

# Certificate Exams Syllabus

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## Instrumental & Vocal

2017

Trinity College London  
[www.trinitycollege.com](http://www.trinitycollege.com)

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# Important information

## Changes from the previous syllabus

Requirements remain unchanged from the 2015-2016 syllabus.

## Overlap arrangements

This syllabus is valid from 1 January 2017. There is no overlap as the syllabus has not changed significantly. This means that the 2015-2016 syllabus will not be valid after 31 December 2016.

## Impression information

This syllabus is supported by information on our website. Candidates should refer to the syllabus and our website to prepare for certificate exams.

*Please note that this is the **first impression** (September 2016).*

Candidates should refer to [www.trinitycollege.com/music](http://www.trinitycollege.com/music) to ensure that they are using the latest impression of the syllabus.

# Contents

Introduction.....	3
Why take a Trinity certificate exam?.....	4
Range of qualifications.....	5
About this syllabus.....	6
About the exam.....	7
Subjects offered.....	7
Exam structure and mark scheme.....	8
Recital.....	8
Programme duration.....	8
Piece choice and programming for solo certificates.....	9
Piece choice and programming for ensemble certificates.....	14
Performance and interpretation.....	14
Tuning.....	14
Music and copies.....	14
Accompaniments and page turns.....	15
Recital mark scheme.....	15
Presentation skills.....	16
Programme planning.....	16
Programme notes.....	16
Presentation skills.....	17
Presentation skills mark scheme.....	17
Information and regulations.....	18

# Introduction

This syllabus contains details of certificate exams in a range of instruments, including singing. Certificate exams assess recital performance at three levels: Foundation (equivalent to Grade 3), Intermediate (equivalent to Grade 5) and Advanced (equivalent to Grade 8). They are also available for ensembles and choirs wishing to gain recognition for skills in group performance.

When considering how we can make our exams accessible to all, Trinity aims to treat each candidate individually, recognising that requirements vary. Please visit [www.trinitycollege.com/music](http://www.trinitycollege.com/music) ('our website') for more information or contact us directly to discuss any specific requirements.

Trinity would like to take this opportunity to wish you every success in your exams and wider music-making. Further information on all our exams, as well as additional supporting materials for teachers and candidates, can be found on our website.

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.

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England and Northern Ireland, and by Qualifications Wales (QW). Trinity's qualifications are regulated by these authorities within the Regulated Qualifications Framework (RQF). Various arrangements are in place with governmental education authorities worldwide.

# Why take a Trinity certificate exam?

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Recognising that some candidates wish to take a recital-based assessment, Trinity's certificate exams are designed to offer an alternative to grade exams by focusing on the performance of a complete mini recital. Specifically, certificate exams allow candidates to:

- ▶ select from three levels of assessment representing three key stages of musical development – Foundation (equivalent to Grade 3), Intermediate (equivalent to Grade 5) and Advanced (equivalent to Grade 8)
- ▶ programme their own mini recitals drawn from specially provided repertoire lists and their own repertoire choices
- ▶ gain additional marks for programme planning, programme notes and presentation skills
- ▶ receive precise and specific feedback to inform their continued musical development
- ▶ prepare for Trinity's recital diplomas, which follow the same format as certificate exams.

As well as incorporating these innovative features, Trinity's certificate exams are delivered by a panel of friendly examiners who are rigorously trained and standardised. This aims to create a positive and personalised experience for all candidates.

# Range of qualifications

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

Grade exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, and include separate marks for presentation skills. Candidates can enter any combination of grade or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Each level features an equivalent grade theory exam, supporting candidates in developing their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter grade or certificate exams at any level.

After Grade 8 or the Advanced Certificate, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess higher skills in performance, teaching, theory and composition. Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME).

This syllabus focuses on certificate exams. Visit our website for more information about grade exams, certificate exams, diplomas, the Trinity CME, and Music Tracks – an initiative designed to support teachers in delivering large- and small-group instrumental tuition.

