

Classical Guitar Syllabus

Digital and face-to-face assessment

Qualification specifications
for graded exams from 2020



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Welcome

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

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

Classical guitar from 2020

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

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 (face-to-face and Technical work pathway only) includes specially composed exercises for each grade, covering the technique required specifically by guitarists, ensuring that 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.

Flexible syllabus

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

Perform your own composition in all exams, and play duets up to Grade 5.

About Trinity College London

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

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

Keep up to date

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

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

Introduction to Trinity's graded music exams

Objective of the qualifications

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

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

Who the qualifications are for

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

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

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

Assessment and marking

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

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

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

Duration of study (total qualification time)

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

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

Recognition and UCAS points

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

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

Grade 6

UCAS points

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

Grade 7

UCAS points

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

Grade 8

UCAS points

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

Where the qualifications could lead

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

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

How to enter for an exam

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

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

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

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

Other qualifications offered by Trinity

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

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

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

We also offer:

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

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

Trinity music qualifications

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

* Regulated Qualifications Framework ** European Qualifications Framework

1 Available only as in-person exams

2 Available only as digital exams

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

Regulated titles and qualification numbers for graded music exams

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

Instrument requirements

- ▶ 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 use a footstool or equivalent support.
- ▶ Younger candidates may use half- or three-quarter-sized instruments.

Policies

Safeguarding and child protection

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

Equal opportunities

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

Reasonable adjustment

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

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

Data protection

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

Customer service

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

Quality assurance

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

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

Release of exam results

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

Malpractice

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

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

Results review and appeals procedure

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

Trinity publications

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

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

Classical Guitar Exam Pieces from 2020

| | |
|---------|-----------|
| Initial | TCL019271 |
| Grade 1 | TCL019288 |
| Grade 2 | TCL019295 |
| Grade 3 | TCL019301 |
| Grade 4 | TCL019318 |
| Grade 5 | TCL019325 |
| Grade 6 | TCL019332 |
| Grade 7 | TCL019349 |
| Grade 8 | TCL019356 |

Raise the Bar: Guitar

| | |
|-----------------|-----------|
| Initial-Grade 2 | TCL016553 |
| Grades 3-5 | TCL016560 |
| Grades 6-8 | TCL016577 |

Trinity Performance Edition

| | |
|--|-----------|
| Atmospheres & Adventures (Alistair Smith) | TCL019127 |
| New Beginnings (Brian Roberts) | TCL019134 |
| Nueve preludios azules (Alfonso Montes) | TCL019110 |

Guitar Scales, Arpeggios & Studies from 2016

| | |
|-----------------|-----------|
| Initial-Grade 5 | TCL015082 |
| Grades 6-8 | TCL015099 |

Sound at Sight (sample sight reading tests)

| | |
|-----------------|-----------|
| Initial-Grade 3 | TCL011527 |
| Grades 4-8 | TCL011534 |

Specimen Aural Test from 2017

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

Theory of Music Workbooks

| | |
|-----------------------------|----------|
| Introducing Theory of Music | TG024107 |
| Grade 1 | TG006509 |
| Grade 2 | TG006516 |
| Grade 3 | TG006523 |
| Grade 4 | TG006530 |
| Grade 5 | TG006547 |
| Grade 6 | TG007476 |
| Grade 7 | TG007483 |
| Grade 8 | TG007490 |

Classical Guitar resources

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

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

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

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

Facebook

 /TrinityCollegeLondon

X

 /TrinityC_L

YouTube

 /TrinityVideoChannel



A man with curly hair and a beard is sitting and playing an acoustic guitar. He is wearing a dark long-sleeved shirt. The background is dark and out of focus.

Digital assessment

Continue to **learn more** →

A group of students are in a music classroom. In the foreground, a young woman with long dark hair is smiling and looking towards the camera. She is wearing a dark polo shirt. In the background, other students are playing instruments like a trumpet and a saxophone.

Face-to-face assessment

Continue to **learn more** →

Options for digital music grades

Choose between two pathways:

► Technical work pathway

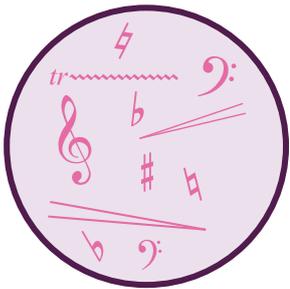
Perform three repertoire pieces as well as technical work and receive a mark for the overall performance (read this [blog post](#) by our Director of Music for further details).



Play three pieces
(66 marks)



Technical work
(14 marks)



Overall performance criteria
(20 marks)



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

Repertoire-only pathway

Perform four pieces of repertoire.



Play four pieces



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

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

I know which pathway I want to take

Take me to Technical work pathway →

Take me to Repertoire-only pathway →

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Technical work pathway

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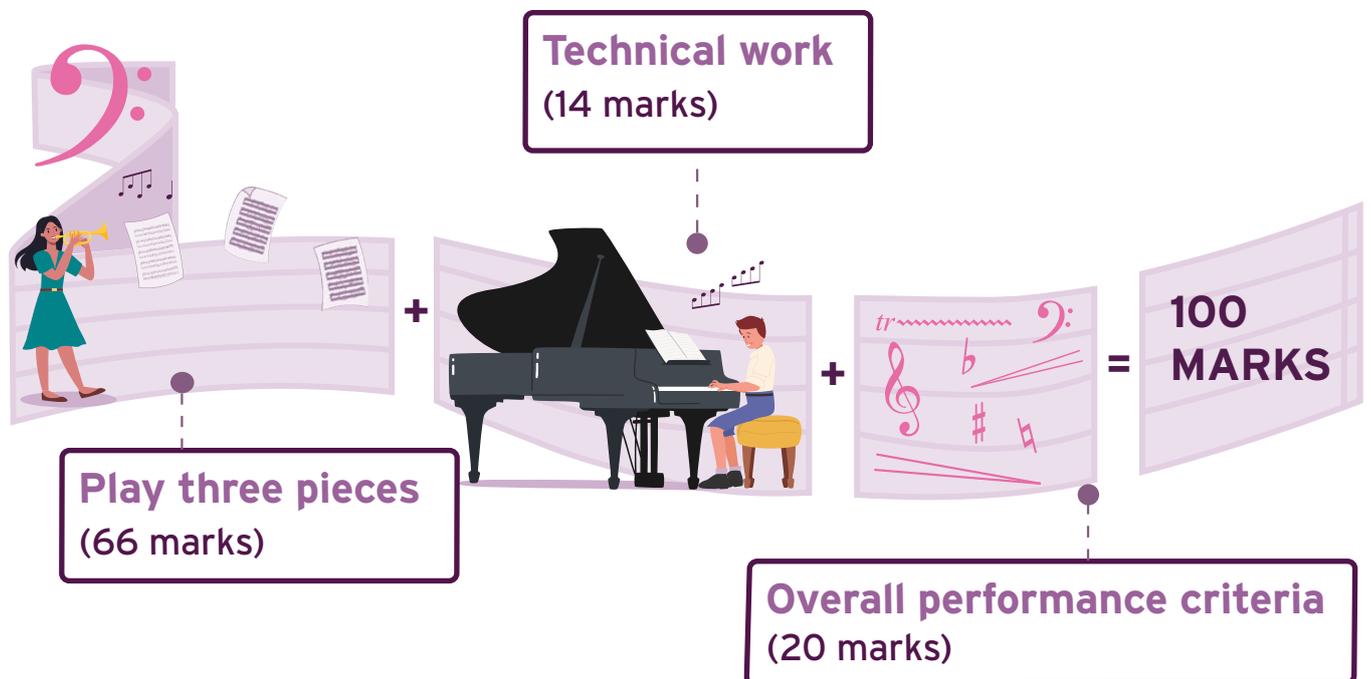
Repertoire-only pathway

