGWORTH & WALKER	Joy to the World	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL019288	
5.	KENYON	Lil' Bit Blue*	ABC Guitar	Jacaranda JM02-003	
6.	LINDSEY-CLARK	Cachucha	Raise the Bar Guitar: Initial-Grade 2	Trinity TCL016553	
7.	LONGWORTH & WALKER	Havana Good Time	Guitar Basics Repertoire	Faber 0571536875	
8.	MÁRQUEZ	Lágrimas de las ondas*	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL019288	
9.	MOURAT	Chanson d'antan	Facilissimo	Transatlantiques EMT1676	
10.	NUTTALL	Rocky Road	On the Way	Countryside	
11.	POWLESLAND	It's Just a Matter of Time	Raise the Bar Guitar: Initial-Grade 2	Trinity TCL016553	
12.	POWLESLAND	The Forest Wakes	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL019288	
13.	RAK	Chansonnette	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL019288	
14.	RICHTER	Spider	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL019288	
15.	ROBERTS	The Grand Entrance	New Beginnings	Trinity TCL019134	
16.	RYAN	Snake in a Basket	Scenes for Guitar book 1	Camden CM260	
17.	SANDERSON	Lotus Flower	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL019288	
18.	SCHUBERT, <i>arr.</i> HEGEL	Die Forelle (The Trout)	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL019288	
19.	SCHUMANN, <i>arr.</i> POWLESLAND	Melodie (from <i>Album for the Young</i> , op. 68)*	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL019288	
20.	TRAD., <i>arr.</i> HVARTCHILKOV	Carnival of Venice	The Golden Collection	Hvartchilkov	
21.	TRAD., <i>arr.</i> HVARTCHILKOV	Romance de amor	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL019288	
22.	TROMP	Metamorphosis	Classical Guitar Exam Pieces from 2020: Grade 1	Trinity TCL019288	
23.	WANDERS	Chicago Blues	Go for Guitar! vol 1	Broekmans BP1646	

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information is on page 15.



Duration:
approx. 1 minute

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

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

TECHNICAL WORK

Candidates prepare section 1. and *either* section 2. or section 3. (see page 16).

All requirements are in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

1. TECHNICAL EXERCISE (music may be used)

Technical exercise in G major (♩ = 56)

Either

- 2. SCALES & ARPEGGIOS** (from memory, *mf*) – Examiners select from the following.
Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> ▮ C major ▮ F major 	scales: one octave arpeggios: to the 5th	<i>im</i> fingering	scales: <i>apoyando</i> or <i>tirando</i> (candidate choice) arpeggios: <i>tirando</i>	min. tempi: scales ♩ = 56 arpeggios ♩ = 112
<ul style="list-style-type: none"> ▮ E natural minor 		scale: <i>p</i> fingering arpeggio: <i>pim</i> fingering	<i>tirando</i>	

Or

- 3. STUDIES** (music may be used) – Candidates prepare 1a or 1b, 2a or 2b, and 3a or 3b (three studies in total).

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

1a. Paper Tiger

for tone and phrasing

1b. Highland Memories

2a. Scary Monsters

for articulation

2b. Rock Bottom

3a. Poisson Rouge

for idiomatic elements

3b. Firefly Sky

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 pages 17-18 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 19 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

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

- Stylistic
- Motivic
- Harmonic

See pages 19-25 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the guitar. Questions are based on candidates' chosen pieces. See pages 26-27 for example questions and responses.

Aural questions

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

Grade 2

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. A maximum of two duets (asterisked) may be played. An own composition may be played instead of one listed piece. See pages 14-15 for further guidance.

	Composer	Piece	Book	Publisher
1.	AGUADO	Waltz	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
2.	BRUN	Le paon	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
3.	CARULLI	Danse paysanne	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
4.	COTTAM	Tirandosaurus Rex	Zebracadabra	ESG 077
5.	COUPERIN, <i>arr.</i> POWLESLAND	Le petit rien*	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
6.	EYTHORSSON	New Day	Raise the Bar Guitar: Initial-Grade 2	Trinity TCL016553
7.	FIMBEL	La princesse de la paix	La paix des étoiles	Productions d'Oz DZ2599
8.	HASTED	Regular Reggae	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
9.	KIRSCHBAUM	Gavotte or Tanz in der Burg	Melodie und Bass vol 1	Hubertus Nogatz KNI012
10.	LINDSEY-CLARK	Barcarolle	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
11.	LINDSEY-CLARK	By the Fireside	Solo Now! vol 1	Chanterelle ECH2101
12.	LINNEMANN	Killybegs Jig	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
13.	McDOWALL	Spanish Nocturne	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
14.	NUTTALL	The Mojave	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
15.	OGAWA	Nuit étoilée	The Many Faces of the Guitar vol 1	Productions d'Oz DZ1041
16.	OURKOUZOUNOV	Valse slave	Mise en scène	Lemoine HL26826
17.	POWLESLAND	In the Half-Light	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
18.	RODRIGUEZ, <i>arr.</i> CRACKNELL	La cumparsita*	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
19.	SANZ, <i>arr.</i> POWLESLAND	Paradetas	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
20.	SOR	Etude, op. 44 no. 2	Raise the Bar Guitar: Initial-Grade 2	Trinity TCL016553
21.	SOR, <i>arr.</i> HARTOG	Czardas	String Walker	Alsbach ALB10514
22.	TRAD., <i>arr.</i> RIVOAL	A rosa vermelha*	Classical Guitar Exam Pieces from 2020: Grade 2	Trinity TCL019295 
23.	TRAD., <i>arr.</i> RIVOAL	Unos ojos negros*	Chansons et danses d'Amérique latine vol A	Lemoine HL25161
24.	TRAD., <i>arr.</i> ZORDIKOWSKI	Malagueña	My First Concert	Schott ED22050
25.	VACHEZ	Petit air chromatique	Ça ne manque pas d'airs!	Doberman DO977

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information is on page 15.



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 section 1. and *either* section 2. or section 3. (see page 16).

