

# ACOUSTIC GUITAR SYLLABUS

Face-to-face assessment

Qualification specifications  
for graded exams from 2020

DJANGO REINHARDT

JUSTIN BIEBER

THE BEACH BOYS

THE LUMINEERS

BILL WITHERS

CHET ATKINS

THE KINKS

LED ZEPPELIN

CAROLE KING

BOB MARLEY

ED SHEERAN

BRUNO MARS

THE BEATLES

ELTON JOHN

JOE PASS

EXTREME

EAGLES



## **CHANGES FROM THE PLECTRUM GUITAR EXAMS**

Repertoire lists refreshed at all levels, featuring folk, acoustic, rock and pop, jazz, blues and country styles alongside favourite pieces from the plectrum guitar lists

New exam books, containing all the pieces listed in this syllabus

Repertoire now offers opportunities for both fingerstyle and plectrum playing

Backing tracks now available for selected pieces

Duets now available up to Grade 5

All pieces now presented in both standard and TAB notation

An information and regulations section is no longer included in the syllabus – this information can be found at [trinitycollege.com/music-regulations](http://trinitycollege.com/music-regulations)

For information about Classical Guitar exams please see our *Classical Guitar Syllabus from 2020*

## **DIGITAL ASSESSMENT: DIGITAL GRADES AND DIPLOMAS**

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

Find out more at [trinitycollege.com/dgd](http://trinitycollege.com/dgd)

## **KEEP UP TO DATE**

Please check [trinitycollege.com/acoustic-guitar](http://trinitycollege.com/acoustic-guitar) to make sure you are using the latest version of the syllabus and for the latest information about our Acoustic Guitar exams.

# ACOUSTIC GUITAR SYLLABUS

Qualification specifications  
for graded exams from 2020

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

# Welcome

Welcome to Trinity College London's Acoustic Guitar syllabus 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.

## 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 for 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 – for 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](http://trinitycollege.com/acoustic-guitar-resources)

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

## ABOUT TRINITY COLLEGE LONDON

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

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

# Introduction to Trinity's graded music exams

## OBJECTIVE OF THE QUALIFICATIONS

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

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

## WHO THE QUALIFICATIONS ARE FOR

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

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

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

## ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 32-37.

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

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

See pages 30-37 for further information about how the exams are marked.

## DURATION OF STUDY (TOTAL QUALIFICATION TIME)

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

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

## RECOGNITION AND UCAS POINTS

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

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

### Grade 6

UCAS POINTS

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

### Grade 7

UCAS POINTS

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

### Grade 8

UCAS POINTS

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

## WHERE THE QUALIFICATIONS COULD LEAD

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

- Diplomas in performing and teaching offered by Trinity or by other awarding organisations

- Music courses at conservatories and universities, for which Grade 8 is often specified as an entry requirement

- Employment opportunities in music and the creative arts

## HOW TO ENTER FOR AN EXAM

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

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

## 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](http://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](http://trinityrock.com)

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

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

## OTHER QUALIFICATIONS OFFERED BY TRINITY

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

We also offer:

Graded, certificate and diploma qualifications in drama subjects

English language qualifications

Teaching English qualifications

Arts Award (only available in certain countries)

Specifications for all these qualifications can be downloaded from [trinitycollege.com](http://trinitycollege.com)



## REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS

<b>RQF*</b> <b>Level</b>	<b>EQF**</b> <b>Level</b>	<b>Classical &amp; Jazz</b>	<b>Rock &amp; Pop</b>	<b>Theory &amp; Written</b>	<b>Solo Certificates<sup>†</sup></b>	<b>Group Certificates<sup>†</sup></b>
7	7	FTCL				
6	6	LTCL		LMusTCL		
4	5	ATCL		AMusTCL		
		Certificate for Music Educators (Trinity CME)				
3	4	Grade 8	Grade 8	Grade 8	Advanced	Advanced
		Grade 7	Grade 7	Grade 7		
		Grade 6	Grade 6	Grade 6		
2	3	Grade 5	Grade 5	Grade 5	Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4		
1	2	Grade 3	Grade 3	Grade 3	Foundation	Foundation
		Grade 2	Grade 2	Grade 2		
		Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial			

\* Regulated Qualifications Framework

\*\* European Qualifications Framework

<sup>†</sup> Not RQF or EQF regulated

## REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

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

# Learning outcomes and assessment criteria

## INITIAL-GRADE 3

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

### LEARNING OUTCOMES

The learner will:

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

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

**3.**  
Respond to set musicianship tests

### ASSESSMENT CRITERIA

The learner can:

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

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

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

**2.1** Demonstrate familiarity with the fundamentals of instrumental command

**2.2** Demonstrate technical control and facility within set tasks

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

**3.2** Demonstrate basic aural and musical awareness

---

## GRADES 4-5

(RQF Level 2)

### LEARNING OUTCOMES

The learner will:

---

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

---

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

---

**3.**  
Respond to set musicianship tests

### ASSESSMENT CRITERIA

The learner can:

---

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

---

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

---

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

---

## GRADES 6-8

(RQF Level 3)

### LEARNING OUTCOMES

The learner will:

---

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

---

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

---

**3.**  
Respond to set musicianship tests

### ASSESSMENT CRITERIA

The learner can:

---

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

---

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

---

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

# About the exam

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

## PIECES

Three pieces, each worth 22 marks.