| | | |
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Select arrows to jump to section 

Structure and mark scheme

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



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

Programme order

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

Learning outcomes and assessment criteria

Initial to Grade 3

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

Learning outcomes

The learner will:

Assessment criteria

The learner can:

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

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade
2. Demonstrate technical ability on an instrument through responding to set technical demands
3. Respond to set musicianship tests

Assessment criteria

The learner can:

- 1.1 Support their intentions in musical performance
- 1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance
- 1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles
- 2.1 Demonstrate a developing instrumental command
- 2.2 Demonstrate technical control and facility within set tasks
- 3.1 Recognise and respond to elements of music in a practical context
- 3.2 Demonstrate aural and musical awareness

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade
2. Demonstrate technical ability on an instrument through responding to set technical demands
3. Respond to set musicianship tests

Assessment criteria

The learner can:

- 1.1 Integrate their musical skills, knowledge and understanding in performance
- 1.2 Present secure and sustained performances that demonstrate some stylistic interpretation
- 1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles
- 2.1 Demonstrate instrumental command
- 2.2 Demonstrate technical control across the full compass of the instrument within set tasks
- 3.1 Recognise and respond to musical features in a practical context
- 3.2 Demonstrate musical and stylistic awareness

Pieces

Choosing pieces

Candidates play three pieces, selected from the current Classical Guitar repertoire list available at trinitycollege.com/classical-guitar.

Initial-Grade 5

- ▶ Candidates choose three pieces from the list.
- ▶ A maximum of two duets may be performed.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

Grades 6-8

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

Performance and interpretation

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

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 the repertoire list).
- ▶ The duet part may be performed live by a teacher, another adult or student. Alternatively, the duet part may be pre-recorded.
- ▶ The duet part must be played on the guitar (piano accompaniment is not acceptable).
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

Supporting documents

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

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

Page turns

- ▶ Difficult page turns may be overcome by photocopying the relevant pages.

Music and copies

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

Own composition

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

Parameters and examples of compositional techniques for own compositions

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

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

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

Obtaining music for the exam

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

Technical work

Requirements

- ▶ This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work requirements.
- ▶ 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)
- ▶ The use of metronomes or other timekeeping assistance is not allowed.
- ▶ Technical work can be played before, after or between pieces, but must be played as one complete unit.

Technical exercises

- ▶ 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 select and perform one of two defined groups of scales and arpeggios (set A or set B).
- ▶ 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 choose and perform two studies (selected from different groups).
- ▶ 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 choose and perform two extracts.
- ▶ 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*.

Performing from memory

- ▶ Scales & arpeggios: before you begin this part of the technical work, you must close your music and remove it from your music stand. You may use a list of the technical work items you are performing, but no information other than their titles and the required finger-strokes should be written here. You must hold this list up to the camera before placing it on the music stand.
- ▶ It is permissible for another person to provide verbal prompts for candidates while playing the technical work. They must announce the requirement, but must not provide any other help or prompt.
- ▶ Technical exercise, studies, concerto extracts: music may be used for these items.

Supporting documents

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

Classical Guitar | Initial

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

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

1. Technical exercise (music may be used)

Technical exercise in C major (♩ = 80)

Either

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

| | | | | |
|----------------------------|------------|---------------------|---|---|
| G major scale and arpeggio | to the 5th | <i>im</i> fingering | scale: <i>apoyando</i> or <i>tirando</i> (candidate choice) arpeggio: <i>tirando</i> | min. tempi: scale ♩ = 80 arpeggio ♩ = 100 |
|----------------------------|------------|---------------------|---|---|

Or

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

| | | | | |
|----------------------------|------------|---------------------|---|---|
| A minor scale and arpeggio | to the 5th | <i>im</i> fingering | scale: <i>apoyando</i> or <i>tirando</i> (candidate choice) arpeggio: <i>tirando</i> | min. tempi: scale ♩ = 80 arpeggio ♩ = 100 |
|----------------------------|------------|---------------------|---|---|

Or

4. Studies (music may be used) – Candidates choose and perform **two** studies (selected from different groups).

Group 1

| | |
|--|-----------------------|
| 1a. Star Gazer 1b. Playground Games | for tone and phrasing |
|--|-----------------------|

Group 2

| | |
|-------------------------------|------------------|
| 2a. Submarine 2b. Stop It! | for articulation |
|-------------------------------|------------------|

Group 3

| | |
|---|------------------------|
| 3a. Ice Breaker 3b. Cross String Thing | for idiomatic elements |
|---|------------------------|

Classical Guitar | Grade 1

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

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

1. Technical exercise (music may be used)

Technical exercise in G major (♩ = 56)

Either

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

| | | | | |
|------------------------------------|--------------------------|--|---|---|
| C major scale and arpeggio | scales: one octave | <i>im</i> fingering | scales: <i>apoyando</i> or <i>tirando</i> (candidate choice) arpeggios: <i>tirando</i> | min. tempi: scales ♩ = 56 arpeggios ♩ = 112 |
| E natural minor scale and arpeggio | arpeggios: to the 5th | scale: <i>p</i> fingering arpeggio: <i>pim</i> fingering | <i>tirando</i> | |

Or

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

| | | | | |
|------------------------------------|--------------------------|--|---|---|
| F major scale and arpeggio | scales: one octave | <i>im</i> fingering | scales: <i>apoyando</i> or <i>tirando</i> (candidate choice) arpeggios: <i>tirando</i> | min. tempi: scales ♩ = 56 arpeggios ♩ = 112 |
| E natural minor scale and arpeggio | arpeggios: to the 5th | scale: <i>p</i> fingering arpeggio: <i>pim</i> fingering | <i>tirando</i> | |

Or

4. **Studies** (music may be used) – Candidates choose and perform **two** studies (selected from different groups).