All requirements are in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

1. TECHNICAL EXERCISE (music may be used)

Technical exercise in D major (♩ = 86)

Either

2. SCALES & ARPEGGIOS (from memory, *mf*) – Examiners select from the following.
Candidates play the scale followed by the arpeggio.

▶ F major	one octave	<i>p</i> fingering	scale and arpeggio: <i>tirando</i>	min. tempi: scales ♩ = 62 arpeggios ♩ = 94
▶ D melodic minor ▶ A harmonic minor		<i>im</i> fingering	scales: <i>apoyando</i> or <i>tirando</i> (candidate choice) arpeggios: <i>tirando</i>	
▶ Chromatic scale starting on G				<i>apoyando</i> or <i>tirando</i> (candidate choice)

Or

3. STUDIES (music may be used) – Candidates prepare 1a or 1b, 2a or 2b, and 3a or 3b (three studies in total).

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

1a. Skater's Waltz

for tone and phrasing

1b. Linecraft

2a. Tin Drum

for articulation

2b. Porcupine Stomp

3a. Lost and Found

for idiomatic elements

3b. Mystic Drummer

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 pages 17-18 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 19 for more information.

The aural test requirements for Grade 2 are below.

Improvisation

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

- Stylistic
- Motivic
- Harmonic

See pages 19-25 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the guitar. Questions are based on candidates' chosen pieces. See pages 26-27 for example questions and responses.

Aural questions





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

Grade 3

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. A maximum of two duets (asterisked) may be played. An own composition may be played instead of one listed piece. See pages 14-15 for further guidance.

	Composer	Piece	Book	Publisher	
1.	ANDERSON	Barcaruola	Guitar Travels	Anderson AGP505	
2.	ATTAIGNANT	French Dance (Tourdion)	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301	TR
3.	J S BACH, <i>arr.</i> WRIGHT	Gavotte	The Baroque Book	Chanterelle ECH2111	
4.	BROUWER	Étude no. 5	Études simples vol 1	Eschig ME00799700	
5.	CARCASSI	Allegretto in D major	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301	TR
6.	CARLEVARO	Estudio primario no. 1	Modern Times	Chanterelle ECH0750	
7.	CARULLI	Valse (no. 21 from <i>École de guitare</i> , op. 241)	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301	TR
8.	COTTAM	Grasshopper Guiro	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301	TR
9.	FOGEL	Marshmallow Cocoa	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301	TR
10.	GIULIANI	Andantino (from <i>Le papillon</i> , op. 50)	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301	TR
11.	GRIEG, <i>arr.</i> POWLESLAND	Album Leaf*	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301	TR
12.	KIRSCHBAUM	Choral	Melodie und gegriffener Bass vol 2	Hubertus Nogatz KN1016	
13.	KOSHKIN	The Paper Dragon	Mascarades vol 1	Lemoine HL24886	
14.	MACHADO	Marchinha de carnaval*	Modinha brasileira	Lemoine HL24821	
15.	MERTZ	Adagio	Raise the Bar Guitar: Grades 3-5	Trinity TCL016560	
16.	NUTTALL	On the Prairie	Moving On	Countryside	
17.	OURKOUZOUNOV	Cinq-huit	Mise en scène	Lemoine HL26826	
18.	PONCE	Allegretto con moto, no. 5	Seis preludios cortos	Peermusic PM1472	
19.	POWLESLAND	Funky Juan	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301	TR
20.	RYAN	Russian Bear	Raise the Bar Guitar: Grades 3-5	Trinity TCL016560	
21.	RYAN	The Firth of Lorn	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301	TR

22.	SMITH	Lost Horizons	Atmospheres & Adventures	Trinity TCL019127
23.	SOR	Study in C (no. 6 from <i>Introduction à l'étude de la guitare</i> , op. 60)	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301 
24.	STACHAK	Kurpie Étude	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301 
25.	TRAD., arr. GERRITS	Scarborough Fair	Learn & Conquer Guitar Repertoire with Xuefei Yang, beginner book 1	Doberman DO962
26.	TRAD., arr. RIVOAL	Chorinho*	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301 
27.	TRAD., arr. SANDERSON	The Coasts of High Barbary*	Classical Guitar Exam Pieces from 2020: Grade 3	Trinity TCL019301 
28.	WANDERS	Salsa	Guitarra tirando	Broekmans BP1714
29.	ZENAMON	Escalando	Modern Times	Chanterelle ECH0750

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information is on page 15.



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 section 1. and *either* section 2. or section 3. (see page 16).

All requirements are in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

1. TECHNICAL EXERCISE (music may be used)

Technical exercise in G major (♩ = 56)

Either

2. SCALES & ARPEGGIOS (from memory, *mf*) – Examiners select from the following. Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> ▶ C major ▶ A major ▶ B natural minor ▶ E harmonic minor 	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>pppimim</i>	scales: <i>apoyando</i> or <i>tirando</i> (candidate choice) arpeggios: <i>tirando</i>	min. tempi: scales ♩ = 70 arpeggios ♩ = 38
	one octave	<i>im</i>	<i>tirando</i>	

Or**3. STUDIES** (music may be used) – Candidates prepare 1a or 1b, 2a or 2b, and 3a or 3b (three studies in total).

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

1a. It Could Be Sweet
1b. The Tone Zone

for tone and phrasing

2a. Sunflower
2b. Finger Pickin' Good

for articulation

3a. On Brooklyn Bridge
3b. Half Way There

for idiomatic elements

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 pages 17-18 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 19 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 19-25 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the guitar. Questions are based on candidates' chosen pieces. See pages 26-27 for example questions and responses.

Aural questions



Parameters	Task	Requirement
Melody only	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the tonality as major or minor
Major or minor key	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
$3 \frac{4}{4}$ $4 \frac{4}{4}$	Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	<ul style="list-style-type: none"> i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

Grade 4

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. A maximum of two duets (asterisked) may be played. An own composition may be played instead of one listed piece. See pages 14-15 for further guidance.

