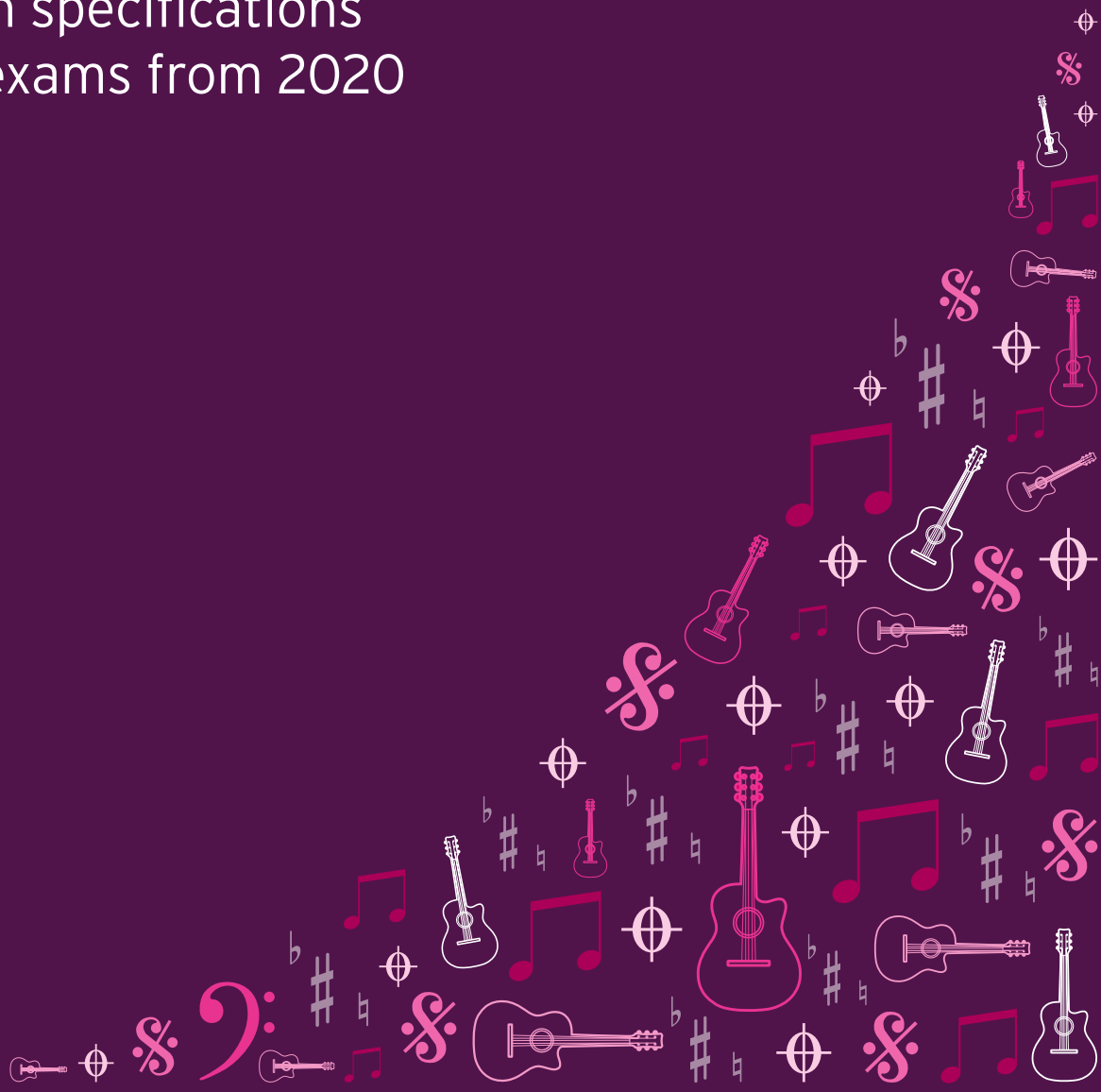


Acoustic Guitar Syllabus

Digital and face-to-face assessment

Qualification specifications
for graded exams from 2020



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Welcome

Welcome to Trinity College London's Acoustic 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 play to their strengths, offering wide-ranging contemporary pieces and fingerstyle, plectrum, backing and duet options, as well as structured and relevant technical work. These elements are designed to progressively develop the skills and techniques guitarists really need from the early grades right the way through to Grade 8.

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.

Acoustic guitar from 2020

Styles

This syllabus bridges the gap between classical and electric guitar, incorporating folk, acoustic, rock and pop, jazz, blues and country styles. It reinvents the popular Plectrum Guitar exams and ensures relevance to contemporary guitarists by giving teachers and learners the flexibility to develop both fingerstyle and plectrum playing. All pieces are available in both standard and TAB notation so are accessible to any learner.

Techniques

The technical work is relevant to a whole range of popular music styles as it includes chord patterns and progressions, jazz scales, blues scales and modes in addition to the standard scales and arpeggios. Many of the pieces, particularly at the lower grades, can be played either with fingers or plectrum to suit learner preference.

Books and backing tracks

Backing tracks recorded by professional session players allow guitarists to learn crucial ensemble skills by practising as part of a band. There are three books available – Initial to Grade 2, Grades 3-5 and Grades 6-8 – which contain a wide range of styles, allowing candidates to follow distinct stylistic pathways as they progress.

Pro-skills

Developed by professional guitarists, our online support resources show you what an exam is like, explore professional technique and look at where our exams can take you. Access them at trinitycollege.com/acoustic-guitar-resources.

Flexible syllabus

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

About Trinity College London

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

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

Keep up to date

Please check trinitycollege.com/acoustic-guitar to make sure you are using the current version of the syllabus and for the latest information about our Acoustic 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/dgd.