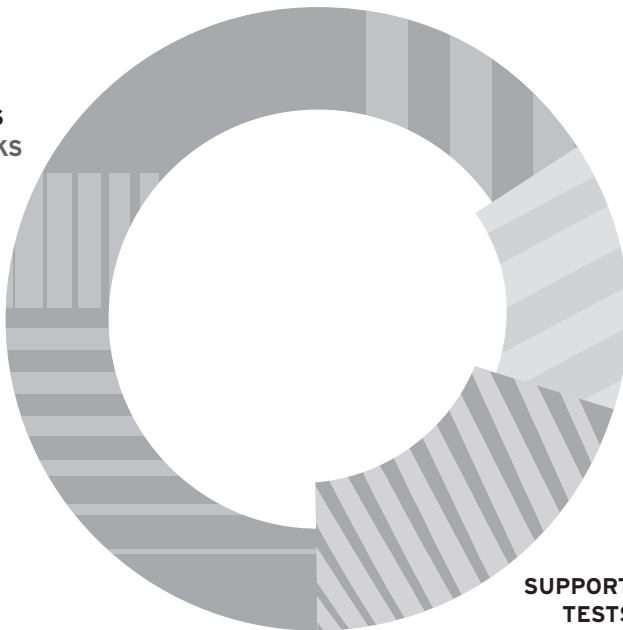
## TECHNICAL WORK

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

## SUPPORTING TESTS

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

**PIECES**  
**66 MARKS**



**TECHNICAL  
WORK**  
**14 MARKS**

**SUPPORTING  
TESTS**  
**20 MARKS**

## EXAM STRUCTURE AND MARK SCHEME

<b>Initial-Grade 5</b>	Maximum marks	<b>Grades 6-8</b>	Maximum marks
<b>PIECE 1</b>	<b>22</b>	<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>	<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>	<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>	<b>TECHNICAL WORK</b>	<b>14</b>
Scales, arpeggios, broken chords, exercises, chord sequences (depending on grade)		Scales, arpeggios, cadences, chord progressions (depending on grade)	
<b>SUPPORTING TESTS</b>	<b>20</b>	<b>SUPPORTING TEST 1</b>	<b>10</b>
Any TWO of the following: Sight reading Aural Improvisation Musical knowledge		Sight reading	
		<b>SUPPORTING TEST 2</b>	<b>10</b>
		ONE of the following: Aural Improvisation	
<b>TOTAL</b>	<b>100</b>	<b>TOTAL</b>	<b>100</b>

## ORDER OF THE EXAM

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

## EXAM DURATIONS

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



**Initial**  
11 mins



**Grade 1**  
13 mins



**Grade 2**  
13 mins



**Grade 3**  
13 mins



**Grade 4**  
18 mins



**Grade 5**  
18 mins



**Grade 6**  
23 mins



**Grade 7**  
23 mins



**Grade 8**  
28 mins

# Exam guidance: Pieces



## CHOOSING PIECES

Candidates play three pieces in their exam, freely chosen from the list for the grade.

An own composition may be performed in place of one of the listed pieces (see pages 15-17).

## PERFORMANCE AND INTERPRETATION

Candidates should prepare all pieces in full unless stated otherwise in this syllabus.

Candidates should observe all repeats, *da capo* and *dal segno* instructions, unless stated otherwise in this syllabus.

All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).

Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.

Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.

## INSTRUMENTS AND AMPLIFICATION

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.

## 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.

## 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 in this syllabus 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, and must provide and operate their own playback equipment. Equipment must produce a good sound quality at an adequate volume. 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.

## 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](http://mpaonline.org.uk). Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.

In accordance with the MPA's *Code of Fair Practice*, candidates must produce original copies of all pieces to be performed 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.

## OBTAINING MUSIC FOR THE EXAM

All publications listed in this syllabus can be ordered at [trinitycollege.com/shop](http://trinitycollege.com/shop) or your local music shop.

Trinity publishes exam books for acoustic guitar, as well as scales & arpeggios and specimen aural tests. See page 62 for more information.

## OWN COMPOSITION







Candidates can choose to perform an own composition as one of their pieces. Own compositions are assessed in the same way as the listed pieces. 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 on pages 16-17.




A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet. At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.

Own compositions should be candidates' unaided work, although teachers may offer guidance as necessary.

**PARAMETERS AND EXAMPLES OF COMPOSITIONAL TECHNIQUES FOR OWN COMPOSITIONS**

<b>Grade</b>	<b>Duration</b>	<b>Examples of composition techniques</b>
Initial	0.5-1 minute(s) 	Use of different rhythmic values Clear melodic line Use of keys listed for Initial technical work
Grade 1	approx. 1 minute 	Dynamic contrast Simple syncopation or other rhythmic feature Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s) 	Use of different articulations Simple melodic ornamentation Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes 	Form showing clear sections, eg ABA Melodic range of one octave or more Use of keys listed for Grade 3 technical work
Grade 4	2-3 minutes 	Tempo changes Use of a variety of different articulations Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes 	Chromaticism Use of semiquaver passages Use of keys listed for Grade 5 technical work

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Grade 6	<p>3-4 minutes</p> 	<p>More advanced use of form, eg theme and variations Extensive range More advanced melodic ornamentation Use of any key</p>
Grade 7	<p>3-4 minutes</p> 	<p>Modulation Use of irregular time signatures Use of any key</p>
Grade 8	<p>3.5-5 minutes</p> 	<p>Wide range of expressive techniques Creative use of form Extended techniques, wide range, chromaticism and rhythmic variation Use of any key</p>

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# Exam guidance: Technical work



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

# Exam guidance: Supporting tests



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

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

- Sight reading
- Aural
- Improvisation
- Musical knowledge

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

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

## SIGHT READING

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

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








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

Specimen sight reading tests are available at [trinitycollege.com/acoustic-guitar-resources](http://trinitycollege.com/acoustic-guitar-resources)

Tests are presented in standard notation.

