TRINITY
COLLEGE LONDON

DIGITAL GRADED EXAMS: CLASSICAL & JAZZ SYLLABUS

Qualification specifications from July 2023

Options for Digital Music Grades

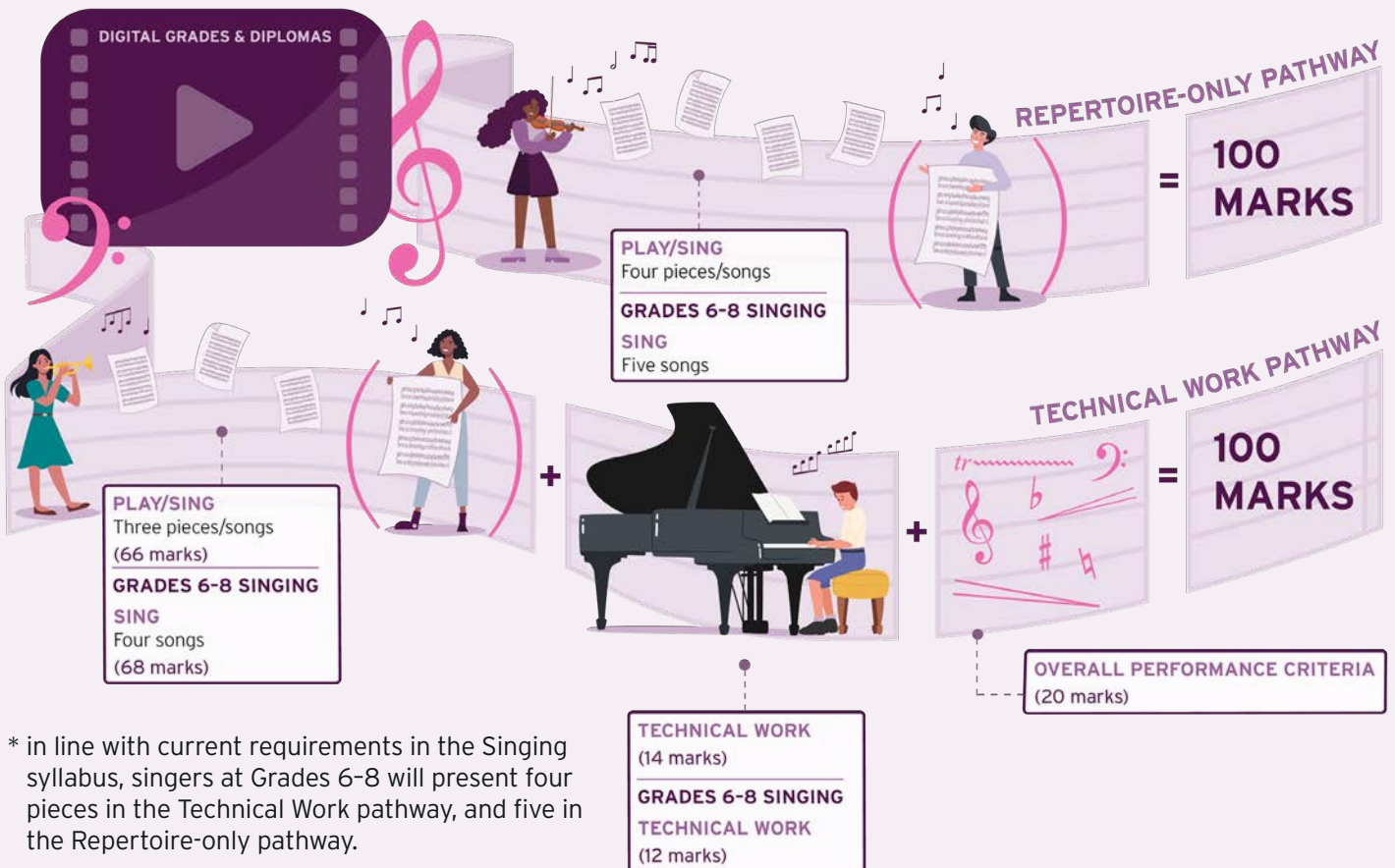Choose between two pathways:

▶ **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).

OR

▶ **Repertoire-only pathway**

Perform four pieces of repertoire*

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

* in line with current requirements in the Singing syllabus, singers at Grades 6–8 will present four pieces in the Technical Work pathway, and five in the Repertoire-only pathway.