	Composer	Piece	Book	Publisher	
1.	ALI	Rumba por Givi (from <i>Flamenco Suite</i>)	Graded Repertoire for Guitar book 2	Mel Bay 20038	
2.	BARON	Allemande (from <i>Sonata for Two Guitars</i>)*	Classical Guitar Exam Pieces from 2020: Grade 4	Trinity TCL019318	TR
3.	BARON	Bourrée	My First Concert	Schott ED22050	
4.	BAULCH	Glissaccatura	Raise the Bar Guitar: Grades 3-5	Trinity TCL016560	
5.	BOGDANOVIC	Waltz for a Sad Cloud (no. 2 from 6 <i>Children's Pieces</i>)	6 Children's Pieces or Learn & Conquer Guitar Repertoire with Xuefei Yang, children's book 1	Doberman D0734 or D0961	
6.	BROUWER	Étude no. 4	Études simples vol 1	Eschig ME00799700	
7.	BRUN	L'éléphant	Musicanimales	Lemoine HL25247	
8.	CARCASSI	Etude no. 7 in A minor	25 Melodic and Progressive Studies, op. 60	Chanterelle ECHO470	
9.	CARULLI	Sicilienne, op. 34 no. 2	First Repertoire for Solo Guitar book 1	Faber 0571507093	
10.	DAUBE, arr. WILLIS	Menuets I & II (from <i>Partie in A major</i>)	Classical Guitar Exam Pieces from 2020: Grade 4	Trinity TCL019318	TR
11.	DE VISÉE, arr. SCHEIT	Gavotte (from <i>Suite in D minor</i>)	Classical Guitar Exam Pieces from 2020: Grade 4	Trinity TCL019318	TR
12.	DOWLAND, arr. HEGEL	Orlando Sleepeth	Classical Guitar Exam Pieces from 2020: Grade 4	Trinity TCL019318	TR
13.	DROŹDŹOWSKI	Rainy Impression	All Year Round with the Guitar	Euterpe EU1003	
14.	DYENS	On Joe's Deck	Separately or Les 100 de Roland Dyens vol 1	Productions d'Oz DZ1901 or DZ2201	
15.	FOGEL	Village Blackbird Blues	Classical Guitar Exam Pieces from 2020: Grade 4	Trinity TCL019318	TR
16.	KLEYNJANS	Petit air d'Argentine	Raise the Bar Guitar: Grades 3-5	Trinity TCL016560	
17.	LINDSEY-CLARK	Danza del arpa	Simply Latin	Montague MM121	
18.	MURO	Milonga	Basic Pieces vol 2	Chanterelle ECH0782	
19.	NORTON, arr. NESTOR	Line by Line	Classical Guitar Exam Pieces from 2020: Grade 4	Trinity TCL019318	TR
20.	ROBERTS	In Good Company	New Beginnings	Trinity TCL019134	
21.	RYAN	Spice Trail	Classical Guitar Exam Pieces from 2020: Grade 4	Trinity TCL019318	TR
22.	SAGRERAS	Nostalgia: petite mélodie (from <i>Tres piezas fáciles</i> , op. 19)	Classical Guitar Exam Pieces from 2020: Grade 4	Trinity TCL019318	TR

23.	SAUMELL	La caridad*	19 Contradanzas	Lemoine HL29261
24.	SCHWERTBERGER	Bossa-Nova Breeze	Classical Guitar Exam Pieces from 2020: Grade 4	Trinity TCL019318 
25.	SMITH	Calderas	Atmospheres & Adventures	Trinity TCL019127
26.	SOR	Andante (no. 2 from 24 leçons progressives, op. 31)	Classical Guitar Exam Pieces from 2020: Grade 4	Trinity TCL019318 
27.	STACHAK	Etude in C major	Characteristic Études vol 1	Euterpe EU1801
28.	TRAD., arr. GAGNON	Malborough	Learn & Conquer Guitar Repertoire with Xuefei Yang, beginner book 1	Doberman D0962
29.	VIÑAS	Tango (with repeats) (from <i>Capullos de Abriil</i>)	Collected Guitar Works	Chanterelle ECH0443
30.	WATERS	Whirligig	Solo Now! vol 2	Chanterelle ECH2102
31.	ZENAMON	Romance (no. 14 from 20 <i>Epigrammes</i>)	Graded Repertoire for Guitar book 2	Mel Bay 20038

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information is on page 15.



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 section 1. and *either* section 2. or section 3. (see page 16).

All requirements are in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

1. TECHNICAL EXERCISE (music may be used)

Technical exercise in A major (♩ = 130)

Either

2. SCALES & ARPEGGIOS (from memory, *mf*) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> ▶ E major ▶ B♭ major ▶ G melodic minor ▶ D harmonic minor ▶ Chromatic scale starting on F 	two octaves	scales: <i>im</i> and <i>ma</i>	scales: <i>apoyando</i> or <i>tirando</i> (candidate choice)	min. tempi:
		arpeggios: <i>ppppima</i>		arpeggios: <i>tirando</i>
▶ Dominant 7th arpeggio in the key of D major		<i>ppimim...</i>		min. tempo: ♩ = 66

Or

3. STUDIES (music may be used) – Candidates prepare 1a or 1b, 2a or 2b, and 3a or 3b (three studies in total).

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

1a. Half Moon	for tone and phrasing
1b. Flamenco Fantasy	
2a. River	for articulation
2b. And Relax...	
3a. Dark Maze	for idiomatic elements
3b. Sorrow	

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 pages 17-18 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 19 for more information.

The aural test requirements for Grade 4 are below.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 19-25 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the guitar. Questions are based on candidates' chosen pieces. See pages 26-27 for example questions and responses.

Aural questions




Parameters	Task	Requirement
Harmonised 4 bars	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
Major or minor key	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, or minor or major sixth
$\frac{4}{4}$ $\frac{6}{8}$	Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Grade 5

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. A maximum of two duets (asterisked) may be played. An own composition may be played instead of one listed piece. See pages 14-15 for further guidance.