Group 1

| | |
|--|-----------------------|
| 1a. Paper Tiger 1b. Highland Memories | for tone and phrasing |
|--|-----------------------|

Group 2

| | |
|---------------------------------------|------------------|
| 2a. Scary Monsters 2b. Rock Bottom | for articulation |
|---------------------------------------|------------------|

Group 3

| | |
|--------------------------------------|------------------------|
| 3a. Poisson Rouge 3b. Firefly Sky | for idiomatic elements |
|--------------------------------------|------------------------|

Classical Guitar | Grade 2

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

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

1. Technical exercise (music may be used)

Technical exercise in D major (♩ = 86)

Either

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

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

Or

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

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

Or

4. **Studies** (music may be used) – Candidates choose and perform **two** studies (selected from different groups).

Group 1

| | |
|-------------------------------------|-----------------------|
| 1a. Skater's Waltz 1b. Linecraft | for tone and phrasing |
|-------------------------------------|-----------------------|

Group 2

| | |
|-------------------------------------|------------------|
| 2a. Tin Drum 2b. Porcupine Stomp | for articulation |
|-------------------------------------|------------------|

Group 3

| | |
|--|------------------------|
| 3a. Lost and Found 3b. Mystic Drummer | for idiomatic elements |
|--|------------------------|

Classical Guitar | Grade 3

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

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

1. Technical exercise (music may be used)

Technical exercise in G major (♩ = 56)

Either

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

| | | | | |
|------------------------------------|-------------|---|---------------------------------------|--|
| C major scale and arpeggio | two octaves | scale: <i>im, apoyando</i> or <i>tirando</i> (candidate choice) | arpeggios: <i>pppimim, tirando</i> | min. tempi: scales ♩ = 70 arpeggios ♩ = 38 |
| B natural minor scale and arpeggio | | scale: <i>ma, apoyando</i> or <i>tirando</i> (candidate choice) | | |
| C major scale in thirds | one octave | <i>im</i> | <i>tirando</i> | |

Or

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

| | | | | |
|-------------------------------------|-------------|---|---------------------------------------|--|
| A major scale and arpeggio | two octaves | scale: <i>im, apoyando</i> or <i>tirando</i> (candidate choice) | arpeggios: <i>pppimim, tirando</i> | min. tempi: scales ♩ = 70 arpeggios ♩ = 38 |
| E harmonic minor scale and arpeggio | | scale: <i>ma, apoyando</i> or <i>tirando</i> (candidate choice) | | |
| C major scale in thirds | one octave | <i>im</i> | <i>tirando</i> | |

Or

4. **Studies** (music may be used) – Candidates choose and perform **two** studies (selected from different groups).

Group 1

1a. It Could Be Sweet

1b. The Tone Zone

for tone and phrasing

Group 2

2a. Sunflower

2b. Finger Pickin' Good

for articulation

Group 3

3a. On Brooklyn Bridge

3b. Half Way There

for idiomatic elements

Classical Guitar | Grade 4

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

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

1. Technical exercise (music may be used)

Technical exercise in A major (♩ = 130)

Either

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

| | | | | |
|---|-------------|--|--|--|
| E major scale and arpeggio | two octaves | scale: <i>im, apoyando or tirando</i> (candidate choice) | arpeggios: <i>ppppima, tirando</i> | min. tempi: scales ♩ = 82 arpeggios ♩ = 44 |
| D harmonic minor scale and arpeggio | | scale: <i>ma, apoyando or tirando</i> (candidate choice) | | |
| Chromatic scale starting on F | | <i>im</i> | <i>apoyando or tirando</i> (candidate choice) | |
| Dominant 7th arpeggio in the key of D major | | <i>ppimim...</i> | <i>tirando</i> | |

Or

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

| | | | | |
|---|-------------|--|--|--|
| B♭ major scale and arpeggio | two octaves | scale: <i>im, apoyando or tirando</i> (candidate choice) | arpeggios: <i>ppppima, tirando</i> | min. tempi: scales ♩ = 82 arpeggios ♩ = 44 |
| G melodic minor scale and arpeggio | | scale: <i>ma, apoyando or tirando</i> (candidate choice) | | |
| Chromatic scale starting on F | | <i>im</i> | <i>apoyando or tirando</i> (candidate choice) | |
| Dominant 7th arpeggio in the key of D major | | <i>ppimim...</i> | <i>tirando</i> | |

Or

4. **Studies** (music may be used) – Candidates choose and perform **two** studies (selected from different groups).

Group 1

| | |
|---------------------------------------|-----------------------|
| 1a. Half Moon 1b. Flamenco Fantasy | for tone and phrasing |
|---------------------------------------|-----------------------|

Group 2

| | |
|-------------------------------|------------------|
| 2a. River 2b. And Relax... | for articulation |
|-------------------------------|------------------|

Group 3

| | |
|-----------------------------|------------------------|
| 3a. Dark Maze 3b. Sorrow | for idiomatic elements |
|-----------------------------|------------------------|

Classical Guitar | Grade 5

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

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

1. Technical exercise (music may be used)

Technical exercise in F# minor (♩ = 126)

Either

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

| | | | | |
|---|-------------|---|---------------------------------------|--|
| E♭ major scale and arpeggio | two octaves | scale: <i>im, apoyando</i> or <i>tirando</i> (candidate choice) | arpeggios: <i>ppppima, tirando</i> | min. tempi: scales ♩ = 92 arpeggios ♩ = 50 |
| A natural minor scale and arpeggio | | scale: <i>ma, apoyando</i> or <i>tirando</i> (candidate choice) | | |
| G major scale in broken thirds | one octave | <i>im</i> | <i>tirando</i> | min. tempo: ♩ = 82 |
| C major scale in sixths | | <i>ip/mp</i> | | |
| Dominant 7th arpeggio in the key of A major | two octaves | <i>ppimim...</i> | | min. tempo: ♩ = 76 |

Or

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

| | | | | |
|---------------------------------------|-------------|---|---------------------------------------|--|
| F major scale and arpeggio | two octaves | scale: <i>im, apoyando</i> or <i>tirando</i> (candidate choice) | arpeggios: <i>ppppima, tirando</i> | min. tempi: scales ♩ = 92 arpeggios ♩ = 50 |
| C melodic minor scale and arpeggio | | scale: <i>ma, apoyando</i> or <i>tirando</i> (candidate choice) | | |
| G major scale in broken thirds | one octave | <i>im</i> | <i>tirando</i> | min. tempo: ♩ = 82 |
| C major scale in sixths | | <i>ip/mp</i> | | |
| Diminished 7th arpeggio starting on E | two octaves | <i>ppimim...</i> | | min. tempo: ♩ = 76 |

Or

4. **Studies** (music may be used) – Candidates choose and perform **two** studies (selected from different groups).