I know which pathway I want to take

TAKE ME TO TECHNICAL WORK PATHWAY ❯

TAKE ME TO REPERTOIRE-ONLY PATHWAY ❯

I'd like to learn more

CONTINUE TO LEARN MORE ❯

I'm looking for something else

TAKE ME TO CONTENTS PAGE ❯

WELCOME	❯	INTRODUCTION	❯

TECHNICAL WORK PATHWAY		**REPERTOIRE-ONLY PATHWAY**	
LEARNING OUTCOMES AND ASSESSMENT CRITERIA	❯	LEARNING OUTCOMES AND ASSESSMENT CRITERIA	❯
STRUCTURE AND MARK SCHEME	❯	STRUCTURE AND MARK SCHEME	❯
PIECES	❯	PIECES	❯
TECHNICAL WORK	❯	SUBMITTING YOUR EXAM FOR ASSESSMENT	❯
SUBMITTING YOUR EXAM FOR ASSESSMENT	❯	MARKING	❯
MARKING	❯		

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 1872. 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.

Any amendments to the requirements will be published on the website and in updated versions of the syllabus specifications.

Welcome

Welcome to Trinity College London's syllabus for digital graded exams in classical and jazz instruments, containing details of solo exams from Initial to Grade 8.

The digital graded exams enable candidates to record their exam performance 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.

Designed for digital

Responsive to a changing world, these exams have been designed to support teaching, learning and assessment through a digital medium.

Your performance, your choice

Sitting alongside our face-to-face graded exams, digital exams provide even more choice and flexibility in how a regulated graded qualification can be achieved. Perform a selection of pieces and technical work, or focus entirely on your performance of pieces by choosing our new Repertoire-only pathway.

Digital support content

Comprehensive online resources provide support to candidates and teachers throughout their digital exam journey.

IMPORTANT INFORMATION

1. This syllabus should be read alongside the instrument-specific syllabuses, which list the pieces for the grades.

2. To take this assessment you must have access to:
    ◗ A good quality audio-visual recording device with enough storage for your performance (eg a good quality mobile phone, tablet, laptop or video camera)
    ◗ The internet — to upload your performance video and supporting files

3. Technical work requirements are provided in the separate technical work documents at trinitycollege.com/digital-cj-grades. Candidates choosing the Technical Work pathway can choose from groups of technical work which must be performed as part of the video submission.

4. For syllabuses that require technical work to be played from memory, you must close your music book and set the music stand aside. You may use a list of the requirements but you must hold this list up to the camera before placing it on the music stand. Please refer to the guidance on the technical work documents at trinitycollege.com/digital-cj-grades

5. All performances must be submitted as one continuous performance — this includes all pieces, and technical work if applicable. Start the recording before your first item, and do not stop or pause the video until you have completed all parts of the assessment. Any evidence of editing will result in a syllabus infringement and your exam will not be assessed.

6. You can be given assistance to film your performance, and another person can be present as an accompanist or to operate your backing tracks (if applicable). A count-in at the start of a pre-recorded track is permitted. However, indications of pulse, verbal or non-verbal entry cues during the pieces or technical work, or the playing of an additional instrument by another performer, will result in a syllabus infringement. The exception to this is where candidates would prefer a verbal prompt when performing the technical work. See the technical work information documents at **trinitycollege.com/digital-cj-grades** for further information for each instrument.

7. Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. No pre- or post-production techniques may be applied. A single external microphone may be used but multiple microphone set-ups are not permitted.

Introduction to Trinity's digital graded music exams

WHICH INSTRUMENTS ARE THE DIGITAL EXAM OPTION AVAILABLE FOR?

Exams are available at Initial to Grade 8 for all instruments, except:

▌Grades 1-8 only   ▌Grades 6-8 only

Piano

Electronic Keyboard

▌Organ

Drum Kit

Orchestral Percussion

Tuned Percussion

Snare Drum

Timpani

Violin

Viola

Cello

Double bass

Scottish Traditional Fiddle

Harp

Classical Guitar

Acoustic Guitar

▌French Horn

▌E♭ Tenor Horn

Trumpet

Cornet

Flugelhorn

▌E♭ Soprano Cornet

Euphonium

Baritone

Trombone

▌Bass Trombone

▌Tuba

▌E♭ Bass

▌B♭ Bass

Flute

Clarinet

▌Oboe

▌Bassoon

▌Saxophone

Recorder

▌Jazz Flute

▌Jazz Clarinet

▌Jazz Saxophone

Singing

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 using the assessment criteria on pages 19–24 and 32–33.