	Composer	Piece	Book	Publisher
1.	BROUWER	Omaggio a Tárrega, no. 5	Nuevos estudios sencillos	Chester CH64273
2.	CARCASSI	Etude no. 2 in A minor	25 Melodic and Progressive Studies, op. 60	Chanterelle ECHO470
3.	CORDERO	El caminante	Pequeña Suite	Doberman D0886
4.	COTTAM	Mariana	Zebmusic	ESG 076
5.	DAW	Inveraray Castle	Classical Guitar Exam Pieces from 2020: Grade 5	Trinity TCL019325 
6.	DE MURCIA	Allegro	Prélude & Allegro	Eschig ME6808
7.	DOWLAND, arr. HEGEL	Preludium	Classical Guitar Exam Pieces from 2020: Grade 5	Trinity TCL019325 
8.	FELLOW	Stonehenge	Fingerfood Light	Schott ED22598
9.	FERRER	Allegro moderato (no. 2 from <i>Colección 2a</i>)	24 estudios	Schott GA569
10.	GARCIA	Etude no. 3: Flocon de neige	25 études esquisses	Mel Bay 95430
11.	GIULIANI	Allegretto (no. 3 from <i>24 prime lezioni progressive</i> , op. 139)	Classical Guitar Exam Pieces from 2020: Grade 5	Trinity TCL019325 
12.	GIULIANI	Allegro in C	The Guitarist's Collection book 1	Mayhew 361140
13.	GUZMÁN	Dedicataria	Classical Guitar Exam Pieces from 2020: Grade 5	Trinity TCL019325 
14.	KOSHKIN	Le pèlerin	Raise the Bar Guitar: Grades 3-5	Trinity TCL016560
15.	LAURO	El negrito	Raise the Bar Guitar: Grades 3-5	Trinity TCL016560
16.	LAURO	La gatica	Two Venezuelan Waltzes	Universal UE29173
17.	MACHADO	Sambinha*	Modinha brasileira	Lemoine HL24821
18.	MONTES	Stay	Nueve preludios azules	Trinity TCL019110
19.	NORTON, arr. NESTOR	Holidays	Classical Guitar Exam Pieces from 2020: Grade 5	Trinity TCL019325 
20.	O'CAROLAN, arr. FIORENTINO	The Lament for Terence McDonough*	Celtic Music for Classical Guitar	Carisch ML2601
21.	PEARSON	Skater's Waltz	Classical Guitar Exam Pieces from 2020: Grade 5	Trinity TCL019325 
22.	PIAZZOLLA, arr. RYAN	Vuelvo al sur	Play Piazzolla	Boosey M060119712
23.	RYAN	Memories of Summer	Classical Guitar Exam Pieces from 2020: Grade 5	Trinity TCL019325 

24. SAGRERAS	María Luisa: Mazurka (from <i>Tres piezas fáciles</i> , op. 19)	Guitar Works: 48 Early Works & Transcriptions or First Repertoire for Solo Guitar book 2	Chanterelle ECH0883 or Faber 0571507395
25. SAUMELL	El pañuelo de Pepa*	Classical Guitar Exam Pieces from 2020: Grade 5	Trinity TCL019325 
26. SMITH	Immram	Atmospheres & Adventures	Trinity TCL019127
27. SOR	Andante (no. 8 from <i>24 leçons progressives</i> , op. 31)	Classical Guitar Exam Pieces from 2020: Grade 5	Trinity TCL019325 
28. SOR	Andante (no. 21 from <i>24 petites pièces progressives</i> , op. 44)	The Complete Studies for Guitar	Chanterelle ECH0491
29. STACHAK	Country Étude	Classical Guitar Exam Pieces from 2020: Grade 5	Trinity TCL019325 
30. STACHAK	Irish Étude	Characteristic Études vol 1	Euterpe EU1801

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information is on page 15.



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 section 1. and *either* section 2. or section 3. (see page 16).

All requirements are in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

1. TECHNICAL EXERCISE (music may be used)

Technical exercise in F# minor ($\downarrow = 126$)

Either

2. SCALES & ARPEGGIOS (from memory, *mf*) – Examiners select from the following.

Candidates play the scale followed by the arpeggio.

<ul style="list-style-type: none"> ▶ E♭ major ▶ F major ▶ A natural minor ▶ C melodic minor 	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>pppima</i>	scales: <i>apoyando</i> or <i>tirando</i> (candidate choice) arpeggios: <i>tirando</i>	min. tempi: scales ♩ = 92 arpeggios ♩ = 50
<ul style="list-style-type: none"> ▶ G major scale in broken thirds ▶ C major scale in sixths 	one octave	<i>im</i> <i>ip/mp</i>	<i>tirando</i>	min. tempo: ♩ = 82
<ul style="list-style-type: none"> ▶ Dominant 7th arpeggio in the key of A major ▶ Diminished 7th arpeggio starting on E 	two octaves	<i>ppimim...</i>		min. tempo: ♩ = 76

Or**3. STUDIES** (music may be used) – Candidates prepare 1a or 1b, 2a or 2b, and 3a or 3b (three studies in total).

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

1a. Incognito	for tone and phrasing
1b. Over the Moon	
2a. Mistral	for articulation
2b. And So It Ends	
3a. Mare Nectaris	for idiomatic elements
3b. All Barre One	

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 pages 17-18 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 19 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 19-25 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the guitar. Questions are based on candidates' chosen pieces. See pages 26-27 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Harmonised 8 bars	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
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
2 3 4 6 4 4 4 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 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

Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE





The Grade 6-8 exams contain the following:

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
<ul style="list-style-type: none"> ▶ Technical exercise ▶ <i>Either</i> scales & arpeggios <i>or</i> studies (Grades 6-7)/ concerto extracts (Grade 8) 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
ONE of the following: <ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
TOTAL	100

Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the lists below, containing at least one piece from each group. An own composition may be played instead of one listed piece. See pages 14-15 for further guidance.