Group 1

| | |
|------------------------------------|-----------------------|
| 1a. Incognito 1b. Over the Moon | for tone and phrasing |
|------------------------------------|-----------------------|

Group 2

| | |
|-----------------------------------|------------------|
| 2a. Mistral 2b. And So It Ends | for articulation |
|-----------------------------------|------------------|

Group 3

| | |
|--|------------------------|
| 3a. Mare Nectaris 3b. All Barre One | for idiomatic elements |
|--|------------------------|

Classical Guitar | Grade 6

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

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

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

- ▶ harmonic minor scale
- ▶ minor arpeggio

1. Technical exercise (music may be used)

Technical exercise in A \flat major ($\text{♩} = 126$)

Either

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

| | | | | |
|--|---------------|-------------------------------|---------------------------------------|---|
| G major tonal centre | two octaves | scale: <i>im, apoyando</i> | arpeggios: <i>pimaima, tirando</i> | min. tempi: scales $\text{♩} = 106$ arpeggios $\text{♩} = 58$ |
| C \sharp minor tonal centre | | scale: <i>ma, tirando</i> | | |
| E major tonal centre | three octaves | scale: <i>im, apoyando</i> | | |
| Chromatic scale starting on D \flat | two octaves | <i>ma</i> | <i>tirando</i> | |
| E major scale in thirds | one octave | <i>im</i> | | |
| G harmonic minor scale in sixths | | <i>pi/pm</i> | | |
| Diminished 7th arpeggio starting on C \sharp | two octaves | <i>ppimim...</i> | | min. tempo: $\text{♩} = 88$ |

Or

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

| | | | | |
|---|---------------|-------------------------------|---------------------------------------|---|
| D \flat major tonal centre | two octaves | scale: <i>im, apoyando</i> | arpeggios: <i>pimaima, tirando</i> | min. tempi: scales ♩ = 106 arpeggios ♩ = 58 |
| G minor tonal centre | | scale: <i>ma, tirando</i> | | |
| E minor tonal centre | three octaves | scale: <i>im, apoyando</i> | | |
| Chromatic scale starting on D \flat | two octaves | <i>ma</i> | <i>tirando</i> | |
| G major scale in octaves | one octave | <i>pi/pm</i> | | |
| E harmonic minor scale in tenths | | | | |
| Dominant 7th arpeggio in the key of C major | two octaves | <i>ppimim...</i> | | min. tempo: ♩ = 88 |

Or

4. **Studies** (music may be used) – Candidates choose and perform **two** studies (selected from different groups).**Group 1**

| | |
|----------------------------|-----------------------|
| 1a. Pôr do Sol 1b. Pavô | for tone and phrasing |
|----------------------------|-----------------------|

Group 2

| | |
|------------------------------------|------------------|
| 2a. Find the Light 2b. Aquarius | for articulation |
|------------------------------------|------------------|

Group 3

| | |
|--|------------------------|
| 3a. It's in the Trees 3b. Dream Key | for idiomatic elements |
|--|------------------------|

Classical Guitar | Grade 7

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

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

Scales & arpeggios: Set A & Set B

For a **major tonal centre**, candidates should play in succession the:

- ▶ major scale
- ▶ major arpeggio

For a **minor tonal centre**, candidates should play in succession the:

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

1. Technical exercise (music may be used)

Technical exercise in B major (♩ = 102)

Either

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

| | | | | |
|---|---------------|-------------------------------|---------------------------------------|---|
| B♭ major tonal centre | two octaves | scale: <i>im, apoyando</i> | arpeggios: <i>pimaima, tirando</i> | min. tempi: scales ♩ = 122 arpeggios ♩ = 66 |
| D minor tonal centre | | scales: <i>ma, tirando</i> | | |
| F major tonal centre | three octaves | scale: <i>im, apoyando</i> | <i>apoyando</i> | |
| Chromatic scale starting on F | | <i>ma</i> | | |
| B♭ major scale in tenths | one octave | <i>pi/pm</i> | <i>tirando</i> | |
| D harmonic minor scale in thirds | two octaves | <i>im</i> | | |
| Dominant 7th arpeggio in the key of F major | | <i>ppimim...</i> | | |

Or

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

| | | | | |
|---------------------------------------|---------------|-------------------------------|---------------------------------------|---|
| C major tonal centre | two octaves | scale: <i>im, apoyando</i> | arpeggios: <i>pimaima, tirando</i> | min. tempi: scales ♩ = 122 arpeggios ♩ = 66 |
| B \flat minor tonal centre | | scales: <i>ma, tirando</i> | | |
| F major tonal centre | three octaves | scale: <i>im, apoyando</i> | <i>apoyando</i> | |
| Chromatic scale starting on F | | <i>ma</i> | | |
| C melodic minor scale in octaves | one octave | <i>pi/pm</i> | <i>tirando</i> | |
| D major scale in sixths | two octaves | | | |
| Diminished 7th arpeggio starting on F | three octaves | <i>ppimim...</i> | min. tempo: ♩ = 100 | |

Or

4. **Studies** (music may be used) – Candidates choose and perform **two** studies (selected from different groups).**Group 1**

| | |
|-----------------------------------|-----------------------|
| 1a. Cap Gris Nez 1b. Rain Tree | for tone and phrasing |
|-----------------------------------|-----------------------|

Group 2

| | |
|---|------------------|
| 2a. White Water 2b. Modes of Thought | for articulation |
|---|------------------|

Group 3

| | |
|----------------------------------|------------------------|
| 3a. Mezquito 3b. Night Vision | for idiomatic elements |
|----------------------------------|------------------------|