The exams are marked out of 100. Candidates' results correspond to different attainment levels as shown in the next column.

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 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 conservatoires and universities, for which Grade 8 is often specified as an entry requirement

▶ Employment opportunities in music and the creative arts

TABLE SHOWING MUSIC QUALIFICATIONS AVAILABLE

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Digital	Music Performance in Bands	Awards and Certificates in Musical Development	Solo Certificates †	Group Certificates †
7	7	FTCL							
6	6	LTCL		LMusTCL	LTCL				
4	5	ATCL		AMusTCL	ATCL				
		Certificate for Music Educators (Trinity CME)							
3	4	Grade 8	Grade 8	Grade 8	Grade 8		Level 6	Advanced	Advanced
		Grade 7	Grade 7	Grade 7	Grade 7				
		Grade 6	Grade 6	Grade 6	Grade 6				
2	3	Grade 5	Grade 5	Grade 5	Grade 5		Level 5: Distinction	Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4	Grade 4				
1	2	Grade 3	Grade 3	Grade 3	Grade 3		Level 5: Pass/Merit	Foundation	Foundation
		Grade 2	Grade 2	Grade 2	Grade 2	Grade 2			
		Grade 1	Grade 1	Grade 1	Grade 1	Grade 1			
Entry Level 3	1	Initial	Initial		Initial	Initial	Level 4		
Entry Level 2						Pre-initial	Level 3		
Entry Level 1							Level 2		

* Regulated Qualifications Framework

** European Qualifications Framework

† Not RQF or EQF regulated

REGULATED TITLES AND QUALIFICATION NUMBERS

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

TECHNICAL WORK PATHWAY

Learning outcomes and assessment criteria

INITIAL-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:	ASSESSMENT CRITERIA The learner can:
1. Perform music in a variety of styles set for the grade	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. Demonstrate technical ability on an instrument through responding to set technical demands	2.1 Demonstrate a developing instrumental command 2.2 Demonstrate technical control and facility within set tasks
3. Respond to set musicianship tests	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:	ASSESSMENT CRITERIA The learner can:
1. Perform music in a variety of styles set for the grade	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. Demonstrate technical ability on an instrument through responding to set technical demands	2.1 Demonstrate instrumental command 2.2 Demonstrate technical control across the full compass of the instrument within set tasks
3. Respond to set musicianship tests	3.1 Recognise and respond to musical features in a practical context 3.2 Demonstrate musical and stylistic awareness

TECHNICAL WORK PATHWAY

Structure and mark scheme

SING
Four songs for
Grades 6-8 Singing
(68 marks)

TECHNICAL WORK
(14 marks)

GRADES 6-8 SINGING
TECHNICAL WORK
(12 marks)

PLAY/SING
Three pieces/songs
(66 marks)