Technical expectations for the tests are given in the table on page 20. Lists are cumulative, meaning that tests may also include requirements from lower grades.

**SIGHT READING PARAMETERS**

	Keys*	Time signatures*	Note and rest values*	Dynamics & tempi*	Articulation, position, shifts*
Initial	C major	$\frac{2}{4}$ $\frac{4}{4}$		<i>mf</i> , <i>moderato</i>	E, F, G on 1st string, B, C, D on 2nd string, G, A on 3rd string, open basses, even picking
Grade 1					within 1st position
Grade 2	G major A minor	$\frac{3}{4}$	 ties	<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 $\frac{1}{2}$ 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 second position, $\frac{1}{2}$ CV
Grade 7	B minor	$\frac{9}{8}$	triplets		full fingerboard range and shifting
Grade 8	E $\flat$ major C minor	$\frac{3}{2}$ changing time signatures	duplets		 and CI, III

## AURAL

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

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

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

## IMPROVISATION

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

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

- Stylistic
- Motivic
- Harmonic

Tests are presented in standard notation.

Further guidance and example tests are available at [trinitycollege.com/supporting-tests](http://trinitycollege.com/supporting-tests)

### Stylistic stimulus

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

Candidates are given a stimulus 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 in after the introduction, improvising for the specified number of repeats. Candidates should aim to improvise in a way that complements the musical style of the stimulus.

### Motivic stimulus

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

Candidates are given a notated melodic fragment, which the examiner plays twice on the piano for candidates' reference.

Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.

The test then follows. Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, they are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.

### Harmonic stimulus

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

Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference.

Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.

The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

### Parameters

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

**Stylistic stimulus**

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



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

**Motivic stimulus**

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

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

**Harmonic stimulus**

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

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

## MUSICAL KNOWLEDGE (Initial-Grade 5 only)

This test encourages learners to understand the wider musical context of the pieces they play, as well as their knowledge of notation and their instrument. Examiners ask carefully graded questions based on candidates' chosen pieces. 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 that might aid their responses. Examiners usually point to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc).

The following table gives example questions and responses.

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

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

# Exam guidance: Marking

## HOW THE EXAM IS MARKED

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

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

## HOW THE PIECES ARE MARKED

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

The three components are:

### Fluency & accuracy

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

### Technical facility

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

### Communication & interpretation

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

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

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



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

<b>Total mark for each piece</b>	<b>Attainment level</b>
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.

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

<b>4 MARKS</b>	<b>3 MARKS</b>	<b>1-2 MARKS</b>
<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 sporadic, with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm not established.</p> <p>Accuracy in notes very limited with many errors of substance.</p>
<b>4 MARKS</b>	<b>3 MARKS</b>	<b>1-2 MARKS</b>
<p>The various technical demands of the music generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music often not managed.</p> <p>The performance lacks a basic level of tone control.</p>	<p>Many or all of the technical demands of the music not managed.</p> <p>Significant flaws in tone control.</p>
<b>5 MARKS</b>	<b>3-4 MARKS</b>	<b>1-2 MARKS</b>
<p>A reasonable level of stylistic understanding though some performance details omitted.</p> <p>Communication and interpretation basically reliable though with some lapses.</p>	<p>Stylistic understanding generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation inconsistent.</p>	<p>Stylistic understanding not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation ineffective.</p>

## HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark.

	<b>DISTINCTION</b> <b>13-14 MARKS</b>	<b>MERIT</b> <b>11-12 MARKS</b>
<b>Technical work</b>	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.

**PASS**  
**9-10 MARKS**

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

A reasonable degree of technical control despite some inconsistencies.

Generally prompt responses despite some hesitancy and/or restarts.

**BELOW PASS 1**  
**6-8 MARKS**

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

An inconsistent degree of technical control.

Hesitancy in responses and restarts.

**BELOW PASS 2**  
**1-5 MARKS**

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

An unreliable degree of technical control.

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

## HOW SUPPORTING TESTS ARE MARKED

Examiners use the criteria below to decide on the mark.

	<b>DISTINCTION 9-10 MARKS</b>	<b>MERIT 8 MARKS</b>
<b>Sight reading</b>	<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>
<b>Aural</b>	<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>
<b>Musical knowledge</b>	<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>
<b>Improvisation</b>	<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>

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

# Initial to Grade 5

## EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>

<b>PIECE 2</b>	<b>22</b>
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<b>PIECE 3</b>	<b>22</b>
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<b>TECHNICAL WORK</b>	<b>14</b>
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Scales, arpeggios, broken chords, exercises, chord sequences (depending on grade)

<b>SUPPORTING TESTS</b>	<b>20</b>
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Any TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

<b>TOTAL</b>	<b>100</b>
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**EXAM DURATION**

The Initial exam  
lasts 11 minutes



The Grade 1 exam  
lasts 13 minutes



The Grade 2 exam  
lasts 13 minutes



The Grade 3 exam  
lasts 13 minutes



The Grade 4 exam  
lasts 18 minutes



The Grade 5 exam  
lasts 18 minutes



# Initial

## PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. An own composition may be played instead of one of the listed pieces. See pages 14-17 for further guidance.