Classical Guitar | Grade 8

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

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

Scales & arpeggios: Set A & Set B

For 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

For a **minor tonal centre**, candidates should play in succession the:

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

1. Technical exercise (music may be used)

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

Either

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

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

Or

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

| | | | | |
|--|---------------|-------------------------------|---|--|
| E \flat major tonal centre | two octaves | scale: <i>im, apoyando</i> | arpeggios: <i>pimaima, tirando</i> | min. tempi: scales ♩ = 136 arpeggios ♩ = 72 dominant 7ths: ♩ = 108 |
| A minor tonal centre | | scales: <i>ma, tirando</i> | | |
| A \flat major tonal centre | three octaves | scale: <i>im, apoyando</i> | dominant 7ths: <i>ppimim..., tirando</i> | |
| F \sharp minor tonal centre | | scales: <i>ma, tirando</i> | | |
| Chromatic scale starting on E \flat | two octaves | <i>im</i> | <i>apoyando</i> | |
| A major scale in thirds | | <i>im</i> | <i>tirando</i> | |
| E \flat major scale in sixths | | <i>pi/pm</i> | | |
| Diminished 7th arpeggio starting on F \sharp | three octaves | <i>ppimim...</i> | | min. tempo: ♩ = 108 |

Or

4. **Concerto extracts** (music may be used) – Candidates choose and perform **two** extracts.

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)

Filming your exam

Position the camera slightly to your picking-hand side so that your face, both of your hands and all of the instrument are visible. Position your music stand and/or recording microphone so that the view is not obscured.

Before you begin

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

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

Your filming environment

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

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

Recording video and audio separately (optional)

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

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

However:

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

Troubleshooting sound issues

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

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

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

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

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

Live duet parts

Before filming your full performance, make sure that you check the balance between your instrument and your duet partner. You may need to move closer or further away from the camera and any microphone to achieve the perfect balance.

The duet partner does not need to be in shot during the filming of the performance.

Recorded duet parts

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

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Submitting your exam for assessment

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

- ▶ Play back your video to ensure that the sound and visual quality is sufficient for an examiner to mark it.
- ▶ Ensure your video is one continuous recording of all your pieces and technical work from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- ▶ Only submit one take of your performance.
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- ▶ Enter the details of your pieces and technical work on the relevant screen.
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Marking

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

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

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

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

How the pieces are marked

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

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

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

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

How the pieces are marked

Examiners use the criteria below to decide on the mark.

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

How the pieces are marked (continued)

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

How technical work is marked

Examiners use the criteria below to decide on the mark.

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

How technical work is marked (continued)

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

How overall performance is marked

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

Performance delivery & focus (10 marks)

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

Musical awareness (10 marks)

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

Examiners use the criteria below to decide on the mark.

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

How overall performance is marked (continued)

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

Structure and mark scheme

Perform four pieces from the repertoire list.



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

Programme order

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

Learning outcomes and assessment criteria

Initial-Grade 3

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

Learning outcomes

The learner will:

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

Assessment criteria

The learner can:

- 1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation
- 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation
- 1.3 Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

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

Assessment criteria

The learner can:

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

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

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

Assessment criteria

The learner can:

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

Pieces

Choosing pieces

- ▶ Candidates play four pieces, selected from the current Classical Guitar repertoire list available at trinitycollege.com/classical-guitar.

Initial-Grade 5

- ▶ Candidates choose four pieces from the list.
- ▶ A maximum of two duets may be performed.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

Grades 6-8

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

Performance & interpretation

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

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 the repertoire list).
- ▶ The duet part may be performed live by a teacher, another adult or student. Alternatively, the duet part may be pre-recorded.
- ▶ The duet part must be played on the guitar (piano accompaniment is not acceptable).
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

Supporting documents

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

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

Page turns

- ▶ Difficult page turns may be overcome by photocopying the relevant pages.

Music and copies

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

Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below.

- ▶ A typeset or handwritten copy of the composition must be uploaded with the video.
- ▶ At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- ▶ At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

Parameters and examples of compositional techniques for own compositions

| Grade | Duration | Examples of compositional techniques |
|---------|-----------------|--|
| Initial | 0.5-1 minute(s) | <ul style="list-style-type: none"> ▶ Use of different rhythmic values ▶ Clear melodic line ▶ Use of keys listed for Initial technical work |
| Grade 1 | approx 1 minute | <ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation or other rhythmic feature ▶ Use of keys listed for Grade 1 technical work |
| Grade 2 | 1-1.5 minute(s) | <ul style="list-style-type: none"> ▶ Use of different articulations ▶ Simple melodic ornamentation ▶ Use of keys listed for Grade 2 technical work |
| Grade 3 | 1.5-2 minutes | <ul style="list-style-type: none"> ▶ Form showing clear sections, eg ABA ▶ Melodic range of one octave or more ▶ Use of keys listed for Grade 3 technical work |
| Grade 4 | 2-3 minutes | <ul style="list-style-type: none"> ▶ Tempo changes ▶ Use of a variety of different articulations ▶ Use of keys listed for Grade 4 technical work |
| Grade 5 | 2-3 minutes | <ul style="list-style-type: none"> ▶ Chromaticism ▶ Use of semiquaver passages ▶ Use of keys listed for Grade 5 technical work |
| Grade 6 | 3-4 minutes | <ul style="list-style-type: none"> ▶ More advanced use of form, eg theme and variations ▶ Extensive range ▶ More advanced melodic ornamentation ▶ Use of any key |
| Grade 7 | 3-4 minutes | <ul style="list-style-type: none"> ▶ Modulation ▶ Use of irregular time signatures ▶ Use of any key |

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

| Grade | Duration | Examples of compositional techniques |
|---------|---------------|--|
| Grade 8 | 3.5-5 minutes | <ul style="list-style-type: none">Wide range of expressive techniquesCreative use of formExtended techniques, wide range, chromaticism and rhythmic variationUse of any key |

Obtaining music for the exam

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

Filming your exam

Position the camera slightly to your picking-hand side so that your face, both of your hands and all of the instrument are visible. Position your music stand and/or recording microphone so that the view is not obscured.

Before you begin

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Communication & interpretation

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

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

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

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

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

How the pieces are marked

Examiners use the criteria below to decide on the mark.