TECHNICAL WORK PATHWAY

= 100 MARKS

OVERALL PERFORMANCE CRITERIA
(20 marks)
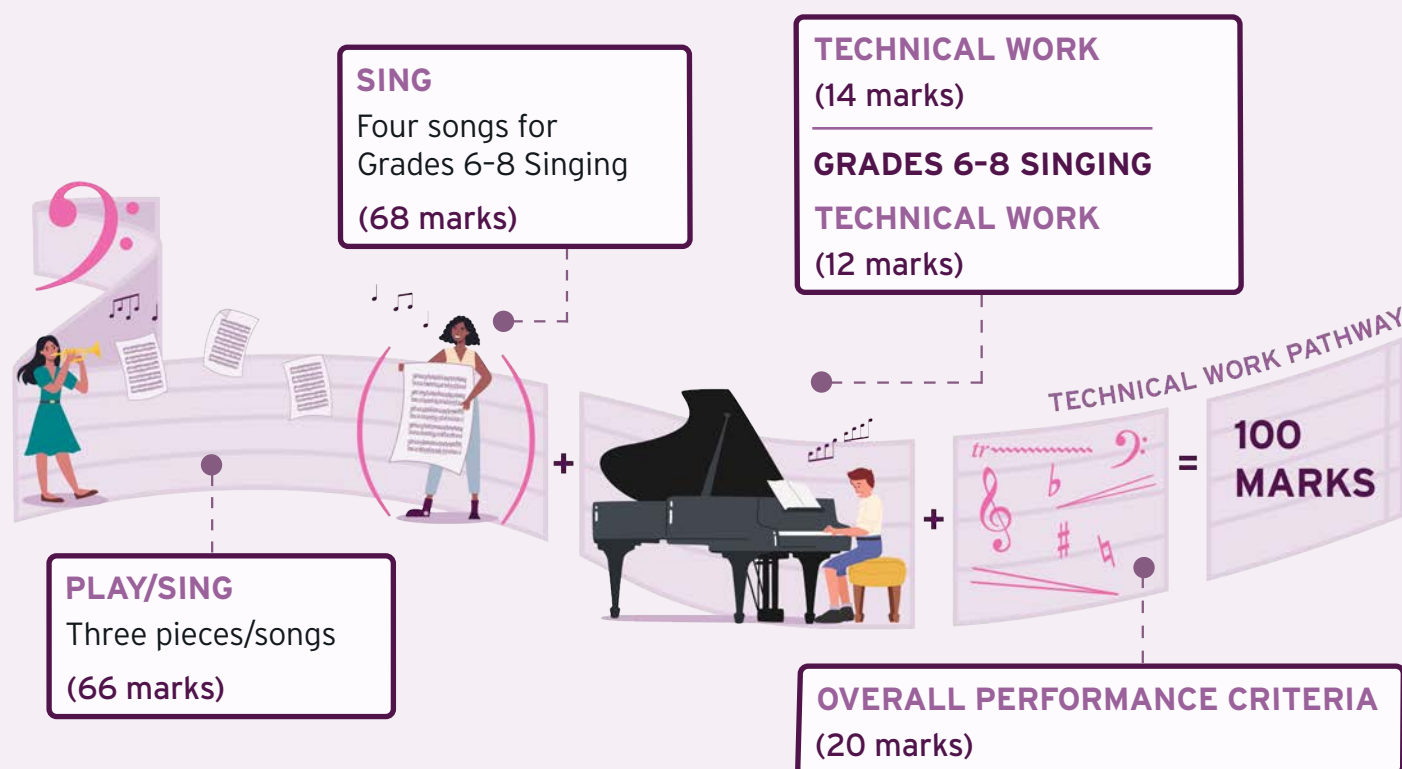
Perform three pieces from the repertoire list and technical work, and receive a mark for the overall performance.

The structure and mark scheme are different for Singing Grades 6-8.

TECHNICAL WORK PATHWAY

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK	14
OVERALL PERFORMANCE	20
TOTAL	**100**

TECHNICAL WORK PATHWAY (SINGING GRADES 6-8)

	Maximum marks
PIECE 1	17
PIECE 2	17
PIECE 3	17
PIECE 4	17
TECHNICAL WORK	12
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.

TECHNICAL WORK PATHWAY

Pieces

CHOOSING PIECES

▶ Candidates perform three pieces chosen from the repertoire list in the current Trinity syllabus for their instrument (four for Singing Grades 6–8)

▶ For some instruments and grades, pieces are divided into groups A and B, while for others, candidates may choose pieces from a single list. Please refer to the relevant graded syllabus for full requirements relating to piece selection.

PERFORMANCE AND INTERPRETATION

▶ Please refer to the relevant graded exam syllabus

▶ The use of metronomes or other timekeeping assistance is not allowed

INSTRUMENTS

▶ Please refer to the relevant graded exam syllabus

SUPPORTING DOCUMENTS

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

▶ Enter the details of your pieces on the relevant screen

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

ACCOMPANIMENT

▶ Please refer to the relevant graded exam syllabus for requirements relating to accompaniment and backing tracks

▶ Pieces which are published with accompaniment may not be performed unaccompanied

▶ The accompanist does not need to be in shot during the filming of the performance

▶ Candidates may use recorded accompaniments in place of a live accompanist or duet partner for all digital grade exams at all grades

▶ If you are using a recorded accompaniment, this must be clearly audible on the submitted video. Recorded accompaniments should be played through an external speaker rather than directly from a phone or tablet.