Piece	Artist/composer	Performance requirements	Book(s)
1. AIN'T NO SUNSHINE	Bill Withers, <i>arr.</i> Anders Rye	Unaccompanied or with Trinity backing track	EP
2. AMAZING GRACE	John Newton, <i>arr.</i> T J Walker	Unaccompanied or with Trinity backing track	EP, GF
3. DRAGON DANCE	Nick Powlesland	Unaccompanied or with Trinity backing track	GF, WR
4. OH WHEN THE SAINTS	Trad., <i>arr.</i> T J Walker	Unaccompanied or with Trinity backing track	EP, GF
5. ON MY MIND	T J Walker	Unaccompanied or with Trinity backing track	GF, WR
6. REDEMPTION SONG	Bob Marley, <i>arr.</i> T J Walker	Must be played with Trinity backing track	EP
7. ROCKIN' THE COUNTRY	Brett Duncan	Unaccompanied	EP
8. SILVER LINING	T J Walker	Unaccompanied	GF, WR
9. STEGOSAURUS STRUT	Nick Powlesland	Unaccompanied	EP
10. SUMMER RAIN	T J Walker	Unaccompanied or duet (live or with Trinity recording)	EP, GF
11. SURFIN' SAFARI	The Beach Boys (Brian Wilson & Mike Love)	Unaccompanied	EP
12. WHITE WINDMILL	T J Walker	Unaccompanied or with Trinity backing track	EP, GF

## TECHNICAL WORK

Candidates prepare both sections. See page 18 for more information.

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

## SCALES AND ARPEGGIOS (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 pages 19-20 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Initial are below.

## Improvisation

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

- Stylistic
- Motivic
- Harmonic

See pages 21-27 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the guitar. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

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## Aural questions

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

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# Grade 1

## PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. An own composition may be played instead of one of the listed pieces. See pages 14-17 for further guidance.

	Piece	Artist/Composer	Performance requirements	Book(s)
1.	CUBA KICK!	Tim Pells	Unaccompanied or with Trinity backing track	EP, GF
2.	A FISTFUL OF PESOS	Nick Powlesland	Unaccompanied	EP
3.	THE HUNGRY GHOST	Leslie Searle	Unaccompanied	EP
4.	THE LONG WAY HOME	Tim Pells	Unaccompanied	GF, WR
5.	PERFECT SKY	T J Walker	Unaccompanied or with Trinity backing track	EP, GF
6.	PHOTOGRAPH	Ed Sheeran (with John McDaid, Tom Leonard & Martin Harrington), <i>arr.</i> Anders Rye	Must be played with Trinity backing track	EP
7.	POWER PLAY	Nick Powlesland	Unaccompanied or with Trinity backing track	GF, WR
8.	SAILOR'S HORNPIPE	Trad., <i>arr.</i> James Burden	Unaccompanied	EP
9.	SNAKEBITE BLUES	Tim Pells	Unaccompanied or with Trinity backing track	GF, WR
10.	A TALE OF THE GREEN ISLE	Robert Morandell	Unaccompanied or duet (live or with Trinity recording)	EP
11.	TANGO MEMORIES	Tim Pells	Unaccompanied or with Trinity backing track	EP, GF
12.	WATERLOO SUNSET	The Kinks (Ray Davies), <i>arr.</i> T J Walker	Must be played with Trinity backing track	EP

## TECHNICAL WORK

Candidates prepare all sections. See page 18 for more information.

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

## SCALES, ARPEGGIOS AND 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 <sup>7</sup> -I in C major			

EP – Acoustic Guitar Exam Pieces from 2020: Initial-Grade 2 (Trinity TCL019936 printed / TCL019936e ebook)

GF – Acoustic Guitar Graded Favourites from 2020: Initial-Grade 2 (Trinity TCL030634e ebook)

42 WR – Acoustic Guitar Wider Repertoire from 2020: Initial-Grade 2 (Trinity TCL031778e ebook)

## SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 19-20 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 1 are below.

## Improvisation

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

- Stylistic
- Motivic
- Harmonic

See pages 21-27 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the guitar. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

## Aural questions

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

# Grade 2

## PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. An own composition may be played instead of one of the listed pieces. See pages 14-17 for further guidance.