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

How the pieces are marked (continued)

| | | | |
|---|--|--|--|
| | 5 marks | 3-4 marks | 1-2 marks |
| Fluency & accuracy | <p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p> | <p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p> | <p>Little or no sense of fluency – control of pulse and rhythm was not established.</p> <p>Accuracy in notes was very limited with many errors of substance.</p> |
| | 5 marks | 3-4 marks | 1-2 marks |
| Technical facility | <p>The various technical demands of the music were generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p> | <p>The technical demands of the music were often not managed.</p> <p>The performance lacked a basic level of tone control.</p> | <p>Many or all of the technical demands of the music were not managed.</p> <p>There were significant flaws in tone control.</p> |
| | 5-6 marks | 3-4 marks | 1-2 marks |
| Communication & interpretation | <p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p> | <p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p> | <p>Stylistic understanding was not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p> |

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Learning outcomes and assessment criteria

Initial to Grade 3

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

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade
2. Demonstrate technical ability on an instrument through responding to set technical demands
3. Respond to set musicianship test

Assessment criteria

The learner can:

- 1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation
- 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation
- 1.3 Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles
- 2.1 Demonstrate familiarity with the fundamentals of instrumental command
- 2.2 Demonstrate technical control and facility within set tasks
- 3.1 Recognise and respond to simple elements of music in a practical context
- 3.2 Demonstrate basic aural and musical awareness

Grades 4-5

(RQF Level 2)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade
2. Demonstrate technical ability on an instrument through responding to set technical demands
3. Respond to set musicianship tests

Assessment criteria

The learner can:

- 1.1 Support their intentions in musical performance
- 1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance
- 1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles
- 2.1 Demonstrate a developing instrumental command
- 2.2 Demonstrate technical control and facility within set tasks
- 3.1 Recognise and respond to elements of music in a practical context
- 3.2 Demonstrate aural and musical awareness

Grades 6-8

(RQF Level 3)

Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade
2. Demonstrate technical ability on an instrument through responding to set technical demands
3. Respond to set musicianship tests

Assessment criteria

The learner can:

- 1.1 Integrate their musical skills, knowledge and understanding in performance
- 1.2 Present secure and sustained performances that demonstrate some stylistic interpretation
- 1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles
- 2.1 Demonstrate instrumental command
- 2.2 Demonstrate technical control across the full compass of the instrument within set tasks
- 3.1 Recognise and respond to musical features in a practical context
- 3.2 Demonstrate musical and stylistic awareness

About the exam

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

Pieces

(66 marks)

Three pieces, each worth 22 marks

Technical work

(14 marks)

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



Supporting tests

(20 marks)

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

Exam structure and mark scheme

| 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 scales & arpeggios or studies</i> | | <ul style="list-style-type: none"> ▶ Technical exercise ▶ <i>Either scales & arpeggios or studies (Grades 6-7)/concerto extracts (Grade 8)</i> | |
| Supporting tests | 20 | Supporting test 1 | 10 |
| <p>Any two of the following:</p> <ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge | | <ul style="list-style-type: none"> ▶ Sight reading | |
| | | Supporting test 2 | 10 |
| | | <p>One of the following:</p> <ul style="list-style-type: none"> ▶ Aural ▶ Improvisation | |
| Total | 100 | Total | 100 |

Order of the exam

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

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

Exam durations

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



Initial
11 mins



Grade 1
13 mins



Grade 2
13 mins



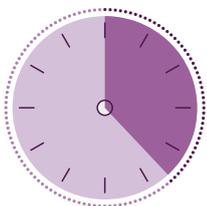
Grade 3
13 mins



Grade 4
18 mins



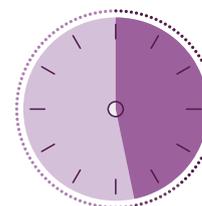
Grade 5
18 mins



Grade 6
23 mins



Grade 7
23 mins



Grade 8
28 mins

Pieces

Choosing pieces

Three pieces are performed, selected as follows:

Initial-Grade 5

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

Grades 6-8

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



Pieces
(66 marks)

Performance and interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in the repertoire list.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- ▶ 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.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.

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

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 the repertoire list).
- ▶ The duet part may be performed live by a teacher, another adult or student. Alternatively, the duet part may be pre-recorded in exams up to and including Grade 3.
- ▶ The duet part must be played on the guitar (piano accompaniment is not acceptable).
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ If pre-recorded duet parts are used, candidates must provide their own playback equipment. Examiners will not operate playback equipment - this should be fulfilled by the candidate, teacher or another person not related to the candidate, who may only remain in the room when required.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

Own composition

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

Obtaining music for the exam

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

Technical work

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

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 exercises

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.



Technical work
(14 marks)

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.

Supporting tests

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

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

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

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

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

Sight reading

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

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

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

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

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



**Supporting tests
(20 marks)**

Parameters for sight reading tests

| | Keys* | Time signatures* | Note and rest values* | Dynamics and tempi* | Articulation, position, shifts* |
|---------|-------------------------------|---|---|----------------------------------|--|
| Initial | | $\frac{2}{4}$ $\frac{4}{4}$ |  | <i>mf</i> , <i>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</i> , <i>andante</i> | simple shifts, 2nd position, <i>staccato</i> , two- note chords (open bass) |
| Grade 4 | A minor accidentals | |  | <i>dim.</i> , <i>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.</i> , <i>a tempo</i> | slurs |
| Grade 6 | E, B \flat 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 | E \flat major C minor | $\frac{2}{2}$ changing time signatures | duplets | | full barré, natural harmonics |

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

Aural

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

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

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

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

Improvisation

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

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

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

Parameters

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

Stylistic stimulus

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

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

Stylistic stimulus

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

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

Stylistic stimulus (continued)

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

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

Motivic stimulus

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

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

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

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

Motivic stimulus (continued)

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|--------------------|--------------------|-------------------------------|----------------------|----------------------|
| Length of stimulus | 2 bars | 1 bar | 1 bar | 1 bar |
| Length of response | 8-12 bars | 12-16 bars | 12-16 bars | 12-16 bars |
| Time signatures* | $\frac{6}{8}$ | $\frac{12}{8}$ | $\frac{9}{8}$ | $\frac{5}{4}$ |
| Rhythmic features* | semiquavers | | | triplets, duplets |
| Articulation* | slurs | acciacaturas | | <i>sfz</i> |
| Intervals* | octave | augmented 4th, diminished 5th | minor 7th, major 7th | all up to major 10th |
| Keys* | A, E \flat major | F \sharp , C minor | E, A \flat major | C \sharp , F minor |

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

Harmonic stimulus

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

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

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

Harmonic stimulus (continued)

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

Musical knowledge (Initial to Grade 5 only)

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

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

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

The following table gives example questions and responses:

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

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

Musical knowledge (continued)

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

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

Marking

How the exam is marked

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

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

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

How the pieces are marked

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

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

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

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

How the pieces are marked (continued)

Examiners use the criteria below to decide on the mark.