Trinity qualifications that complement the acoustic 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

- ▶ Candidates may use any acoustic guitar (nylon or steel strings) at any grade.
- ▶ Alternatively, an electro-acoustic guitar may be used at any grade.
- ▶ Candidates playing electro-acoustic guitars may use an amplifier, but this is not compulsory. Candidates would need to provide their own amplifier.
- ▶ Candidates playing electro-acoustic guitars may use pedals or effects where appropriate (eg reverb, delay, compressor and/or chorus), but these are not compulsory.
- ▶ Electric guitars (solid or hollow body) may not be used at any grade.
- ▶ Candidates can choose to use a plectrum or finger strokes, or a combination.
- ▶ 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.

Acoustic Guitar Exam Pieces from 2020

Initial-Grade 2	TCL019936
Grades 3-5	TCL019943
Grades 6-8	TCL019950

Acoustic Guitar Graded Favourites from 2020

Initial-Grade 2	TCL030634e
Grades 3-5	TCL030627e
Grades 6-8	TCL03785e

Acoustic Guitar Wider Repertoire from 2020

Initial-Grade 2	TCL031778e
Grades 3-5	TCL031754e
Grades 6-8	TCL031761e

Guitar Scales, Arpeggios & Studies from 2016

Initial-Grade 5	TCL015082
Grades 6-8	TCL015099

Specimen Aural Tests from 2017

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

Theory of Music Workbooks

Introducing Theory of Music	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

Acoustic Guitar resources

Join us online to access a range of resources to support teaching and learning at trinitycollege.com/acoustic-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 and a watch on his left wrist. 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 violin 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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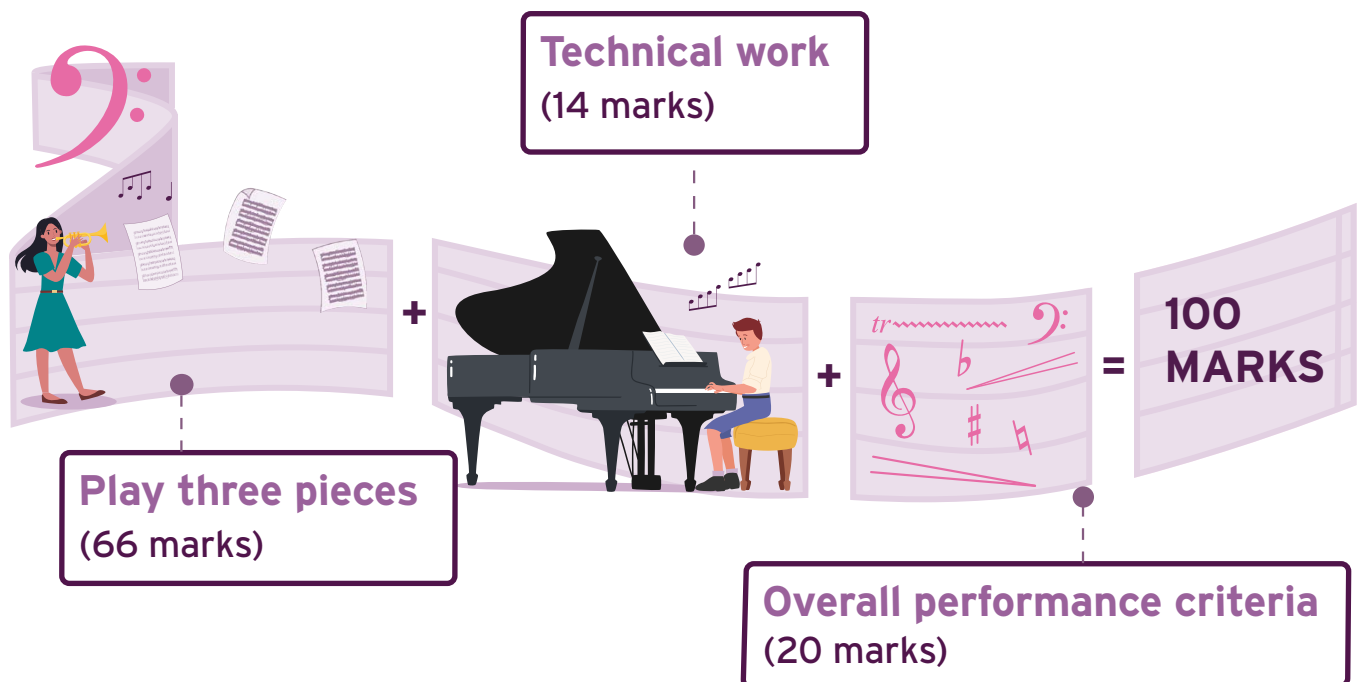
Repertoire-only pathway

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Structure and mark scheme

Perform three pieces from the repertoire list, select and perform technical work, and receive a mark for 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 Acoustic Guitar repertoire list available at trinitycollege.com/acoustic-guitar.
- ▶ An own composition may be performed in place of one of the listed pieces (see [Pieces: Own composition](#)).

Performance and interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe all repeats, *da capo* and *dal segno* instructions, unless stated otherwise in the repertoire list.
- ▶ 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.

Duets

- ▶ Duet options are available at Initial to Grade 5.
- ▶ Candidates should play the upper part. The lower part may be performed live by a teacher, another adult or student. Alternatively, candidates can use the Trinity recording (available to download or stream with the SoundWise code printed in the book).

Supporting documents

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

- ▶ Enter the details of your pieces on the relevant screen, in order of performance.
- ▶ If you are playing from a book not published by Trinity, or are performing your own composition, you must 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.

Backing tracks

- ▶ Backing tracks are available for selected pieces (available to download or stream with the SoundWise code printed in the book).
- ▶ The repertoire lists indicate whether backing tracks are optional or compulsory for applicable pieces.