MUSIC AND COPIES

▶ We publish selected pieces for many instruments in our graded music exam books. Recommended editions for other pieces are listed in graded syllabuses, but candidates may perform from any reliable edition which has not been shortened or otherwise simplified. If a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.

▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at **mpaonline.org.uk**. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.

OWN COMPOSITION

▶ Candidates can choose to perform their own composition as one of their pieces. Own composition pieces 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 graded syllabuses.

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

OBTAINING MUSIC FOR THE EXAM

▶ All publications listed in graded syllabuses 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 repertoire and technical work books for many instruments for which graded exams are offered.

▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

TECHNICAL WORK PATHWAY
Technical work

REQUIREMENTS

▶ Candidates perform a selection of technical work appropriate to their instrument and grade.

▶ Please refer to **trinitycollege.com/digital-cj-grades** for the relevant requirements.

▶ The format of the technical work section is the same as in a face-to-face exam, but the list of requirements is smaller than in the equivalent graded exam syllabus.

▶ In the case of scales & arpeggios, candidates select one of two defined groups, rather than playing the full list from the equivalent syllabus. This reflects the process in face-to-face exams where examiners ask for a selection of the requirements from the syllabus.

▶ In the case of studies, exercises and orchestral extracts, candidates perform the same number of items as they would in a face-to-face exam.

▶ More information on the selection of items is available at **trinitycollege.com/digital-cj-grades**

▶ The use of metronomes or other timekeeping assistance is not allowed.

PERFORMING FROM MEMORY

▶ Some requirements must be played from memory, while for other requirements candidates can use the music.

▶ If the syllabus requires you to play your technical work from memory, before you begin you must close your music and set the music stand aside. You are allowed to refer to the requirements on a sheet of paper, and this must be shown to the camera before you begin. Please refer to the relevant technical work requirements at **trinitycollege.com/digital-cj-grades**

▶ 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. Please refer to the instructions at the front of the technical work information documents at **trinitycollege.com/digital-cj-grades**

SUPPORTING DOCUMENTS

▶ If there is a choice of technical work for your instrument and grade, detail your selections on the relevant screen when you upload your video.

TECHNICAL WORK PATHWAY

Submitting your exam for assessment

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

◗ Play back your video to ensure that the sound and visual quality is sufficient for an examiner to mark it.

◗ Ensure your video is one continuous recording of all your pieces and technical work from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.

◗ Only submit one take of your performance.

◗ Audio and video may be recorded using separate devices, but must be recorded simultaneously.

◗ No pre- or post-production techniques may be applied.

◗ A single external microphone may be used but multiple microphone set-ups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

◗ Do not provide any information at the beginning of your performance, such as your name or the titles of pieces – simply start recording and begin 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 (including own compositions, alternative pieces and instruments where Trinity graded music exam books are not published).

◗ You may record your video as an mp4 or mov file. Please remember to turn off HD settings, or select the lowest available HD setting, on your device before you begin. Your exam does not need to be recorded in high definition and this will result in files that are too large for upload.

◗ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't take too long to upload. There are many apps that can help you do this and you will find them on your device's application store.

◗ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.

◗ Your books/legally downloaded copies must be in shot when you film your performance. Please make sure they will be 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. In the case that 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.

◗ Full details of how to film your performance, what should be in shot and instrument-specific guidance can be found at **trinitycollege.com/music-filming-guidance**

▶ You are allowed to have someone filming your performance, and another person can be present as an accompanist or to operate your backing tracks (if applicable). A count-in at the start of a pre-recorded track is permitted. However, indications of pulse, verbal or non-verbal entry cues during the pieces or technical work, or the playing of an additional instrument by another performer, will result in a syllabus infringement.

▶ 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.

TECHNICAL WORK PATHWAY

Marking

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:

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.

Marks in square brackets relate to Singing Grades 6–8.