	Composer	Piece	Book	Publisher	
Group A					
1.	J S BACH, arr. ERIKSON	Sarabande (from <i>Partita no. 1 for solo violin</i> , BWV 1002)	Classical Guitar Exam Pieces from 2020: Grade 6	Trinity TCL019332	
2.	J S BACH, ed. KOONCE	Bourrée (from <i>Lute Suite in E minor</i> , BWV 996)	The Solo Lute Works	Kjos WG100	
3.	CARCASSI	Allegretto in A (no. 29 from <i>50 Progressive Exercises</i>)	Carcassi Guitar Method, op. 59	Fischer GT216	
4.	CARULLI	Romanze (from <i>Sonate</i> , op. 21 no. 3)	Stars of Classical Guitar vol 2	Doblinger DOBL35922	
5.	COSTE	Etude, op. 34 no. 4	Raise the Bar Guitar: Grades 6-8	Trinity TCL016577	
6.	DE VISÉE	Passacaille	The Baroque Book	Chanterelle ECH2111	
7.	DOWLAND	Can She Excuse	Solo Works for Guitar vol 2	Universal UE16712	
8.	FERRER	El afectuoso (no. 3 from <i>Colección 4a</i>)	Classical Guitar Exam Pieces from 2020: Grade 6	Trinity TCL019332	
9.	FONDARD	Valse suisse	Classical Guitar Exam Pieces from 2020: Grade 6	Trinity TCL019332	
10.	MERTZ	Capriccio	Classical Guitar Exam Pieces from 2020: Grade 6	Trinity TCL019332	
11.	SANZ	Canarios	Anthology of Selected Pieces	Schott ED12386	
12.	SOR	Waltz (no. 2 from <i>6 petites pièces</i> , op. 32)	The Guitarist's Collection book 1	Mayhew 3611140	
13.	TÁRREGA	Malagueña	Works for Guitar vol 3	Bèrben B1533	
14.	VIÑAS	Recuerdo de la costa	Collected Guitar Works	Chanterelle ECH0443	

Group B

1.	BLOOR	Promise	Praise – Prayer – Promise	Bloor	
2.	BROUWER	Omaggio a Mangoré, no. 2	Nuevos estudios sencillos	Chester CH64273	
3.	CASTELNUOVO- TEDESCO	Andantino campestre	Raise the Bar Guitar: Grades 6–8	Trinity TCL016577	
4.	DODGSON	O Pussy My Love!, no. 6	Ode to the Guitar	Ricordi RICL00011400	
5.	DROŹDŹOWSKI	Winter Story	Classical Guitar Exam Pieces from 2020: Grade 6	Trinity TCL019332	TR
6.	DYENS	Babybaião	Separately or Les 100 de Roland Dyens vol 1	Productions d'Oz DZ1907 or DZ2201	
7.	FELLOW	No Man's Land	Classical Guitar Exam Pieces from 2020: Grade 6	Trinity TCL019332	TR
8.	KLEYNJANS	Délia, op. 272		Productions d'Oz DZ1687	
9.	MONTES	Entre azules	Nueve preludios azules	Trinity TCL019110	
10.	MORENO TORROBA	Torija	Castles of Spain vol 1	GSP 074	
11.	OURKOUZOUNOV	Lamentoso, no. 5	Cinq nuances modales	Doberman DO1039	
12.	PIAZZOLLA, arr. RYAN	El viaje	Classical Guitar Exam Pieces from 2020: Grade 6	Trinity TCL019332	TR
13.	TRAD., arr. COTTAM	Kalamatianos	Classical Guitar Exam Pieces from 2020: Grade 6	Trinity TCL019332	TR
14.	TRAD., arr. HVARTCHILKOV	General's Mandate	Classical Guitar Exam Pieces from 2020: Grade 6	Trinity TCL019332	TR
15.	VERDERY	Let Go	11 Etudes or Learn & Conquer Guitar Repertoire with Xuefei Yang, intermediate book 1	Doberman DO539 or DO963	
16.	YORK	Lullaby	Classical Guitar Exam Pieces from 2020: Grade 6	Trinity TCL019332	TR

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information is on page 15.



Duration:
3-4 minutes

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

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

TECHNICAL WORK

Candidates prepare section 1. and *either* section 2. or section 3. (see page 16).

All requirements are in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Grades 6-8*.

1. TECHNICAL EXERCISE (music may be used)

Technical exercise in A \flat major ($\downarrow = 126$)

Either**2. SCALES & ARPEGGIOS** (from memory, *mf*)

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ harmonic minor scale
- ▶ minor arpeggio

Examiners select from the following:

<ul style="list-style-type: none"> ▶ G major, G minor ▶ D\flat major, C\sharp minor 	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>pi/maima</i>	scales: <i>apoyando</i> and <i>tirando</i> arpeggios: <i>tirando</i>	min. tempi: scales ♩ = 106 arpeggios ♩. = 58
<ul style="list-style-type: none"> ▶ E major, E minor 	three octaves			
Plus: <ul style="list-style-type: none"> ▶ Chromatic scale starting on D\flat 	two octaves			
<ul style="list-style-type: none"> ▶ E major scale in thirds ▶ G harmonic minor scale in sixths ▶ G major scale in octaves ▶ E harmonic minor scale in tenths 	one octave	<i>im</i>	<i>tirando</i>	
<ul style="list-style-type: none"> ▶ G major scale in octaves ▶ E harmonic minor scale in tenths 		<i>pi/pm</i>		
<ul style="list-style-type: none"> ▶ Dominant 7th arpeggio in the key of C major ▶ Diminished 7th arpeggio starting on C\sharp 	two octaves	<i>ppimim...</i>		min. tempo: ♩. = 88

Or

3. STUDIES (music may be used) – Candidates prepare 1a or 1b, 2a or 2b, and 3a or 3b (three studies in total).

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

1a. Pôr do Sol	for tone and phrasing
1b. Pavô	
2a. Find the Light	for articulation
2b. Aquarius	
3a. It's in the Trees	for idiomatic elements
3b. Dream Key	

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 pages 17-18 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 19 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 19-25 for the requirements and parameters.





Aural questions

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

Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the lists below, containing at least one piece from each group. An own composition may be played instead of one listed piece. See pages 14-15 for further guidance.