Playback equipment

- ▶ Where Trinity duet recordings or backing tracks are used, these must be clearly audible on the submitted video. They should be played through an external speaker rather than directly from a phone or tablet.

Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ All pieces are published in our exam books, in both standard and TAB notation.
- ▶ 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.

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

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

Grade	Duration	Examples of compositional techniques
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
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.

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 relevant to popular music styles, including scales & arpeggios, chord sequences, cadences and exercises.
- ▶ Candidates choose and perform either technical work set A or technical work set B.
- ▶ Candidates can choose to use a plectrum or finger strokes, or a combination. The plectrum strokes printed in Trinity's *Scales, Arpeggios & Studies* books must be observed if using a plectrum.
- ▶ All scales and arpeggios are to be performed ascending then descending. A minimum pace is indicated, increasing gradually grade by grade.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.
- ▶ Full details of all requirements are given in the *Scales, Arpeggios & Studies* books. All elements are presented in standard notation.

Performing from memory

- ▶ All technical work elements must be played from memory.
- ▶ Before you begin your 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 dynamics 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.

Supporting documents

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

Acoustic Guitar | Initial

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

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

Either

1. Scales & arpeggios: Set A (from memory)

All requirements should be performed.

i) Scales C major D minor	to the 5th, ascending and descending	min. tempo: ♩ = 60	<i>mf</i>
ii) Arpeggios G major D minor			

Or

2. Scales & arpeggios: Set B (from memory)

All requirements should be performed.

i) Scales G major D minor	to the 5th, ascending and descending	min. tempo: ♩ = 60	<i>mf</i>
ii) Arpeggios C major D minor			

Acoustic Guitar | Grade 1

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

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

Either

1. Scales, arpeggios & chord sequence: Set A (from memory)

All requirements should be performed.

i) Scales C major A natural minor	one octave	min. tempo: ♩ = 72	<i>mf</i>
ii) Arpeggios G major A minor			
iii) Chord sequence I-V ⁷ -I in C major			

Or

2. Scales, arpeggios & chord sequence: Set B (from memory)

All requirements should be performed.

i) Scales G major A natural minor	one octave	min. tempo: ♩ = 72	<i>mf</i>
ii) Arpeggios C major A minor			
iii) Chord sequence I-V ⁷ -I in C major			

Acoustic Guitar | Grade 2

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

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

Either

1. Scales, arpeggio, broken chord & chord sequence: Set A (from memory)

All requirements should be performed.

i) Scales		min. tempo: ♩ = 88	
<ul style="list-style-type: none"> ▶ D major – open ▶ B♭ major 	one octave		<i>f</i>
<ul style="list-style-type: none"> ▶ E harmonic minor 	two octaves		<i>p</i>
ii) Arpeggio			
<ul style="list-style-type: none"> ▶ D major 	one octave		<i>f</i>
iii) Broken chord			
<ul style="list-style-type: none"> ▶ E minor 	two octaves		<i>p</i>
iv) Chord sequence			
<ul style="list-style-type: none"> ▶ ii-V⁷-I in C major 			<i>f</i>

Or

2. Scales, arpeggio, broken chord & chord sequence: Set B (from memory)

All requirements should be performed.

i) Scales		min. tempo: ♩ = 88	
<ul style="list-style-type: none"> ▶ D major – closed ▶ B♭ major 	one octave		<i>f</i>
<ul style="list-style-type: none"> ▶ A jazz melodic minor 	two octaves		<i>p</i>
ii) Arpeggio			
<ul style="list-style-type: none"> ▶ D major 	one octave		<i>f</i>
iii) Broken chord			
<ul style="list-style-type: none"> ▶ A minor 	to the 12th		<i>p</i>
iv) Chord sequence			
<ul style="list-style-type: none"> ▶ ii-V-I in D major 			<i>f</i>

Acoustic Guitar | Grade 3

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

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

Either

1. Scales, arpeggio, exercises & chord sequence: Set A (from memory)

All requirements should be performed.

i) Scales	two octaves	min. tempo: ♩ = 60	
<ul style="list-style-type: none"> ▶ C major ▶ B harmonic minor 			<i>f</i>
<ul style="list-style-type: none"> ▶ G pentatonic major 			<i>p</i>
ii) Arpeggio			<i>f</i>
<ul style="list-style-type: none"> ▶ C major 			
iii) Exercises			
<ul style="list-style-type: none"> ▶ B♭ major – ascending slurs 			<i>f</i>
<ul style="list-style-type: none"> ▶ G minor – half barré study 			<i>p</i>
iv) Chord sequence			<i>f</i>
<ul style="list-style-type: none"> ▶ ii-V⁷-I in G major 			

Or

2. Scales, arpeggio, exercises & chord sequence: Set B (from memory)

All requirements should be performed.

i) Scales	two octaves	min. tempo: ♩ = 60	
<ul style="list-style-type: none"> ▶ A major ▶ G melodic minor 			<i>f</i>
<ul style="list-style-type: none"> ▶ G pentatonic major 			<i>p</i>
ii) Arpeggio			<i>f</i>
<ul style="list-style-type: none"> ▶ C major 			
iii) Exercises			
<ul style="list-style-type: none"> ▶ B♭ major – ascending slurs 			<i>f</i>
<ul style="list-style-type: none"> ▶ G minor – half barré study 			<i>p</i>
iv) Chord sequence			<i>f</i>
<ul style="list-style-type: none"> ▶ ii-V⁷-I in G major 			

Acoustic Guitar | Grade 4

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

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

Either

1. Scales, arpeggio, exercises & chord sequence: Set A (from memory)

All requirements should be performed.