	Piece	Artist/Composer	Performance requirements	Book(s)
1.	AFRICA SUN	Tim Pells	Unaccompanied <i>or</i> with Trinity backing track	GF, WR
2.	BAD JACK	Nick Powlesland	Unaccompanied	EP
3.	BLUE RAG	Robert Morandell	Unaccompanied <i>or</i> duet (live <i>or</i> with Trinity recording)	EP
4.	HIGHWAY CALLIN'	T J Walker	Unaccompanied <i>or</i> with Trinity backing track	GF, WR
5.	HOUSE OF THE RISING SUN	Trad., <i>arr.</i> Tim Pells	Unaccompanied	EP, GF
6.	JAMAICA	Nick Powlesland	Unaccompanied	EP
7.	MALAGUENA*	David Burden	Unaccompanied	EP
8.	NEW MEMORY LANE	Tim Pells	Unaccompanied	EP, GF
9.	ROCKODILE REGGAE	Robert Morandell	Must be played with Trinity backing track	EP
10.	SAIL AWAY	T J Walker	Unaccompanied <i>or</i> with Trinity backing track	EP, GF
11.	TRUE BLUES	Nick Powlesland	Unaccompanied	GF, WR
12.	TURKEY IN THE STRAW*	Trad., <i>arr.</i> Fred Sokolow	Unaccompanied	EP
13.	WHAT A WONDERFUL WORLD	Louis Armstrong (Bob Thiele & George David Weiss), <i>arr.</i> T J Walker	Must be played with Trinity backing track	EP

## TECHNICAL WORK

Candidates prepare all sections. See page 18 for more information. Plectrum strokes and rhythm patterns are shown in Trinity's *Guitar Scales, Arpeggios & Studies from 2016: Initial-Grade 5*.

## SCALES, ARPEGGIO, BROKEN CHORDS AND CHORD SEQUENCES (from memory)

Examiners select from the following:

i) Scales			min. tempo: = 88	<b><i>p</i> or <i>f</i></b> as requested by the examiner
D major – open D major – closed B $\flat$ major	one octave			
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				

\* Depending on edition of the book

EP – Acoustic Guitar Exam Pieces from 2020: Initial-Grade 2 (Trinity TCL019936 printed / TCL019936e ebook)

GF – Acoustic Guitar Graded Favourites from 2020: Initial-Grade 2 (Trinity TCL030634e ebook)

44 WR – Acoustic Guitar Wider Repertoire from 2020: Initial-Grade 2 (Trinity TCL031778e ebook)

## SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 19-20 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 2 are below.

## Improvisation

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

- Stylistic
- Motivic
- Harmonic

See pages 21-27 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the guitar. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

## Aural questions

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

# Grade 3

## PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. An own composition may be played instead of one of the listed pieces. See pages 14-17 for further guidance.

Piece	Artist/Composer	Performance requirements	Book(s)
1. ANNIE'S SONG	John Denver, <i>arr.</i> T J Walker	Unaccompanied	EP
2. BAYOU BLUE	T J Walker	Unaccompanied or with Trinity backing track	EP, GF
3. EMERALD BLUE	Tim Pells	Unaccompanied or with Trinity backing track	GF, WR
4. HOTEL CALIFORNIA	Eagles (Don Felder, Don Henley & Glenn Frey), <i>arr.</i> T J Walker	Unaccompanied or with Trinity backing track	EP
5. JOYRIDE IN A PINK CADILLAC	Robert Morandell	Unaccompanied or duet (live or with Trinity recording)	EP
6. SETTING SAIL	Tim Pells	Unaccompanied	EP, GF
7. SIDDHARTHA	Giorgio Serci	Unaccompanied or with Trinity backing track	GF, WR
8. SPRING SONG	Nick Powlesland	Unaccompanied	GF, WR
9. TOMORROW WILL BE BETTER	Nick Powlesland	Unaccompanied	EP
10. TUESDAY BLUESDAY	Nick Powlesland	Unaccompanied	EP
11. TURN TO DUST	Nick Powlesland	Unaccompanied	EP

## TECHNICAL WORK

Candidates prepare all sections. See page 18 for more information.

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

## SCALES, ARPEGGIO, EXERCISES AND 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			

EP – Acoustic Guitar Exam Pieces from 2020: Grades 3-5 (Trinity TCL019943 printed/TCL019943e ebook)

GF – Acoustic Guitar Graded Favourites from 2020: Grades 3-5 (Trinity TCL030627e ebook)

46 WR – Acoustic Guitar Wider Repertoire from 2020: Grades 3-5 (Trinity TCL031754e ebook)



## SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 19-20 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 3 are below.

### Improvisation

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

- Stylistic
- Motivic
- Harmonic

See pages 21-27 for the requirements and parameters.

### Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the guitar. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

### Aural questions

Parameters	Task	Requirement
Melody only 4 bars	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the melody once	Identify the tonality as major or minor
Major or minor key	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
$\frac{3}{4}$ $\frac{4}{4}$	Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

# Grade 4

## PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. An own composition may be played instead of one of the listed pieces. See pages 14-17 for further guidance.

Piece	Artist/Composer	Performance requirements	Book(s)
1. CHILLOUT	Nick Powlesland	Unaccompanied	EP
2. IN THE KNOW	T J Walker	Unaccompanied or with Trinity backing track	EP, GF
3. LOVE YOURSELF	Justin Bieber (with Ed Sheeran & Benny Blanco)	Must be played with Trinity backing track	EP
4. MEAN STREET	Nick Powlesland	Unaccompanied	EP
5. PICTURE PERFECT	T J Walker	Unaccompanied or with Trinity backing track	GF, WR
6. PINKY PLAYS THE BLUES	Robert Morandell	Unaccompanied or duet (live or with Trinity recording)	EP
7. SEPIA TONED	T J Walker	Unaccompanied or with Trinity backing track	EP, GF
8. SHINE YOUR LIGHT	T J Walker	Unaccompanied or with Trinity backing track	GF, WR
9. SUN SONG	Bryan Lester	Unaccompanied	EP
10. WEST ON DAVIE STREET	Tim Pells	Unaccompanied	GF, WR
11. YOUR SONG	Elton John & Bernie Taupin, <i>arr.</i> Mark Rose	Unaccompanied or with Trinity backing track	EP

## TECHNICAL WORK

Candidates prepare all sections. See page 18 for more information.