	Composer	Piece	Book	Publisher	
Group A					
1.	J S BACH, arr. KOONCE	Gavotte 1 (from <i>Lute Suite in A minor</i> , BWV 995)	The Solo Lute Works	Kjos WG100	
2.	J S BACH, arr. KOONCE	Prelude (from <i>Cello Suite no. 1</i> , BWV 1007)	Cello Suites 1, 2, 3	Productions d'Oz DZ2420	
3.	CARCASSI	Caprice no. 4 in A minor	6 Caprices, op. 26	Schott GA72	
4.	COSTE	Tarantelle	Classical Guitar Exam Pieces from 2020: Grade 7	Trinity TCL019349	
5.	DIABELLI	Andante cantabile (2nd movt from <i>Sonata in C major</i> , op. 29 no. 1)	3 Sonatas	Schott GA57	
6.	FERRER	Andantino (no. 6 from <i>Colección 4a</i>)	24 estudios	Schott GA569	
7.	GIULIANI	Rondo (no. 2 from <i>3 Rondos</i> , op. 17)		Araniti	
8.	HOLBORNE	Fantasia	Raise the Bar Guitar: Grades 6-8	Trinity TCL016577	
9.	MERTZ	Adagio con dolore and Allegro conspirito (from <i>Flowers of my Homeland</i>)	The Guitarist's Collection book 1	Mayhew 3611140	
10.	PRATTEN	Forgotten (no. 77 Impromptu)	Classical Guitar Exam Pieces from 2020: Grade 7	Trinity TCL019349	
11.	SANZ, arr. KOENIGS	Pavanas por la D (from <i>Instrucción de música sobre la guitarra española</i>)	Classical Guitar Exam Pieces from 2020: Grade 7	Trinity TCL019349	
12.	SCARLATTI, trans. BURLEY	Sonata in A, K 208	8 Sonatas	Schott ED12442	
13.	SOR	Bagatelle, no. 2	Mes ennuis: 6 Bagatelles, op. 43	Ut Orpheus CH283	
14.	TRAD., arr. RUSSELL	The Bonnie, Bonnie Banks of Loch Lomond	Classical Guitar Exam Pieces from 2020: Grade 7	Trinity TCL019349	

Group B

1.	ARCAS	Bolero	Classical Guitar Exam Pieces from 2020: Grade 7	Trinity TCL019349	TR
2.	BARRIOS MANGORÉ	Barcarolle (Julia Florida)	Raise the Bar Guitar: Grades 6-8	Trinity TCL016577	
3.	BROUWER	Un día de noviembre		Chester CH61839	
4.	DYENS	Les balancelles	Separately or Les 100 de Roland Dyens vol 1	Productions d'Oz DZ1923 or DZ2201	
5.	GARCIA	Etude no. 19: Les moulines marinières	25 études esquisses	Mel Bay 95430	
6.	GUBAIDULINA	Serenade	Classical Guitar Exam Pieces from 2020: Grade 7	Trinity TCL019349	TR
7.	MONTERO	Azul	Tres colores porteños	Piles PIL1590	
8.	PERNAMBUCO	Sons de Carilhões	Famous Chôros vol 1	Chanterelle ECH0761	
9.	PIAZZOLLA, arr. RYAN	Tango final	Play Piazzolla	Boosey M060119712	
10.	SHAND	Légende, op. 201	Classical Guitar Exam Pieces from 2020: Grade 7	Trinity TCL019349	TR
11.	SMITH	Halcyon Days	Classical Guitar Exam Pieces from 2020: Grade 7	Trinity TCL019349	TR
12.	TÁRREGA	Rosita	Classical Guitar Exam Pieces from 2020: Grade 7	Trinity TCL019349	TR
13.	VILLA-LOBOS	Prélude no. 3 in A minor (play without DS. Omit final <i>andante</i> and go straight to coda)	Cinq préludes	Eschig DF15722	
14.	WALTON	Bagatelle no. 2 (from <i>Five Bagatelles for Guitar</i>)	Classical Guitar Exam Pieces from 2020: Grade 7	Trinity TCL019349	TR

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information is on page 15.



Duration:
3-4 minutes

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

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

TECHNICAL WORK

Candidates prepare section 1. and *either* section 2. or section 3. (see page 16).

All requirements are in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Grades 6-8*.

1. TECHNICAL EXERCISE (music may be used)

Technical exercise in B major (♩ = 102)

Either

2. SCALES & ARPEGGIOS (from memory, *mf*)

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ harmonic minor scale
- ▶ melodic minor scale
- ▶ minor arpeggio

Examiners select from the following:

<ul style="list-style-type: none"> ▶ B♭ major, B♭ minor ▶ C major, C minor ▶ D major, D minor 	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>pimaima</i>	scales: <i>apoyando</i> and <i>tirando</i> arpeggios: <i>tirando</i>	min. tempi: scales ♩ = 122 arpeggios ♩ = 66
<ul style="list-style-type: none"> ▶ F major, F minor 	three octaves			
Plus: <ul style="list-style-type: none"> ▶ Chromatic scale starting on F 				
<ul style="list-style-type: none"> ▶ C melodic minor scale in octaves ▶ B♭ major scale in tenths 	one octave	<i>pi/pm</i>	<i>tirando</i>	
<ul style="list-style-type: none"> ▶ D harmonic minor scale in thirds 	two octaves	<i>im</i>		
<ul style="list-style-type: none"> ▶ D major scale in sixths 		<i>pi/pm</i>		
<ul style="list-style-type: none"> ▶ Dominant 7th arpeggio in the key of F major ▶ Diminished 7th arpeggio starting on F 	three octaves	<i>ppimim...</i>		

Or

3. STUDIES (music may be used) – Candidates prepare 1a or 1b, 2a or 2b, and 3a or 3b (three studies in total).

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

1a. Cap Gris Nez	for tone and phrasing
1b. Rain Tree	
2a. White Water	for articulation
2b. Modes of Thought	
3a. Mezquito	for idiomatic elements
3b. Night Vision	

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 pages 17-18 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 19 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 19-25 for the requirements and parameters.





Aural questions

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

Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the lists below, containing at least one piece from each group. An own composition may be played instead of one listed piece. See pages 14-15 for further guidance.