i) Scales	two octaves	min. tempo: ♩ = 68	<i>mf</i>
<ul style="list-style-type: none"> ▶ E major - open ▶ F# harmonic minor 			<i>p</i>
ii) Arpeggio			<i>f</i>
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of A 			
iii) Exercises			<i>mf</i>
<ul style="list-style-type: none"> ▶ F major – IV-V-I ▶ D major – slurred 			<i>f</i>
<ul style="list-style-type: none"> ▶ F# minor – half barré study 			<i>p</i>
iv) Chord sequence			<i>mf</i>
<ul style="list-style-type: none"> ▶ D-B⁷-Em⁷-A⁷ 			

Or

2. Scales, arpeggio, exercises & chord sequence: Set B (from memory)

All requirements should be performed.

i) Scales	two octaves	min. tempo: ♩ = 68	<i>mf</i>
<ul style="list-style-type: none"> ▶ E major – closed ▶ A natural minor 			<i>p</i>
ii) Arpeggio			<i>f</i>
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of A 			
iii) Exercises			<i>mf</i>
<ul style="list-style-type: none"> ▶ F major – IV-V-I ▶ D major – slurred 			<i>f</i>
<ul style="list-style-type: none"> ▶ F# minor – half barré study 			<i>p</i>
iv) Chord sequence			<i>mf</i>
<ul style="list-style-type: none"> ▶ D-B⁷-Em⁷-A⁷ 			

Acoustic Guitar | Grade 5

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

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

Either

1. Scales, arpeggio, exercises & chord sequence: Set A (from memory)

All requirements should be performed.

i) Scales	two octaves	min. tempo: ♩ = 80	<i>mf</i>
▶ B major			<i>p</i>
▶ G natural minor			<i>f</i>
▶ F melodic minor			<i>mf</i>
▶ E dorian			
ii) Arpeggio			<i>p</i>
▶ Diminished 7th starting and finishing on C			
iii) Exercises			<i>f</i>
▶ I-vi-ii-V ⁷ -I in G major			
iv) Chord sequence			<i>mf</i>
▶ F [#] m ⁷ -Bm ⁷ -Em ⁹ -A ⁷			

Or

2. Scales, arpeggio, exercises & chord sequence: Set B (from memory)

All requirements should be performed.

i) Scales	two octaves	min. tempo: ♩ = 80	<i>mf</i>
▶ B major			<i>p</i>
▶ F harmonic minor			<i>f</i>
▶ F melodic minor			<i>mf</i>
▶ E dorian			
ii) Arpeggio			<i>p</i>
▶ Diminished 7th starting and finishing on C			
iii) Exercises			<i>f</i>
▶ A major – paired slurs			
iv) Chord sequence			<i>mf</i>
▶ F [#] m ⁷ -Bm ⁷ -Em ⁹ -A ⁷			

Acoustic Guitar | Grade 6

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

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

Either

1. Scales, arpeggios, cadences & chord progressions: Set A (from memory)

All requirements should be performed.

i) Scales			
▶ A major	three octaves	min. tempo: ♩ = 92	<i>mf</i>
▶ A melodic minor			<i>p</i>
▶ E \flat major	two octaves		<i>f</i>
▶ C harmonic minor			<i>mf</i>
ii) Arpeggios			
▶ E major	three octaves	min. tempo: ♩ = 60	<i>mf</i>
▶ F minor			<i>f</i>
▶ C minor	two octaves		<i>p</i>
▶ Dominant 7th in E major, starting and finishing on B			<i>f</i>
iii) Cadences and chord progressions			
▶ Dm ⁷ -G ⁷ -Cmaj ⁷ (version 1)			<i>mf</i>
▶ Dm ⁷ -G ⁷ -Cmaj ⁷ (version 2)			

Or

2. Scales, arpeggios, cadences & chord progressions: Set B (from memory)

All requirements should be performed.

i) Scales			
▶ E major	three octaves	min. tempo: ♩ = 92	<i>mf</i>
▶ A jazz melodic minor			<i>p</i>
▶ G major	two octaves		<i>f</i>
▶ C dorian			<i>mf</i>
ii) Arpeggios			
▶ F major	three octaves	min. tempo: ♩ = 60	<i>mf</i>
▶ E minor			<i>p</i>
▶ E \flat major	two octaves		<i>f</i>
▶ D major 7th	to the 12th		<i>f</i>
iii) Cadences and chord progressions			
▶ B \flat maj ⁷ -Gm ⁷ -Cm ⁷ -F ⁹			<i>mf</i>

Acoustic Guitar | Grade 7

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

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

Either

1. Scales & arpeggios and cadences: Set A (from memory)

All requirements should be performed.

i) Scales & arpeggios			
<ul style="list-style-type: none"> ▶ Tonal/modal centre E (three octaves, except where specified) 	▶ the major scale	min. tempi: scales ♩ = 118 arpeggios ♩ = 90	<i>mf</i>
	▶ the harmonic minor scale		<i>f</i>
	▶ the mixolydian scale (two octaves only)		<i>p</i>
	▶ the major arpeggio		<i>mf</i>
	▶ the dominant 7th starting and finishing on E		<i>f</i>
<ul style="list-style-type: none"> ▶ Tonal/modal centre E\flat (two octaves) 	▶ the major scale		<i>p</i>
	▶ the melodic minor scale		<i>mf</i>
	▶ the blues scale		<i>f</i>
	▶ the minor arpeggio		<i>p</i>
<ul style="list-style-type: none"> ▶ A major 7th arpeggio 	to the 12th		
ii) Cadences			
<ul style="list-style-type: none"> ▶ Fmin⁷sus⁴-B\flat⁹-B\flat^{6/9} 			<i>f</i>
<ul style="list-style-type: none"> ▶ Am⁹-D¹³-Gmaj⁷ 			<i>p</i>

Or

2. **Scales & arpeggios and cadences: Set B** (from memory)

All requirements should be performed.