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

## SCALES, ARPEGGIO, EXERCISES AND 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-B <sup>7</sup> -Em <sup>7</sup> -A <sup>7</sup>			

EP – Acoustic Guitar Exam Pieces from 2020: Grades 3-5 (Trinity TCL019943 printed/TCL019943e ebook)

GF – Acoustic Guitar Graded Favourites from 2020: Grades 3-5 (Trinity TCL030627e ebook)

48 WR – Acoustic Guitar Wider Repertoire from 2020: Grades 3-5 (Trinity TCL031754e ebook)

## SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 19-20 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 4 are below.

## Improvisation

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

- Stylistic
- Motivic
- Harmonic

See pages 21-27 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the guitar. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

## Aural questions

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

# Grade 5

## PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. An own composition may be played instead of one of the listed pieces. See pages 14-17 for further guidance.

Piece	Artist/Composer	Performance requirements	Book(s)
1. BONNIE'S BOUNCE	T J Walker	Unaccompanied or with Trinity backing track	EP, GF
2. GALWAY GALLOP	Tim Pells	Unaccompanied or with Trinity backing track	GF, WR
3. HO HEY	The Lumineers (Jeremy Fraites & Wesley Schultz), <i>arr.</i> Mark Rose	Unaccompanied	EP
4. LUMINESCENCE	Nick Powlesland	Unaccompanied	GF, WR
5. MARRY YOU	Bruno Mars (with Philip Lawrence & Ari Levine), <i>arr.</i> Robert Morandell	Unaccompanied	EP
6. ONE MORE TIME	Roy Chilton	Unaccompanied	EP
7. REWRITE THE STARS (from <i>The Greatest Showman</i> )	Zac Efron & Zendaya (Benj Pasek & Justin Paul), <i>arr.</i> T J Walker	Unaccompanied or with Trinity backing track	EP
8. ROCKROACH	Nick Powlesland	Unaccompanied	EP
9. SONG FOR DOROTHY	Ben Crosland	Unaccompanied	EP
10. SPIN AROUND	T J Walker	Unaccompanied or with Trinity backing track	GF, WR
11. STAIRWAY TO HEAVEN	Led Zeppelin (Jimmy Page & Robert Plant)	Unaccompanied or with Trinity backing track	EP
12. THAT'S THE WAY IT IS	Robert Morandell	Unaccompanied or duet (live or with Trinity recording)	EP, GF

## TECHNICAL WORK

Candidates prepare all sections. See page 18 for more information.

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

## SCALES, ARPEGGIO, EXERCISES AND 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, 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 <sup>7</sup> -I in G major A major - paired slurs			
iv) Chord sequence F#m <sup>7</sup> -Bm <sup>7</sup> -Em <sup>9</sup> -A <sup>7</sup>			

EP – Acoustic Guitar Exam Pieces from 2020: Grades 3-5 (Trinity TCL019943 printed/TCL019943e ebook)

GF – Acoustic Guitar Graded Favourites from 2020: Grades 3-5 (Trinity TCL030627e ebook)

50 WR – Acoustic Guitar Wider Repertoire from 2020: Grades 3-5 (Trinity TCL031754e ebook)

## SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 19-20 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 5 are below.

## Improvisation

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

- Stylistic
- Motivic
- Harmonic

See pages 21-27 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the guitar. Questions are based on candidates' chosen pieces. See pages 28-29 for example questions and responses.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Major or minor key $\begin{matrix} 2 & 3 & 4 & 6 \\ 4 & 4 & 4 & 8 \end{matrix}$	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

# Grades 6-8

## EXAM STRUCTURE

The Grade 6-8 exams contain the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
Scales, arpeggios, cadences, chord progressions (depending on grade)	
<b>SUPPORTING TEST 1</b>	<b>10</b>
Sight reading	
<b>SUPPORTING TEST 2</b>	<b>10</b>
ONE of the following:	
Aural	
Improvisation	
<b>TOTAL</b>	<b>100</b>

**EXAM DURATION**

The Grade 6 exam  
lasts 23 minutes



The Grade 7 exam  
lasts 23 minutes



The Grade 8 exam  
lasts 28 minutes



# Grade 6

## PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. An own composition may be played instead of one of the listed pieces. See pages 14-17 for further guidance.