	7 MARKS [5 MARKS]	6 MARKS [N/A]	5 MARKS [4 MARKS]
Fluency & accuracy	An excellent sense of fluency with secure control of pulse and rhythm. A very high degree of accuracy in notes.	A very good sense of fluency with only momentary insecurities in control of pulse and rhythm. A high degree of accuracy in notes – slips were not significant.	A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm. A good degree of accuracy in notes despite some slips.
	7 MARKS [5 MARKS]	**6 MARKS [N/A]**	**5 MARKS [4 MARKS]**
Technical facility	The various technical demands of the music were fulfilled to a very high degree. An excellent level of tone control.	The various technical demands of the music were fulfilled with only momentary insecurities. A very good level of tone control despite minimal blemishes.	The various technical demands of the music were fulfilled for the most part. A good level of tone control though with occasional lapses.
	8 MARKS [7 MARKS]	**7 MARKS [6 MARKS]**	**6 MARKS [5 MARKS]**
Communication & interpretation	An excellent level of stylistic understanding with keen attention to performance details. Highly effective communication and interpretation.	A very good level of stylistic understanding with most performance details realised. Effective communication and interpretation overall.	A good level of stylistic understanding though occasional performance details were omitted. Communication and interpretation were mostly effective.

	4 MARKS [3 MARKS]	3 MARKS [2 MARKS]	1-2 MARKS [1 MARK]
Fluency & accuracy	A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm. A reasonable degree of accuracy in notes despite a number of errors.	Only a limited sense of fluency with a lack of basic control of pulse and rhythm. Accuracy in notes was sporadic with errors becoming intrusive.	Little or no sense of fluency − control of pulse and rhythm was not established. Accuracy in notes was very limited with many errors of substance.

	4 MARKS [3 MARKS]	3 MARKS [2 MARKS]	1-2 MARKS [1 MARK]
Technical facility	The various technical demands of the music were generally managed despite some inconsistencies. A basic level of tone control despite some insecurity.	The technical demands of the music were often not managed. The performance lacked a basic level of tone control.	Many or all of the technical demands of the music were not managed. There were significant flaws in tone control.

	5 MARKS [4 MARKS]	3-4 MARKS [2-3 MARKS]	1-2 MARKS [1 MARK]
Communication & interpretation	A reasonable level of stylistic understanding though some performance details were omitted. Communication and interpretation were basically reliable though with some lapses.	Stylistic understanding was generally lacking with limited realisation of performance details. Communication and interpretation were inconsistent.	Stylistic understanding was not apparent with little or no realisation of performance details. Communication and interpretation were ineffective.

HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark.

Marks in square brackets relate to Singing Grades 6-8.

	DISTINCTION | 13-14 MARKS [11-12 MARKS]	MERIT | 11-12 MARKS [9-10 MARKS]
Scales & arpeggios	An excellent or very good sense of fluency and accuracy.	A good sense of fluency and accuracy with occasional errors.
	A very high degree of technical control.	A good degree of technical control.
	Prompt responses.	Prompt responses overall.
Exercises, studies and orchestral extracts	An excellent or very good sense of fluency and accuracy.	A good sense of fluency and accuracy with occasional errors.
	A very high degree of technical control.	A good degree of technical control.
	Keen attention to performance details and musical character.	Good attention to performance details and musical character overall.

	PASS 9-10 MARKS [7-8 MARKS]	BELOW PASS 1 6-8 MARKS [5-6 MARKS]	BELOW PASS 2 1-5 MARKS [1-4 MARKS]
Scales & arpeggios	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.	Limited or very limited fluency and accuracy with errors becoming intrusive. An inconsistent degree of technical control. Hesitancy in responses and restarts.	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.

	PASS 9-10 MARKS [7-8 MARKS]	BELOW PASS 1 6-8 MARKS [5-6 MARKS]	BELOW PASS 2 1-5 MARKS [1-4 MARKS]
Exercises, studies and orchestral extracts	A generally reliable sense of fluency and accuracy despite a number of errors. A reasonable degree of technical control despite some inconsistencies. Some attention to performance details and musical character.	Limited or very limited fluency and accuracy with errors becoming intrusive. An inconsistent degree of technical control. Limited attention to performance details and musical character.	Little or no sense of fluency and accuracy with many errors. An unreliable degree of technical control. Little or no attention to performance details and musical character.