i) Scales & arpeggios

<ul style="list-style-type: none"> ▶ Tonal/modal centre G (three octaves, except where specified) 	▶ the major scale	min. tempi: scales ♩ = 118 arpeggios ♩ = 90	<i>mf</i>
	▶ the harmonic minor scale		<i>f</i>
	▶ the mixolydian scale (two octaves only)		<i>p</i>
	▶ the major arpeggio		<i>mf</i>
	▶ the dominant 7th starting and finishing on G		<i>f</i>
<ul style="list-style-type: none"> ▶ Tonal/modal centre C (two octaves) 	▶ the major scale		<i>p</i>
	▶ the melodic minor scale		<i>mf</i>
	▶ the blues scale		<i>f</i>
	▶ the minor arpeggio		<i>p</i>
<ul style="list-style-type: none"> ▶ A major 7th arpeggio 	to the 12th		<i>mf</i>
ii) Cadences			<i>f</i>
<ul style="list-style-type: none"> ▶ Dmin^{7b5}-G⁷-Cm⁷ 			<i>f</i>
<ul style="list-style-type: none"> ▶ Fmaj⁷-Dm⁷-Gm⁷-C⁹-Fmaj⁷ 			<i>p</i>

Acoustic Guitar | Grade 8

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

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

Either

1. Scales & arpeggios and cadences: Set A (from memory)

All requirements should be performed.

i) Scales & arpeggios			
▶ Tonal/modal centre F (three octaves)	▶ the major scale	min. tempi: scales ♩ = 132 arpeggios ♩ = 100	<i>mf</i>
	▶ the harmonic minor scale		<i>f</i>
	▶ the jazz melodic scale		<i>p</i>
	▶ the major arpeggio		<i>mf</i>
	▶ the dominant 7th starting and finishing on F		<i>f</i>
▶ Tonal/modal centre F# (two octaves)	▶ the major scale		<i>p</i>
	▶ the melodic minor scale		<i>mf</i>
	▶ the pentatonic major scale		<i>f</i>
	▶ the minor arpeggio		<i>p</i>
▶ Diminished 7th starting and finishing on E	two octaves		
▶ D minor 7th arpeggio	to the 12th		<i>f</i>
ii) Cadences			
▶ Bm ⁷ -E ⁷ -Amaj ⁷			<i>mf</i>
▶ Ebm ⁷ -Ab ⁹ -Dbmaj ⁷			<i>p</i>
▶ Gmaj ⁷ -Em ⁷ -Am ⁷ -D13 ^{b9} -G ⁶			<i>f</i>

Or

2. Scales & arpeggios and cadences: Set B (from memory)

All requirements should be performed.

i) Scales & arpeggios

<ul style="list-style-type: none"> ▶ Tonal/modal centre B\flat (three octaves) 	▶ the major scale	min. tempi: scales ♩ = 132 arpeggios ♩ = 100	<i>mf</i>
	▶ the harmonic minor scale		<i>f</i>
	▶ the jazz melodic scale		<i>p</i>
	▶ the major arpeggio		<i>mf</i>
	▶ the dominant 7th starting and finishing on B \flat		<i>f</i>
<ul style="list-style-type: none"> ▶ Tonal/modal centre D (two octaves) 	▶ the major scale		<i>p</i>
	▶ the melodic minor scale		<i>mf</i>
	▶ the pentatonic major scale		<i>f</i>
	▶ the minor arpeggio		<i>p</i>
<ul style="list-style-type: none"> ▶ Diminished 7th starting and finishing on E 	two octaves		<i>mf</i>
<ul style="list-style-type: none"> ▶ D minor 7th arpeggio 	to the 12th	<i>f</i>	
ii) Cadences			<i>mf</i>
<ul style="list-style-type: none"> ▶ D\sharpmin^{7\flat5}-G\sharp⁷-C\sharpmin⁷ 		<i>mf</i>	
<ul style="list-style-type: none"> ▶ C⁶-Am⁷-Dm⁷-G⁷-Cmaj⁷ 		<i>p</i>	
<ul style="list-style-type: none"> ▶ Gmaj⁷-Em⁷-Am⁷-D13^{\flat9}-G⁶ 		<i>f</i>	

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.

If you are using foot pedals, these should also be visible.

Position your music stand and/or recording microphone so that these do not obscure the view.

Before you begin

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

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

Your filming environment

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

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

Recording video and audio separately (optional)

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

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

However:

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

Troubleshooting sound issues

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

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

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

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

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

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 an effective balance.

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

Backing tracks

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

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

Submitting your exam for assessment

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

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

Marking

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

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

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

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

How the pieces are marked

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

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

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

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

How the pieces are marked

Examiners use the criteria below to decide on the mark.

	7 marks	6 marks	5 marks
Fluency & accuracy	<p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p>	<p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips were not significant.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p>
	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
Technical work	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Prompt responses.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Prompt responses overall.

How technical work is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	9-10 marks	6-8 marks	1-5 marks
Technical work	<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>

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.