Piece	Artist/Composer	Performance requirements	Book(s)
1. COUNTRY PICKIN'	Roy Chilton	Unaccompanied	EP
2. HERE, THERE AND EVERYWHERE	The Beatles (John Lennon & Paul McCartney), <i>arr.</i> George Adie	Unaccompanied	EP
3. HOW DO I LIVE	LeAnn Rimes (Diane Warren), <i>arr.</i> T J Walker	Unaccompanied or with Trinity backing track	EP
4. MINOR SWING	Django Reinhardt & Stéphane Grappelli, <i>arr.</i> T J Walker	Must be played with Trinity backing track	EP
5. NEVER SO CLOSE	Roy Chilton	Unaccompanied	EP
6. OVER THE HILLS AND FAR AWAY	Led Zeppelin (Jimmy Page & Robert Plant)	Must be played with Trinity backing track	EP
7. RUBY BLUE	T J Walker	Must be played with Trinity backing track	EP, GF
8. SÃO PAULO SUNRISE	Tim Pells	Unaccompanied or with Trinity backing track	GF, WR
9. SHADOW FROM THE SKY	T J Walker	Unaccompanied or with Trinity backing track	GF, WR
10. SWING THING	Nick Powlesland	Unaccompanied	EP
11. VIOLET'S SONG	Tim Pells	Unaccompanied	GF, WR
12. YOU'VE GOT A FRIEND	Carole King, <i>arr.</i> Robert Morandell	Unaccompanied	EP

## TECHNICAL WORK

Candidates prepare all sections. See page 18 for more information.

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

## SCALES, ARPEGGIOS, CADENCES AND 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		

EP – Acoustic Guitar Exam Pieces from 2020: Grades 6-8 (Trinity TCL019950 printed / TCL019950e ebook)

GF – Acoustic Guitar Graded Favourites from 2020: Grades 6-8 (Trinity TCL03785e ebook)

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D major 7th	to the 12th	min. tempo: ♩ = 60	<i>p, mf</i> or <i>f</i> as requested by the examiner
iii) Cadences and chord progressions Dm <sup>7</sup> -G <sup>7</sup> -Cmaj <sup>7</sup> (version 1) Dm <sup>7</sup> -G <sup>7</sup> -Cmaj <sup>7</sup> (version 2) Bbmaj <sup>7</sup> -Gm <sup>7</sup> -Cm <sup>7</sup> -F <sup>9</sup>			

### SUPPORTING TESTS

#### Candidates prepare:

Sight reading

Aural or improvisation

#### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 19-20 for the requirements and parameters.

#### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 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 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major key $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{8}$ $\frac{8}{8}$	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm

# Grade 7

## PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. An own composition may be played instead of one of the listed pieces. See pages 14-17 for further guidance.

Piece	Artist/Composer	Performance requirements	Book(s)
1. ALIEN WAFFLE HOUSE	Mike Dawes	Unaccompanied	EP
2. ANJI	Davy Graham, <i>arr.</i> Clive Carroll	Unaccompanied	EP
3. BALLAD	Roy Chilton	Unaccompanied	EP
4. BE DEEDLE DE DO	Barney Kessel	Unaccompanied	EP
5. CLASSICAL GAS	Mason Williams	Unaccompanied or with Trinity backing track	EP
6. DELTA BLUES	Giorgio Serci	Unaccompanied or with Trinity backing track	GF, WR
7. FLY ME TO THE MOON	Bart Howard, <i>arr.</i> Andy Jones	Unaccompanied	EP
8. HOLE HEARTED	Extreme (Nuno Bettencourt & Gary Cherone)	Must be played with Trinity backing track	EP
9. OPEN SKIES	Giorgio Serci	Unaccompanied	GF, WR
10. THE ROCKER	Giorgio Serci	Unaccompanied or with Trinity backing track	GF, WR
11. RUMBA PARA GABY	Giorgio Serci	Must be played with Trinity backing track	GF, WR
12. (SOMEWHERE) OVER THE RAINBOW	Chet Atkins (Harold Arlen & E Y Harburg)	Unaccompanied	EP
13. SOUL AGENT	Roy Chilton	Unaccompanied	EP

## TECHNICAL WORK

Candidates prepare all sections. See page 18 for more information.

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

<b>Either</b> group 1 Tonal/modal centres E (three octaves, except where specified) and E $\flat$ (two octaves)	the major scale the harmonic minor scale the melodic minor scale the mixolydian scale (two octaves only) 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)	min. tempi: scales ♩ = 118 arpeggios ♩ = 90	<i><b>p</b>, <b>mf</b> or <b>f</b></i> as requested by the examiner
<b>Or</b> group 2 Tonal/modal centres G (three octaves, except where specified) and C (two octaves)			
For both groups candidates also prepare A major 7th arpeggio	to the 12th		

EP – Acoustic Guitar Exam Pieces from 2020: Grades 6-8 (Trinity TCL019950 printed / TCL019950e ebook)

GF – Acoustic Guitar Graded Favourites from 2020: Grades 6-8 (Trinity TCL03785e ebook)

56 WR – Acoustic Guitar Wider Repertoire from 2020: Grades 6-8 (Trinity TCL031761e ebook)

ii) Cadences Fmin <sup>7</sup> sus <sup>4</sup> -Bb <sup>9</sup> -Eb <sup>6/9</sup> Am <sup>9</sup> -D <sup>13</sup> -Gmaj <sup>7</sup> Dmin <sup>7</sup> b <sup>5</sup> -G <sup>7</sup> -Cm <sup>7</sup> Fmaj <sup>7</sup> -Dm <sup>7</sup> -Gm <sup>7</sup> -C <sup>9</sup> - Fmaj <sup>7</sup>			<i>p, mf</i> or <i>f</i> as requested by the examiner
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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 pages 19-20 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 7 are below.

## Improvisation

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

- Stylistic
- Motivic
- Harmonic

See pages 21-27 for the requirements and parameters.