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

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

Learning outcomes and assessment criteria

INITIAL–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

GRADES 4–5
(RQF Level 2)

LEARNING OUTCOMES The learner will:	ASSESSMENT CRITERIA The learner can:
1. Perform music in a variety of styles set for the grade	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:	ASSESSMENT CRITERIA The learner can:
1. Perform music in a variety of styles set for the grade	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

REPERTOIRE-ONLY PATHWAY

Structure and mark scheme

SING
Five songs for
Grades 6–8 Singing

PLAY/SING
Four pieces/songs

= 100 MARKS
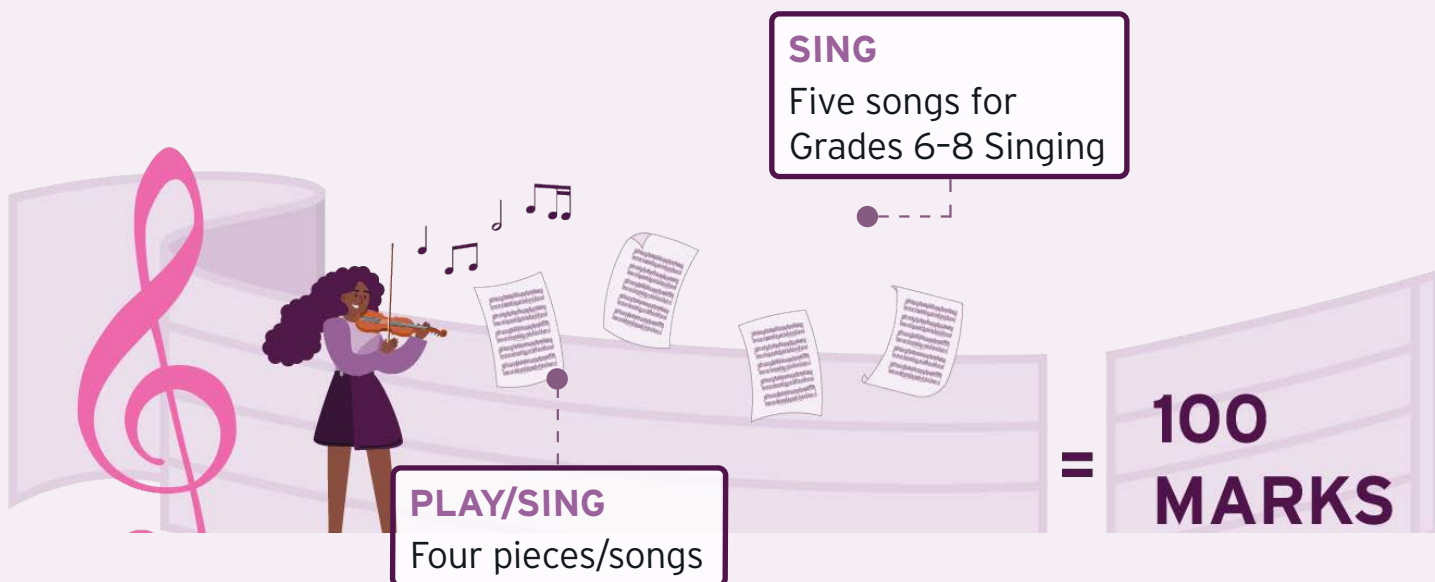
Perform four pieces from the repertoire list.

The structure and mark scheme are different for Singing Grades 6–8.

REPERTOIRE-ONLY PATHWAY

	Maximum marks
PIECE 1	25
PIECE 2	25
PIECE 3	25
PIECE 4	25
TOTAL	100

REPERTOIRE-ONLY PATHWAY (SINGING GRADES 6–8)

	Maximum marks
PIECE 1	20
PIECE 2	20
PIECE 3	20
PIECE 4	20
PIECE 5	20
TOTAL	100

PROGRAMME ORDER

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

REPERTOIRE-ONLY PATHWAY

Pieces

CHOOSING PIECES

▶ Candidates perform four pieces in total (five for Singing Grades 6-8).

▶ This includes performing three pieces chosen from the repertoire list in the current Trinity syllabus for their instrument (four for Singing Grades 6-8).

▶ For some instruments and grades, pieces are divided into groups A and B, while for others, candidates may choose pieces from a single list. Please refer to the relevant graded syllabus for full requirements relating to piece selection.

▶ Additionally, candidates perform one further piece, chosen from the repertoire list for their instrument. This additional piece can be any piece listed for the grade, and may be chosen from any group. For orchestral percussion, tuned percussion, snare drum and timpani exams, the additional piece may not be selected from the study list.