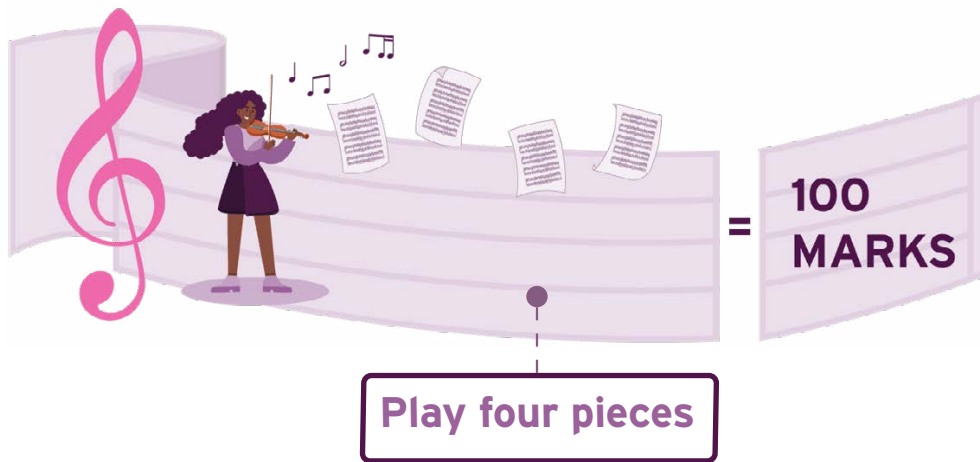
	Distinction	Merit
	9-10 marks	8 marks
Performance delivery & focus	<p>The performances are delivered with assurance, and transition between items is smooth.</p> <p>Focus is maintained throughout the presentation.</p>	<p>The performances are mostly delivered with assurance, and transition between items 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 Acoustic Guitar repertoire list available at trinitycollege.com/acoustic-guitar.
- ▶ An own composition may be performed in place of one of the listed pieces (see [Pieces: Own composition](#)).

Performance & interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe all repeats, *da capo* and *dal segno* instructions, unless stated otherwise in the repertoire list.
- ▶ 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.

Duets

- ▶ Duet options are available at Initial to Grade 5.
- ▶ Candidates should play the upper part. The lower part may be performed live by a teacher, another adult or student. Alternatively, candidates can use the Trinity recording (available to download or stream with the SoundWise code printed in the book).

Supporting documents

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

- ▶ Enter the details of your pieces on the relevant screen, in order of performance.
- ▶ If you are playing from a book not published by Trinity, or are performing your own composition, you must 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.

Backing tracks

- ▶ Backing tracks are available for selected pieces (available to download or stream with the SoundWise code printed in the book).
- ▶ The repertoire lists indicate whether backing tracks are optional or compulsory for applicable pieces.

Playback equipment

- ▶ Where Trinity duet recordings or backing tracks are used, these must be clearly audible on the submitted video. They should be played through an external speaker rather than directly from a phone or tablet.

Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ All pieces are published in our exam books, in both standard and TAB notation.
- ▶ 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.

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

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

Grade	Duration	Examples of compositional techniques
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
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.

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.

If you are using foot pedals, these should also be visible.

Position your music stand and/or recording microphone so that these do not obscure the view.

Before you begin

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

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

Your filming environment

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

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

Recording video and audio separately (optional)

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

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

However:

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

Troubleshooting sound issues

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

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

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

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

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

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 an effective balance.

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

Backing tracks

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

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

Submitting your exam for assessment

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

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

Marking

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

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

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

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

How the pieces are marked

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

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

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

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

How the pieces are marked

Examiners use the criteria below to decide on the mark.


	8 marks	7 marks	6 marks
Fluency & accuracy	<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)

Fluency & accuracy	<p>5 marks</p> <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>3-4 marks</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>1-2 marks</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>5 marks</p> <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>3-4 marks</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>1-2 marks</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>5-6 marks</p> <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>3-4 marks</p> <p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>1-2 marks</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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Select arrows to jump to section 

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)

Scales, arpeggios, broken chords, exercises, chord sequences and cadences, depending on the grade.



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"> ▶ Scales, arpeggios, broken chords, exercises, chord sequences (depending on grade) 		<ul style="list-style-type: none"> ▶ Scales, arpeggios, cadences, chord progressions (depending on grade) 	
Supporting tests	20	Supporting test 1	10
Any two of the following: <ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge 		<ul style="list-style-type: none"> ▶ Sight reading 	
		Supporting test 2	10
		One of the following: <ul style="list-style-type: none"> ▶ Aural ▶ Improvisation 	
Total	100	Total	100

Order of the exam

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



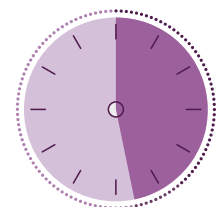
Grade 5
18 mins



Grade 6
23 mins



Grade 7
23 mins



Grade 8
28 mins

Pieces

Choosing pieces

- ▶ Candidates play **three** pieces in their exam, freely chosen from the list for the grade.
- ▶ An own composition may be performed in place of one of the listed pieces (see [Pieces: Own composition](#)).

Performance and interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe all repeats, *da capo* and *dal segno* instructions, unless stated otherwise in the repertoire list.
- ▶ 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.



Pieces
(66 marks)

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 at any grade.

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.
- ▶ All pieces are published in our exam books, in both standard and TAB notation.
- ▶ 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.
- ▶ Candidates may read from printed music or from a tablet or eReader.

Duets

- ▶ Duet options are available at Initial to Grade 5.
- ▶ Candidates should play the upper part. The lower part may be performed live in the exam by a teacher, another adult or student. Alternatively, candidates can use the Trinity recording (available to download or stream with the SoundWise code printed in the book).

Backing tracks

- ▶ Backing tracks are available for selected pieces (available to download or stream with the SoundWise code printed in the book).
- ▶ The repertoire lists indicate whether backing tracks are optional or compulsory in the exam for applicable pieces.

Playback equipment in the exam

- ▶ Where Trinity duet recordings or backing tracks are used, candidates must bring them to the exam. Candidates must provide their own playback equipment, unless other arrangements have been made with the exam centre. Equipment must produce a good sound quality at an adequate volume - a phone or tablet speaker is not acceptable. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc), which must be agreed with Trinity's local representative. All electrical devices must comply with health and safety requirements in the country where the exam is taking place.
- ▶ 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.

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 exam books for acoustic guitar, as well as scales & arpeggios and aural tests. See [Trinity publications](#) section for more information.

Technical work

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work requirements relevant to popular music styles, including scales & arpeggios, chord sequences, cadences and exercises.