## Aural questions

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

# Grade 8

## PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. An own composition may be played instead of one of the listed pieces. See pages 14-17 for further guidance.

Piece	Artist/Composer	Performance requirements	Book(s)
1. BLUE BOY	Barney Kessel	Unaccompanied	EP
2. DEEP RIVER BLUES	Trad., <i>arr.</i> Doc Watson	Unaccompanied	EP
3. FIVE DAYS	Giorgio Serci	Unaccompanied or with Trinity backing track	GF, WR
4. FOR DJANGO	Giorgio Serci	Must be played with Trinity backing track	GF, WR
5. FOR MY FATHER	Andy McKee	Unaccompanied	EP
6. THE MAGICIAN	Giorgio Serci	Unaccompanied	GF, WR
7. MISTER PUNCH	Roy Chilton	Unaccompanied	EP
8. MISTER SANDMAN	Chet Atkins (Pat Ballard)	Must be played with Trinity backing track	EP
9. NIGHT AND DAY	Joe Pass (Cole Porter), <i>arr.</i> François Leduc	Unaccompanied	EP
10. OLD KNEE CREEK	T J Walker	Unaccompanied or with Trinity backing track	GF, WR
11. OVERLAP	Roy Chilton	Unaccompanied	EP
12. SOLO NO. 2	Lucky Elden	Unaccompanied	EP

## TECHNICAL WORK

Candidates prepare all sections. See page 18 for more information.

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><b>Either</b> group 1</p> <p>Tonal/modal centres F (three octaves, except where specified) and F# (two octaves)</p>	<p>the major scale the harmonic minor scale the melodic minor scale the jazz melodic scale the pentatonic major scale (two octaves only) 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♭ major)</p>	<p>min. tempi: scales ♩ = 132 arpeggios ♩ = 100</p>	<p><b><i>p</i>, <i>mf</i> or <i>f</i></b> as requested by the examiner</p>
<p><b>Or</b> group 2</p> <p>Tonal/modal centres B♭ (three octaves, except where specified) and D (two octaves)</p>			
<p>For both groups candidates also prepare</p> <p>Diminished 7th starting and finishing on E</p>	<p>two octaves</p>		

EP – Acoustic Guitar Exam Pieces from 2020: Grades 6-8 (Trinity TCL019950 printed / TCL019950e ebook)

GF – Acoustic Guitar Graded Favourites from 2020: Grades 6-8 (Trinity TCL03785e ebook)

58 WR – Acoustic Guitar Wider Repertoire from 2020: Grades 6-8 (Trinity TCL031761e ebook)

D minor 7th arpeggio	to the 12th	min. tempo: ♩ = 100	<i>p, mf</i> or <i>f</i> as requested by the examiner
ii) Cadences Bm <sup>7</sup> -E <sup>7</sup> -Amaj <sup>7</sup> Eb <sup>m7</sup> -Ab <sup>9</sup> -Dbmaj <sup>7</sup> D#min <sup>7b5</sup> -G# <sup>7</sup> -C#min <sup>7</sup> C <sup>6</sup> -Am <sup>7</sup> -Dm <sup>7</sup> -G <sup>7</sup> -Cmaj <sup>7</sup> Gmaj <sup>7</sup> -Em <sup>7</sup> -Am <sup>7</sup> - D13 <sup>b9</sup> -G <sup>6</sup>			

## SUPPORTING TESTS

Candidates prepare:

Sight reading

Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 19-20 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 21 for more information.

The aural test requirements for Grade 8 are below.

## Improvisation

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

Stylistic

Motivic

Harmonic

See pages 21-27 for the requirements and parameters.

## Aural questions

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

# 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](http://trinitycollege.com/music-csn). For enquiries please contact [music-csn@trinitycollege.com](mailto: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](http://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](http://trinitycollege.com/customer-service)

## **QUALITY ASSURANCE**

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

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

## **EXAM INFRINGEMENTS**

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

## **MALPRACTICE**

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

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

## **RESULTS REVIEW AND APPEALS PROCEDURE**

Anyone who wishes to question their exam result should refer to [trinitycollege.com/results-enquiry](http://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 [trinitycollege.com/shop](http://trinitycollege.com/shop) or from your local music shop.

## **Acoustic Guitar Exam Pieces from 2020**

Initial-Grade 2	TCL 019936
Grades 3-5	TCL 019943
Grades 6-8	TCL 019950

## **Acoustic Guitar Graded Favourites from 2020**

Initial-Grade 2	TCL 030634e
Grades 3-5	TCL 030627e
Grades 6-8	TCL 03785e

## **Acoustic Guitar Wider Repertoire from 2020**

Initial-Grade 2	TCL 031778e
Grades 3-5	TCL 031754e
Grades 6-8	TCL 031761e

## **Guitar Scales, Arpeggios & Studies from 2016**

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

## **Specimen Aural Tests from 2017**

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

## **Theory of Music Workbooks**

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



# Acoustic guitar resources

Join us online to access a range of resources to support teaching and learning at [trinitycollege.com/acoustic-guitar-resources](http://trinitycollege.com/acoustic-guitar-resources)

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

- Pieces, performance and technique

- Technical work

- Supporting tests

- Life in the music industry

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

Facebook

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

Twitter

 [@TrinityC\\_L](https://twitter.com/TrinityC_L)

YouTube

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

(examples of graded exams, supporting tests and more)

# Notes