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

How the pieces are marked (continued)

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

How technical work is marked

Examiners use the criteria below to decide on the mark.

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

How technical work is marked (continued)

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

How supporting tests are marked

Examiners use the criteria below to decide on the mark.

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

How supporting tests are marked (continued)

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

Classical Guitar | Initial

Pieces

Candidates perform a programme of **three** pieces chosen from the Classical Guitar Initial repertoire list, available at trinitycollege.com/classical-guitar.

A maximum of two duets may be played.

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

Own composition

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

Duration: 0.5-1 minute(s)

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

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

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See [Technical work](#) section for further details.

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.

| | | | | |
|--|------------|------------------------|---|---|
| <ul style="list-style-type: none"> ▶ 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 |
|--|------------|------------------------|---|---|

Or

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

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

Group 1

| | |
|----------------------|-----------------------|
| 1a. Star Gazer | for tone and phrasing |
| 1b. Playground Games | |

Group 2

| | |
|---------------|------------------|
| 2a. Submarine | for articulation |
| 2b. Stop It! | |

Group 3

| | |
|------------------------|------------------------|
| 3a. Ice Breaker | for idiomatic elements |
| 3b. Cross String Thing | |

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

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

Aural

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

The aural test requirements for Initial are below.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

Musical knowledge

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

Aural questions

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

Classical Guitar | Grade 1

Pieces

Candidates perform a programme of **three** pieces chosen from the Classical Guitar Grade 1 repertoire list, available at trinitycollege.com/classical-guitar.

A maximum of two duets may be played.

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

Own composition

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

Duration: 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 [Technical work](#) section for further details.

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 minor | 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 three studies: one from Group 1, one from Group 2, one from Group 3.

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

Group 1

| | |
|-----------------------|-----------------------|
| 1a. Paper Tiger | for tone and phrasing |
| 1b. Highland Memories | |

Group 2

| | |
|--------------------|------------------|
| 2a. Scary Monsters | for articulation |
| 2b. Rock Bottom | |

Group 3

| | |
|-------------------|------------------------|
| 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 [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

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

The aural test requirements for Grade 1 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

Musical knowledge

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

Classical Guitar | Grade 2

Pieces

Candidates perform a programme of **three** pieces chosen from the Classical Guitar Grade 2 repertoire list, available at trinitycollege.com/classical-guitar.

A maximum of two duets may be played.

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

Own composition

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

Duration: 1-1.5 minute(s)

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

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

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See [Technical work](#) section for further details.

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 | | <i>im</i> fingering | scales: <i>apoyando</i> or <i>tirando</i> (candidate choice) | |
| ▶ A harmonic minor | | | arpeggios: <i>tirando</i> | |
| ▶ Chromatic scale starting on G | | | <i>apoyando</i> or <i>tirando</i> (candidate choice) | min. tempo: ♩ = 94 |

Or

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

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

Group 1

- | | |
|-------------------------------------|-----------------------|
| 1a. Skater's Waltz 1b. Linecraft | for tone and phrasing |
|-------------------------------------|-----------------------|

Group 2

- | | |
|-------------------------------------|------------------|
| 2a. Tin Drum 2b. Porcupine Stomp | for articulation |
|-------------------------------------|------------------|

Group 3

- | | |
|--|------------------------|
| 3a. Lost and Found 3b. Mystic Drummer | 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 [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

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

The aural test requirements for Grade 2 are below.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | <ul style="list-style-type: none"> i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | <ul style="list-style-type: none"> i) Identify where the change occurs ii) Identify the change as rhythm or pitch |

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

Musical knowledge

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

Classical Guitar | Grade 3

Pieces

Candidates perform a programme of **three** pieces chosen from the Classical Guitar Grade 3 repertoire list, available at trinitycollege.com/classical-guitar.

A maximum of two duets may be played.

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

Own composition

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

Duration: 1.5-2 minutes

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

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

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See [Technical work](#) section for further details.

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 |
| <ul style="list-style-type: none"> ▶ C major scale in thirds | one octave | <i>im</i> | <i>tirando</i> | |

Or

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

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

Group 1

- | | |
|-----------------------|-----------------------|
| 1a. It Could Be Sweet | for tone and phrasing |
| 1b. The Tone Zone | |

Group 2

- | | |
|-------------------------|------------------|
| 2a. Sunflower | for articulation |
| 2b. Finger Pickin' Good | |

Group 3

- | | |
|------------------------|------------------------|
| 3a. On Brooklyn Bridge | for idiomatic elements |
| 3b. Half Way There | |

Supporting tests

Candidates choose **two** of the following:

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

Sight reading

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

Aural

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

The aural test requirements for Grade 3 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

Musical knowledge

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

Classical Guitar | Grade 4

Pieces

Candidates perform a programme of **three** pieces chosen from the Classical Guitar Grade 4 repertoire list, available at trinitycollege.com/classical-guitar.

A maximum of two duets may be played.

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

Own composition

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

Duration: 2-3 minutes

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

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

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See [Technical work](#) section for further details.

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> arpeggios: <i>ppppima</i> | scales: <i>apoyando</i> or <i>tirando</i> (candidate choice) arpeggios: <i>tirando</i> | min. tempi: scales ♩ = 82 arpeggios ♩ = 44 |
| <ul style="list-style-type: none"> ▶ Dominant 7th arpeggio in the key of D major | | <i>ppimim...</i> | | min. tempo: ♩ = 66 |

Or

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

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

Group 1

| | |
|---------------------|-----------------------|
| 1a. Half Moon | for tone and phrasing |
| 1b. Fleneco Fantasy | |

Group 2

| | |
|------------------|------------------|
| 2a. River | for articulation |
| 2b. And Relax... | |

Group 3

| | |
|---------------|------------------------|
| 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 [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

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

The aural test requirements for Grade 4 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

Musical knowledge

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

Classical Guitar | Grade 5

Pieces

Candidates perform a programme of **three** pieces chosen from the Classical Guitar Grade 5 repertoire list, available at trinitycollege.com/classical-guitar.

A maximum of two duets may be played.

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

Own composition

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

Duration: 2-3 minutes

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

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

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See [Technical work](#) section for further details.

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 (♩ = 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>ppppima</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 three studies: one from Group 1, one from Group 2, one from Group 3.