	Composer	Piece	Book	Publisher
Group A				
1.	J S BACH, <i>arr.</i> KOONCE	Bourrée (6th movt from <i>Lute Suite in E major</i> , BWV 1006a)	The Solo Lute Works	Kjos WG100
2.	J S BACH, <i>arr.</i> KOONCE	Gigue (4th movt from <i>Lute Suite in A minor</i> , BWV 997)	The Solo Lute Works	Kjos WG100
3.	BROCÁ	El catalán	Raise the Bar Guitar: Grades 6-8	Trinity TCL016577
4.	COSTE	Sérénade (1st movt from <i>Les soirées d'auteuil</i> , op. 23)	Classical Guitar Exam Pieces from 2020: Grade 8	Trinity TCL019356 
5.	DE NARVÁEZ	Canción del Emperador (Song of the Emperor)	Hispanae Citharae Ars Viva	Schott GA176
6.	DOWLAND, <i>arr.</i> POWLESLAND	Earl of Essex, His Galliard	Classical Guitar Exam Pieces from 2020: Grade 8	Trinity TCL019356 
7.	DURANT	Fuga (from <i>Sonata in A minor</i>)	Baroque Guitar Anthology vol 4	Schott ED13489
8.	GIULIANI	Allegro (final movt from <i>Sonatina in D major</i> , op. 71 no. 3)		Tecla 2564-3
9.	KELLNER, <i>transc.</i> KÄPPEL	Phantasia in A minor	Classical Guitar Exam Pieces from 2020: Grade 8	Trinity TCL019356 
10.	SCARLATTI, <i>arr.</i> FISK	Sonata in A, K 322	Sonatas vol 2	GSP 096
11.	SOR	Rondo in D (no. 6 from <i>6 pièces: Est-ce bien ça?</i> , op. 48)	The Guitarist's Hour vol 3	Schott GA21
12.	TRAD., <i>arr.</i> RUSSELL	The Bucks of Oranmore	Classical Guitar Exam Pieces from 2020: Grade 8	Trinity TCL019356 

Group B

1.	BARRIOS	Oración para todos (Prayer for Everyone)	Classical Guitar Exam Pieces from 2020: Grade 8	Trinity TCL019356	TR
2.	BENNETT	Impromptus for Guitar (nos. I & V) (both to be played)	Classical Guitar Exam Pieces from 2020: Grade 8	Trinity TCL019356	TR
3.	DODGSON	Hornets' Nest, no. 9	Ode to the Guitar	Ricordi RICL00011400	
4.	DYENS	Alba nera	Separately or Les 100 de Roland Dyens vol 1	Productions d'Oz DZ1950 or DZ2201	
5.	KRUISBRINK	Adana (jhaptal) (no. 4 from <i>Raga Suite</i>)	Classical Guitar Exam Pieces from 2020: Grade 8	Trinity TCL019356	TR
6.	LAURO, rev. DIAZ	Vals venezolano no. 3 'Natalia' (from 4 <i>valses venezolanos</i>)	Classical Guitar Exam Pieces from 2020: Grade 8	Trinity TCL019356	TR
7.	LENNON & McCARTNEY, arr. TAKEMITSU	Yesterday	12 Songs for Guitar	Schott Tokyo SJ1095	
8.	PERNAMBUCO	Reboliço	Raise the Bar Guitar: Grades 6-8	Trinity TCL016577	
9.	PONCE	Por ti mi corazón, no. 2	Tres canciones populares mexicanas	Schott GA111	
10.	PUJOL	Tonadilla	3 morceaux espagnols	Eschig ME258688	
11.	RODRIGO	En los trigales	Classical Guitar Exam Pieces from 2020: Grade 8	Trinity TCL019356	TR
12.	SEGOVIA	Estudio sin luz	Classical Guitar Exam Pieces from 2020: Grade 8	Trinity TCL019356	TR
13.	TÁRREGA	Gran Vals	Raise the Bar Guitar: Grades 6-8	Trinity TCL016577	
14.	VILLA-LOBOS	Mazurka-Chôro (1st movt from <i>Suite populaire brésilienne</i>)		Eschig ME6737	
15.	VILLA-LOBOS	Prélude no. 5 in D major	Cinq préludes	Eschig DF15722	

Own composition

Candidates may perform an own composition instead of one of the listed pieces. More information is on page 15.



Duration:
3.5-5 minutes

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

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

TECHNICAL WORK

Candidates prepare section 1. and *either* section 2. or section 3. (see page 16).

All requirements are in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Grades 6-8*.

1. TECHNICAL EXERCISE (music may be used)

Technical exercise in B \flat minor ($\text{♩} = 106$)

Either

2. SCALES & ARPEGGIOS (from memory, *mf*)

When examiners request a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio
- ▶ dominant 7th arpeggio starting on that note and resolving on the tonic

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ harmonic minor scale
- ▶ melodic minor scale
- ▶ minor arpeggio

Examiners select from the following:

▶ A major, A minor	two octaves	scales: <i>im</i> and <i>ma</i> arpeggios: <i>pimaima</i> dominant 7ths: <i>ppimim...</i>	scales: <i>apoyando</i> and <i>tirando</i> arpeggios: <i>tirando</i>	min. tempi: scales $\text{♩} = 136$ arpeggios $\text{♩} = 72$ dominant 7ths $\text{♩} = 108$
▶ E \flat major, E \flat minor	three octaves			
▶ F \sharp major, F \sharp minor	two octaves			
▶ A \flat major, G \sharp minor	three octaves			
Plus: ▶ Chromatic scale starting on E \flat	two octaves			
▶ Chromatic scale starting on G \sharp	three octaves			
▶ A melodic minor scale in tenths	one octave	<i>pi/pm</i>		
▶ A major scale in thirds	two octaves	<i>im</i>	<i>tirando</i>	min. tempo: $\text{♩} = 108$
▶ E \flat major scale in sixths		<i>pi/pm</i>		
▶ Chromatic scale in octaves starting on F \sharp				
▶ Diminished 7th starting on A \flat		<i>ppimim...</i>		
▶ Diminished 7th starting on F \sharp	three octaves			