PERFORMANCE AND INTERPRETATION

▶ Please refer to the relevant graded exam syllabus

▶ The use of metronomes or other timekeeping assistance is not allowed

INSTRUMENTS

▶ Please refer to the relevant graded exam syllabus

SUPPORTING DOCUMENTS

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

▶ Enter the details of your pieces on the relevant screen

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

ACCOMPANIMENT

▶ Please refer to the relevant graded exam syllabus for requirements relating to accompaniment and backing tracks

▶ Pieces which are published with accompaniment may not be performed unaccompanied

▶ The accompanist does not need to be in shot during the filming of the performance

▶ Candidates may use recorded accompaniments in place of a live accompanist or duet partner for all digital grade exams at all grades

▶ If you are using a recorded accompaniment, this must be clearly audible on the submitted video. Recorded accompaniments should be played through an external speaker rather than directly from a phone or tablet.

MUSIC AND COPIES

▶ We publish selected pieces for many instruments in our graded music exam books. Recommended editions for other pieces are listed in graded syllabuses, but candidates may perform from any reliable edition which has not been shortened or otherwise simplified. If a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.

▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at **mpaonline.org.uk**. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.

OWN COMPOSITION

▶ Candidates can choose to perform their own composition as one of their pieces. Own composition pieces 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 graded syllabuses.

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

OBTAINING MUSIC FOR THE EXAM

▶ All publications listed in graded syllabuses 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 repertoire books for many instruments for which graded exams are offered.

▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

REPERTOIRE-ONLY PATHWAY

Submitting your exam for assessment

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

◗ Play back your video to ensure that the sound and visual quality is sufficient for an examiner to mark it.

◗ Ensure your video is one continuous recording of all your pieces from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.

◗ Only submit one take of your performance.

◗ Audio and video may be recorded using separate devices, but must be recorded simultaneously.

◗ No pre- or post-production techniques may be applied.

◗ A single external microphone may be used but multiple microphone set-ups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

◗ Do not provide any information at the beginning of your performance, such as your name or the titles of pieces – simply start recording and begin 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 (including own compositions, alternative pieces and instruments where Trinity graded music exam books are not published).

◗ You may record your video as an mp4 or mov file. Please remember to turn off HD settings, or select the lowest available HD setting, on your device before you begin. Your exam does not need to be recorded in high definition and this will result in files that are too large for upload.

◗ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't take too long to upload. There are many apps that can help you do this and you will find them on your device's application store.

◗ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.

◗ Your books/legally downloaded copies must be in shot when you film your performance. Please make sure they will be 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. In the case that 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.

◗ Full details of how to film your performance, what should be in shot and instrument-specific guidance can be found at **trinitycollege.com/music-filming-guidance**

▶ You are allowed to have someone filming your performance, and another person can be present as an accompanist or to operate your backing tracks (if applicable). A count-in at the start of a pre-recorded track is permitted. However, indications of pulse, verbal or non-verbal entry cues during the pieces, or the playing of an additional instrument by another performer, will result in a syllabus infringement.

▶ 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.

REPERTOIRE-ONLY PATHWAY

Marking

Examiners give comments and marks for each section of the exam up to the maximums listed in the table on page 26.

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.

Marks in square brackets relate to Singing Grades 6–8.

	8 MARKS [6 MARKS]	7 MARKS [5 MARKS]	6 MARKS [4 MARKS]
Fluency & accuracy	An excellent sense of fluency with secure control of pulse and rhythm. A very high degree of accuracy in notes.	A very good sense of fluency with only momentary insecurities in control of pulse and rhythm. A high degree of accuracy in notes – slips were not significant.	A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm. A good degree of accuracy in notes despite some slips.
	8 MARKS [6 MARKS]	**7 MARKS [5 MARKS]**	**6 MARKS [4 MARKS]**
Technical facility	The various technical demands of the music were fulfilled to a very high degree. An excellent level of tone control.	The various technical demands of the music were fulfilled with only momentary insecurities. A very good level of tone control despite minimal blemishes.	The various technical demands of the music were fulfilled for the most part. A good level of tone control though with occasional lapses.
	9 MARKS [8 MARKS]	**8 MARKS [7 MARKS]**	**7 MARKS [6 MARKS]**
Communication & interpretation	An excellent level of stylistic understanding with keen attention to performance details. Highly effective communication and interpretation.	A very good level of stylistic understanding with most performance details realised. Effective communication and interpretation overall.	A good level of stylistic understanding though occasional performance details were omitted. Communication and interpretation were mostly effective.

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