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Music Tracks <sup>†</sup>	Solo Certificate <sup>†</sup>	Group Certificate <sup>†</sup>			
7	7	FTCL		FMusTCL						
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		Initial Track					
Entry Levels 1-2					First Access Track					

\* Regulated Qualifications Framework in England, Wales and Northern Ireland

<sup>†</sup> Not RQF or EQF regulated

\*\* European Qualifications Framework

# About this syllabus

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Certificate exams offer performance-based assessment, with a large degree of flexibility in choice of repertoire, including the option to present own-choice repertoire. Certificate exams develop programme planning skills, as well as recital performance skills for those wishing to progress to diploma level. There is no technical work and no supporting tests.

Certificates are available for many instruments (including singing), and for ensembles of any combination of instruments and/or voices, at three levels:

Certificate level	Equivalent grade level
Foundation	Grade 3
Intermediate	Grade 5
Advanced	Grade 8

# About the exam

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## Subjects offered

Solo certificates are currently available in the following subjects:

- ▶ Singing
- ▶ Piano
- ▶ Electronic keyboard (Foundation and Intermediate levels only)
- ▶ Flute
- ▶ Clarinet
- ▶ Saxophone
- ▶ Recorder
- ▶ French horn
- ▶ Trumpet/Cornet/Flugel horn
- ▶ Trombone (Intermediate and Advanced levels only)
- ▶ Tuba
- ▶ Violin
- ▶ Viola
- ▶ Cello (Intermediate and Advanced levels only)
- ▶ Double bass
- ▶ Pedal harp
- ▶ Non-pedal harp (Intermediate and Advanced levels only)
- ▶ Guitar
- ▶ Drum kit
- ▶ Accordion

Certificate exams are available for ensembles comprising any combination of instruments and/or voices, including Rock & Pop groups. Information on Rock & Pop group certificates can be found in the Rock & Pop syllabus, available at [www.trinityrock.com/syllabus](http://www.trinityrock.com/syllabus)

## Exam structure and mark scheme

Solo and ensemble certificates – all levels

Section	Maximum mark
Recital	90
Presentation skills	10
Total	100

Comments and marks are given for each section of the exam, up to the maximums listed in the table above. It is not necessary to pass both sections to achieve a pass overall. The total mark for the exam corresponds to different pass/below pass bands as follows:

Overall mark	Band
80-100	Distinction
60-79	Pass
45-59	Below pass 1
0-44	Below pass 2

## Recital

### Programme duration

Certificate exams require the performance of a mini recital in accordance with a set time duration, rather than a specific number of pieces. Duration requirements are as follows:

Certificate level	Programme duration* (minutes)	Exam duration (minutes)
Foundation	8-10	13
Intermediate	15-20	23
Advanced	25-30	33

\* This time limit refers to the total duration of all the pieces performed, including reasonable breaks between items, but does not include:

- ▶ arrival/departure time
- ▶ setting up
- ▶ tuning
- ▶ excessive breaks between items.

### Piece choice and programming for solo certificates

- ▶ Candidates should present a programme drawn from the prescribed repertoire and optional own choice repertoire. Candidates are encouraged to present a balanced programme.
- ▶ The rules on repertoire selection are designed to give a large degree of flexibility to candidates and teachers. While more than one item must be presented, the total number of works is not stipulated.
- ▶ Lists of prescribed repertoire are published on our website at [www.trinitycollege.com/certificates](http://www.trinitycollege.com/certificates). The entire programme may be selected from these lists.
- ▶ Own choice repertoire may comprise up to one third of the programme duration:

Certificate level	Programme duration (minutes)	Maximum time allowance for own choice repertoire (minutes)
Foundation	8-10	3.5
Intermediate	15-20	7
Advanced	25-30	10

- ▶ Own choice repertoire may be taken from any source and must relate to the certificate levels as indicated below:

Certificate level	Equivalent grade level
Foundation	Grade 3
Intermediate	Grade 5
Advanced	Grade 8

- ▶ Own choice repertoire must contain a level of technical and musical demand similar to that of the pieces on the published repertoire list.
- ▶ Candidates' own composition(s) may be included as own choice repertoire.
- ▶ Own choice repertoire does not need to be pre-approved by Trinity, although marks may be deducted where own choice repertoire does not allow candidates to demonstrate performance at the level required.
- ▶ In selecting own choice repertoire, candidates are strongly advised to base their selections on the standard of music in published repertoire lists, in addition to the repertoire descriptors and discipline-specific guidelines (on the following pages):