Or

3. CONCERTO EXTRACTS (music may be used) – Candidates prepare all three extracts.

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

1. Vivaldi: Concerto in D, RV 93 (1st movement, bars 24-51)
2. Castelnuovo-Tedesco: Concerto no. 1 in D, op. 99 (3rd movement, first section of cadenza)
3. Villa-Lobos: Concerto for Guitar and Small Orchestra (2nd movement, first section of cadenza)

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 pages 17-18 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 19 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 19-25 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
$\begin{matrix} 2 & 3 & 4 & 6 & 5 \\ 4 & 4 & 4 & 8 & 8 \end{matrix}$	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

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

EXAM INFRINGEMENTS

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

MALPRACTICE

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

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

RESULTS REVIEW AND APPEALS PROCEDURE

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

Publishers and UK specialist supplier

The following list covers all publications listed in this syllabus. Publisher abbreviations used in the repertoire lists are printed in bold. UK distributors are indicated where applicable. Publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly; please contact publishers directly for details.

ALSBACH

Alsbach Educa
c/o Hal Leonard

ANDERSON

Anderson Guitar
Publications
(contact specialist guitar
music supplier)

ARANITI

Fondazione Araniti
Editions
fondazionearaniti.org

BÈRBEN

Edizioni Bèrben
c/o Hal Leonard

BLOOR

Yvonne Bloor
yvonnebloor.com

BOOSEY

Boosey & Hawkes Music
Publishers Ltd
boosey.com

BROEKMANS

Broekmans & Van Poppel
broekmans.com

CAMDEN

Camden Music
camdenmusic.com
c/o MDS

CHANTERELLE

Edition Chanterelle
*schott-music.com/en/
brands/chanterelle*

CHESTER

Chester Music Ltd
c/o Hal Leonard

COUNTRYSIDE

Countryside / Peter
Nuttall Guitar Music
peternuttall.co.uk

DOBERMAN

Doberman Yppan
dobermaneditions.com

DOBLINGER

Musikverlag Doblinger
doblinger.at
c/o Universal

ESCHIG

Editions Max Eschig
durand-salabert-eschig.com
c/o Hal Leonard

ESG

ESG Music
c/o Music Exchange

EUTERPE

Publishing House Euterpe
euterpe.pl
c/o Universal

FABER

Faber Music Ltd
fabermusic.com

FISCHER

Carl Fischer Music
carlfischer.com

GSP

Guitar Solo Publications
gspguitar.com
c/o Hal Leonard

HAL LEONARD

Hal Leonard Europe
halleonardeurope.com

HUBERTUS NOGATZ

Hubertus Nogatz Verlag
nogatz.de

HVARTCHILKOV

Stanislav Hvartchilkov
hvartchilkov.com

JACARANDA

Jacaranda Music
jacaranda-music.com

KIOS

Neil A Kjos Music Company
kjos.com
c/o Hal Leonard

LEMOINE

Les Editions Henry
Lemoine
henry-lemoine.com
c/o Faber

MAYHEW

Kevin Mayhew Ltd
kevinmayhew.com

MDS

Music Distribution
Services gmbh
mds-partner.com

MEL BAY

Mel Bay Publications Inc
melbay.com

MONTAGUE

Montague Music
(contact specialist guitar
music supplier)

MUSIC EXCHANGE

Music Exchange
(Manchester) Ltd
music-exchange.co.uk

PEER

Peermusic Classical
peermusicclassical.com
c/o Hal Leonard

PETERS

Peters Edition Ltd
editionpeters.com

PRODUCTIONS D'OZ

Les Productions d'Oz
productionsdoz.com

RICORDI

Casa Ricordi
ricordi.it
c/o Hal Leonard

SCHOTT

Schott Music Ltd
schott-music.com

SCHOTT TOKYO

c/o Schott

TECLA

Tecla Editions
tecla.com

TRANSATLANTIQUES

Editions Musicales
Transatlantiques
c/o Hal Leonard

TRINITY

Trinity College
London Press
trinitycollege.com

UNIVERSAL

Universal Edition
(London) Ltd
universaledition.com

UT ORPHEUS

Ut Orpheus Edizioni
utorpheus.com

**UK SPECIALIST
SUPPLIER**

In case of any
difficulty in obtaining
music, the following
specialist supplier may
be helpful:

GUITARNOTES

0776 500 4663
spanishguitar.com

Trinity publications

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

Classical Guitar Exam Pieces from 2020

Initial	TCL 019271
Grade 1	TCL 019288
Grade 2	TCL 019295
Grade 3	TCL 019301
Grade 4	TCL 019318
Grade 5	TCL 019325
Grade 6	TCL 019332
Grade 7	TCL 019349
Grade 8	TCL 019356

Raise the Bar: Guitar

Initial-Grade 2	TCL 016553
Grades 3-5	TCL 016560
Grades 6-8	TCL 016577

Trinity Performance Edition

Atmospheres & Adventures (Alistair Smith)	TCL 019127
New Beginnings (Brian Roberts)	TCL 019134
Nueve preludios azules (Alfonso Montes)	TCL 019110

Guitar Scales, Arpeggios & Studies from 2016

Initial-Grade 5	TCL 015082
Grades 6-8	TCL 015099

Sound at Sight (sample sight reading tests)

Initial-Grade 3	TCL 011527
Grades 4-8	TCL 011534

Specimen Aural Tests from 2017

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

Theory of Music Workbooks

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

Classical guitar resources

Join us online to access a range of resources to support teaching and learning at trinitycollege.com/classical-guitar-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 you can contact the music support team at Trinity's central office at music@trinitycollege.com, or find the contact details of your local representative at trinitycollege.com/worldwide

Facebook

 [/TrinityCollegeLondon](https://www.facebook.com/TrinityCollegeLondon)

Twitter

 [/TrinityC_L](https://twitter.com/TrinityC_L)

YouTube

 [/TrinityVideoChannel](https://www.youtube.com/TrinityVideoChannel)

(examples of graded exams, supporting tests and more)

Notes