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

All technical work elements must be played from memory.

Candidates can choose to use a plectrum or finger strokes, or a combination. The plectrum strokes printed in Trinity's *Scales, Arpeggios & Studies* books must be observed if using a plectrum.

All scales and arpeggios are to be performed ascending then descending. A minimum pace is indicated, increasing gradually grade by grade.

Full details of all requirements are given in the *Scales, Arpeggios & Studies* books. All elements are presented in standard notation.

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



Technical work
(14 marks)

Supporting tests

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

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

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

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

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

Sight reading

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

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

Sight reading tests may be played with or without a plectrum.

Specimen sight reading tests are available at trinitycollege.com/acoustic-guitar-resources.

Tests are presented in standard notation.

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	C major	$\frac{24}{44}$		<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, even picking
Grade 1				<i>p.f</i>	within 1st position
Grade 2	G major A minor	$\frac{3}{4}$		<i>allegretto</i>	
Grade 3	F major E minor			<i>mp</i> , <i>andante</i>	simple shifts, 2nd position, <i>staccato</i> , <i>marcato</i> , two-note chords (open bass)
Grade 4	accidentals			<i>dim.</i> , <i>cresc.</i>	↑ and ½ CI
Grade 5	A major	$\frac{6}{8}$		<i>rall.</i> , <i>a tempo</i>	trebles full range up to D on string one, basses full range up to 2nd position, accents, vibrato, <i>glissando</i> , slurs
Grade 6	E, B \flat major G minor	$\frac{3}{8}$	dotted notes	<i>accel.</i>	trebles full range up to D on string one, basses full range up to 2nd position, ½ CV
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		↓ and CI, III

* 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

Tests are presented in standard notation.

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)

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. Questions relate to standard notation of the 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
Technical work	<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>

How technical work is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	9-10 marks	6-8 marks	1-5 marks
Technical work	<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>

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>

Acoustic Guitar | Initial

Pieces

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

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 0.5-1 minute

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

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

Technical work

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

Plectrum strokes and rhythm patterns are shown in *Trinity's Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

Scales & arpeggios set (from memory)

Examiners select from the following:

i) Scales ▶ C and G major ▶ D minor	to the 5th, ascending and descending	min. tempo: ♪ = 60	<i>mf</i>
ii) Arpeggios ▶ C and G major ▶ D minor			

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

Acoustic Guitar | Grade 1

Pieces

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

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

Plectrum strokes and rhythm patterns are shown in *Trinity's Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

Scales, arpeggios & chord sequence (from memory)

Examiners select from the following:

i) Scales ▶ C and G major ▶ A natural minor	one octave	min. tempo: ♪ = 72	<i>mf</i>
ii) Arpeggios ▶ C and G major ▶ A minor			
iii) Chord sequence ▶ I-V ⁷ -I in C major			

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.

Acoustic Guitar | Grade 2

Pieces

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

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

Own composition

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

Duration: 1-1.5 minute(s)

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

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

Technical work

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

Plectrum strokes and rhythm patterns are shown in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

Scales, arpeggio, broken chords & chord sequences (from memory)

Examiners select from the following:

i) Scales ▶ D major – open ▶ D major – closed ▶ B \flat major	one octave	min. tempo: ♪ = 88	<i>p</i> or <i>f</i> as requested by the examiner
▶ E harmonic minor ▶ A jazz melodic minor	two octaves		
ii) Arpeggio ▶ D major	one octave		
iii) Broken chords ▶ E minor	two octaves		
▶ A minor	to the 12th		
iv) Chord sequences ▶ ii-V ⁷ -I in C major ▶ ii-V-I in D major			

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.

Acoustic Guitar | Grade 3

Pieces

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

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

Own composition

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

Duration: 1.5-2 minutes

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

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

Technical work

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

Plectrum strokes and rhythm patterns are shown in *Trinity's Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

Scales, arpeggio, exercises & chord sequence (from memory)

Examiners select from the following:

i) Scales ▶ C and A major ▶ B harmonic minor ▶ G melodic minor ▶ G pentatonic major	two octaves	min. tempo: ♩ = 60	<i>p</i> or <i>f</i> as requested by the examiner
ii) Arpeggio ▶ C major			
iii) Exercises ▶ B \flat major – ascending slurs ▶ G minor – half barré study			
iv) Chord sequence ▶ ii-V ⁷ -I in G major			

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.

Acoustic Guitar | Grade 4

Pieces

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

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

Own composition

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

Duration: 2-3 minutes

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

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

Technical work

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

Plectrum strokes and rhythm patterns are shown in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

Scales, arpeggio, exercises & chord sequence (from memory)

Examiners select from the following:

i) Scales ▶ E major – open ▶ E major – closed ▶ A natural minor ▶ F# harmonic minor	two octaves	min. tempo: ♩ = 68	<i>p</i> , <i>mf</i> or <i>f</i> as requested by the examiner
ii) Arpeggio ▶ Dominant 7th in the key of A			
iii) Exercises ▶ F major – IV-V-I ▶ D major – slurred ▶ F# minor – half barré study			
iv) Chord sequence ▶ D major-B7-Em7-A7			

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.

Acoustic Guitar | Grade 5

Pieces

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

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

Own composition

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

Duration: 2-3 minutes

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

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

Technical work

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

Plectrum strokes and rhythm patterns are shown in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

Scales, arpeggio, exercises & chord sequence (from memory)

Examiners select from the following:

i) Scales ▶ B major ▶ G natural minor ▶ F harmonic <i>and</i> melodic minor ▶ E dorian	two octaves	min. tempo: ♩ = 80	<i>p</i> , <i>mf</i> or <i>f</i> as requested by the examiner
ii) Arpeggio ▶ Diminished 7th starting and finishing on C			
iii) Exercises ▶ I-vi-ii-V ⁷ -I in G major ▶ A major – paired slurs			
iv) Chord sequence ▶ F [#] m ⁷ -Bm ⁷ -Em ⁹ -A ⁷			

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.