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

Group 1

- | | |
|------------------------------------|-----------------------|
| 1a. Incognito 1b. Over the Moon | for tone and phrasing |
|------------------------------------|-----------------------|

Group 2

- | | |
|-----------------------------------|------------------|
| 2a. Mistral 2b. And So It Ends | for articulation |
|-----------------------------------|------------------|

Group 3

- | | |
|--|------------------------|
| 3a. Mare Nectaris 3b. All Barre One | 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 [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

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

The aural test requirements for Grade 5 are below.

Aural questions

| Parameters | Task | Requirement |
|--|--|--|
| | Listen to the piece twice | <ul style="list-style-type: none"> i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature |
| | Listen to the piece twice | <ul style="list-style-type: none"> i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted |
| Harmonised 8 bars Major or minor key | Listen to two notes from the melody line played consecutively | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave |
| $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line) | <ul style="list-style-type: none"> i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

Musical knowledge

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

Classical Guitar | Grade 6

Pieces

Candidates perform a programme of **three** pieces chosen from the Classical Guitar Grade 6 repertoire list, available at trinitycollege.com/classical-guitar.

Programmes must contain at least one piece from each group.

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

Own composition

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

Duration: 3-4 minutes

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

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

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See [Technical work](#) section for further details.

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 ($\text{♩} = 126$)

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>pimaima</i> | scales: <i>apoyando</i> and <i>tirando</i> arpeggios: <i>tirando</i> | min. tempi: scales ♩ = 106 arpeggios ♩. = 58 |
| ▶ E major, E minor | three octaves | | | |
| Plus | two octaves | | | |
| ▶ Chromatic scale starting on D \flat | one octave | <i>im</i> | <i>tirando</i> | |
| ▶ E major scale in thirds | | | | |
| ▶ G harmonic minor scale in sixths | | <i>pi/pm</i> | | |
| ▶ G major scale in octaves | | | | |
| ▶ E harmonic minor scale in tenths | two octaves | <i>ppimim...</i> | min. tempo: ♩ = 88 | |
| ▶ Dominant 7th arpeggio in the key of C major | | | | |
| ▶ Diminished 7th arpeggio starting on C \sharp | | | | |

Or

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

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

Group 1

| | |
|----------------------------|-----------------------|
| 1a. Pôr do Sol 1b. Pavô | for tone and phrasing |
|----------------------------|-----------------------|

Group 2

| | |
|------------------------------------|------------------|
| 2a. Find the Light 2b. Aquarius | for articulation |
|------------------------------------|------------------|

Group 3

| | |
|--|------------------------|
| 3a. It's in the Trees 3b. Dream Key | for idiomatic elements |
|--|------------------------|

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

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

Aural

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

The aural test requirements for Grade 6 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

Classical Guitar | Grade 7

Pieces

Candidates perform a programme of **three** pieces chosen from the Classical Guitar Grade 7 repertoire list, available at trinitycollege.com/classical-guitar.

Programmes must contain at least one piece from each group.

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

Own composition

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

Duration: 3-4 minutes

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

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

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See [Technical work](#) section for further details.

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 | one octave | <i>pi/pm</i> | <i>tirando</i> | |
| <ul style="list-style-type: none"> ▶ Chromatic scale starting on F | | | | |
| <ul style="list-style-type: none"> ▶ C melodic minor scale in octaves | two octaves | <i>im</i> | | min. tempo: ♩ = 100 |
| <ul style="list-style-type: none"> ▶ B♭ major scale in tenths | | | | |
| <ul style="list-style-type: none"> ▶ D harmonic minor scale in thirds | two octaves | <i>pi/pm</i> | | |
| <ul style="list-style-type: none"> ▶ D major scale in sixths | | | | |
| <ul style="list-style-type: none"> ▶ Dominant 7th arpeggio in the key of F major | three octaves | <i>ppimim...</i> | | |
| <ul style="list-style-type: none"> ▶ Diminished 7th arpeggio starting on F | | | | |

Or

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

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

Group 1

| | |
|---|-----------------------|
| <ul style="list-style-type: none"> 1a. Cap Gris Nez 1b. Rain Tree | for tone and phrasing |
|---|-----------------------|

Group 2

| | |
|---|------------------|
| <ul style="list-style-type: none"> 2a. White Water 2b. Modes of Thought | for articulation |
|---|------------------|

Group 3

| | |
|--|------------------------|
| <ul style="list-style-type: none"> 3a. Mezquito 3b. Night Vision | for idiomatic elements |
|--|------------------------|

Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

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

Aural

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

The aural test requirements for Grade 7 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

Classical Guitar | Grade 8

Pieces

Candidates perform a programme of **three** pieces chosen from the Classical Guitar Grade 8 repertoire list, available at trinitycollege.com/classical-guitar.

Programmes must contain at least one piece from each group.

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

Own composition

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

Duration: 3.5-5 minutes

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

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

Technical work

Candidates prepare section 1 and *either* section 2 *or* section 3. See [Technical work](#) section for further details.

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♭ minor (♩ = 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:

| | | | | |
|--|---------------|--|--|--|
| <ul style="list-style-type: none"> ▶ A major, A minor ▶ E♭ major, E♭ 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 ♩ = 136 arpeggios ♩ = 72 dominant 7ths ♩ = 108 |
| <ul style="list-style-type: none"> ▶ F♯ major, F♯ minor ▶ A♭ major, G♯ minor | three octaves | | | |
| Plus | two octaves | | | |
| <ul style="list-style-type: none"> ▶ Chromatic scale starting on E♭ | two octaves | | | |
| <ul style="list-style-type: none"> ▶ Chromatic scale starting on G♯ | three octaves | | | |
| <ul style="list-style-type: none"> ▶ A melodic minor scale in tenths | one octave | <i>pi/pm</i> | <i>tirando</i> | min. tempo: ♩ = 108 |
| <ul style="list-style-type: none"> ▶ A major scale in thirds | two octaves | <i>im</i> | | |
| <ul style="list-style-type: none"> ▶ E♭ major scale in sixths | | <i>pi/pm</i> | | |
| <ul style="list-style-type: none"> ▶ Chromatic scale in octaves starting on F♯ | | | | |
| <ul style="list-style-type: none"> ▶ Diminished 7th starting on A♭ | | three octaves | | |
| <ul style="list-style-type: none"> ▶ Diminished 7th starting on F♯ | | | | |

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 [Supporting tests: Sight reading](#) section for the requirements and parameters.

Aural

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

The aural test requirements for Grade 8 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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