Acoustic Guitar | Grade 6

Pieces

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

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

Own composition

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

Duration: 3-4 minutes

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

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

Technical work

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

Plectrum strokes and rhythm patterns are shown in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Grades 6-8*.

Scales, arpeggios, cadences & chord progressions (from memory)

Examiners select from the following:

i) Scales ▶ A and E major ▶ A harmonic, melodic <i>and</i> jazz melodic minor	three octaves	min. tempo: ♩ = 92	<i>p</i> , <i>mf</i> or <i>f</i> as requested by the examiner
▶ G and E \flat major ▶ C harmonic <i>and</i> melodic minor ▶ C dorian	two octaves		
ii) Arpeggios ▶ E and F major ▶ E and F minor	three octaves	min. tempo: ♩ = 60	
▶ E \flat major ▶ C minor ▶ Dominant 7th in E major, starting and finishing on B	two octaves		
▶ D major 7th	to the 12th		

<p>iii) Cadences and chord progressions</p> <ul style="list-style-type: none">▶ Dm⁷-G⁷-Cmaj⁷ (version 1)▶ Dm⁷-G⁷-Cmaj⁷ (version 2)▶ Bbmaj⁷-Gm⁷-Cm⁷-F⁹			<p><i>p</i>, <i>mf</i> or <i>f</i></p> <p>as requested by the examiner</p>
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Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

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

Aural

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

The aural test requirements for Grade 6 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

Acoustic Guitar | Grade 7

Pieces

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

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

Own composition

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

Duration: 3-4 minutes

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

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

Technical work

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

Plectrum strokes and rhythm patterns are shown in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Grades 6-8*.

Scales & arpeggios and cadences (from memory)

Examiners select from the following:

i) **Scales & arpeggios** – candidates choose *either* group 1 or group 2

<p>Either group 1</p> <ul style="list-style-type: none"> ▶ Tonal/modal centres E (three octaves, except where specified) and E\flat (two octaves) 	<ul style="list-style-type: none"> ▶ the major scale ▶ the harmonic minor scale ▶ the melodic minor scale ▶ the mixolydian scale (two octaves only) 		
<p>Or group 2</p> <ul style="list-style-type: none"> ▶ Tonal/modal centres G (three octaves, except where specified) and C (two octaves) 	<ul style="list-style-type: none"> ▶ the blues scale (two octaves only) ▶ the major arpeggio ▶ the minor arpeggio ▶ the dominant 7th starting and finishing on the selected tonal centres (eg starting on E to form the dominant 7th of A major) 		
<p>For both groups candidates also prepare</p> <ul style="list-style-type: none"> ▶ A major 7th arpeggio 	to the 12th	<p>min. tempi: scales $\text{♩} = 118$ arpeggios $\text{♩} = 90$</p>	<p><i>p</i>, <i>mf</i> or <i>f</i> as requested by the examiner</p>

<p>ii) Cadences</p> <ul style="list-style-type: none">▶ Fmin⁷sus⁴-Bb⁹-Eb^{6/9}▶ Am⁹-D¹³-Gmaj⁷▶ Dmin^{7b5}-G⁷-Cm⁷▶ Fmaj⁷-Dm⁷-Gm⁷-C⁹-Fmaj⁷			<p><i>p</i>, <i>mf</i> or <i>f</i> as requested by the examiner</p>
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Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

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

Aural

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

The aural test requirements for Grade 7 are below.

Aural questions

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

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

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

Acoustic Guitar | Grade 8

Pieces

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

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

Own composition

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

Duration: 3.5-5 minutes

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

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

Technical work

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


Plectrum strokes and rhythm patterns are shown in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Grades 6-8*.

Scales & arpeggios and cadences (from memory)

Examiners select from the following:

i) **Scales & arpeggios** – candidates choose *either* group 1 or group 2

<p><i>Either</i> group 1</p> <ul style="list-style-type: none"> ▶ Tonal/modal centres F (three octaves, except where specified) and F# (two octaves) 	<ul style="list-style-type: none"> ▶ the major scale ▶ the harmonic minor scale ▶ the melodic minor scale ▶ the jazz melodic scale ▶ the pentatonic major scale (two octaves only) 		
<p><i>Or</i> group 2</p> <ul style="list-style-type: none"> ▶ Tonal/modal centres B\flat (three octaves, except where specified) and D (two octaves) 	<ul style="list-style-type: none"> ▶ the major arpeggio ▶ the minor arpeggio ▶ the dominant 7th starting and finishing on the selected tonal centres (eg starting on F to form the dominant 7th of B\flat major) 		
<p>For both groups candidates also prepare</p> <ul style="list-style-type: none"> ▶ Diminished 7th starting and finishing on E 	two octaves	min. tempi: scales ♩ = 132 arpeggios ♩ = 100	<i>p</i>, <i>mf</i> or <i>f</i> as requested by the examiner

<ul style="list-style-type: none"> ▶ D minor 7th arpeggio 	to the 12th	min. tempo:  = 100	
ii) Cadences <ul style="list-style-type: none"> ▶ Bm⁷-E⁷-Amaj⁷ ▶ Ebm⁷-Ab⁹-Dbmaj⁷ ▶ D#min^{7b5}-G#⁷-C#min⁷ ▶ C⁶-Am⁷-Dm⁷-G⁷-Cmaj⁷ ▶ Gmaj⁷-Em⁷-Am⁷-D13^{b9}-G⁶ 			<p style="text-align: center;"><i>p, mf or f</i></p> <p style="text-align: center;">as requested by the examiner</p>

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.