Foundation Certificate	
Repertoire descriptors	Discipline-specific guidelines
<ul style="list-style-type: none"> <li>▶ Music will be reasonably simple in nature, of short duration and in a simple key.</li> <li>▶ Tempo, range and rhythmic and melodic patterns will be at an appropriate level of demand.</li> <li>▶ Material will be of sufficient length to allow candidates to show their ability to create and convey mood by establishing and sustaining their performance and interpretation.</li> <li>▶ Content will show variations in pace, volume, rhythm and articulation, and will include easily recognisable forms as the foundation for the exploration of musical style.</li> <li>▶ The musical language will contain a variety of expression, with some independence from the accompaniment where present, and will demand awareness of balance and phrase.</li> </ul>	<ul style="list-style-type: none"> <li>▶ <b>Piano</b> music should demand a basic understanding of the potential of the instrument. The hands should mostly use a relaxed five-finger position, moving as necessary but not leaping outside an octave with any degree of speed. Some independence of hands may be seen, but independence within the same hand is mostly unlikely. Keys used will not exceed three sharps or flats. Pedalling will not be required, but may be used at the candidate's discretion.</li> <li>▶ <b>Electronic keyboard</b> will use only basic voices and styles, but with occasional voice changes including dual voice where appropriate. The right hand should include some movement outside the five-finger position as well as some fairly simple two-part playing at times.</li> <li>▶ <b>Wind and brass</b> music should have a simple phrase structure allowing reasonable breathing and being largely confined to an easy register of the instrument. Only modest demands will be made on articulation and tone control. Keys will be simple, not beyond two sharps or flats.</li> <li>▶ <b>Bowed and plucked strings</b> music should require basic left-hand positions only without difficult shifts or extensions. Bowing and right-hand patterns should be straightforward and mostly intuitive.</li> <li>▶ <b>Bowed strings</b> music will be mostly single line, or may use open string drones.</li> <li>▶ <b>Guitar</b> music will use no more than simple bass and treble (or comparable) textures.</li> <li>▶ <b>Vocal</b> music should require the sustaining of short phrases and clear delivery of a simple text, usually in the native language. Support will be given from the accompaniment.</li> <li>▶ <b>Percussion</b> music should demand the acquisition of basic techniques of handling the instrument and understanding of regularity of pulse and division of a beat.</li> </ul>

Intermediate Certificate	
Repertoire descriptors	Discipline-specific guidelines
<ul style="list-style-type: none"> <li>▶ Content will be sufficiently complex to provide some internal contrast and range (eg the preparation and achievement of climax, or a ternary form movement with a contrasting middle section).</li> <li>▶ Music will require a moderate degree of technical facility but with increased challenges over Foundation Certificate in terms of the command of the instrument/voice and range of performance techniques required.</li> <li>▶ There will be some development and stylistic variety, in terms of both the composer's intentions and the candidate's interpretation.</li> <li>▶ Some subtleties of syntax will provide opportunity for a variety of approaches and interpretative choices. Candidates will demonstrate increasing independence from the accompaniment, where present, as well as appropriate interaction with it.</li> <li>▶ Candidates will be able to support their intentions in performance by demonstrating a sound understanding of the material, showing evidence of sensitivity to and control of material, leading to a more personal and imaginative interpretation, in which there is a reasonably consistent application of developing technical skills.</li> <li>▶ Performances will be clear and well-projected with appropriate volume, control of pace (including variations in speed), control of tone quality and appropriate application of instrumental colour (eg vibrato, tone control) to support mood and character.</li> <li>▶ Effective preparation and study will lead to a secure, accurate and sustained performance which will engage the audience.</li> </ul>	<ul style="list-style-type: none"> <li>▶ <b>Piano</b> music will require more varied textures than at Foundation level, a greater range of tempi, greater familiarity with the geography of the keyboard and more demanding chord, scale and arpeggio patterns and the techniques employed to deliver them. Independence of hands will often be a feature, and some demands will be made on arm and shoulder weight in tone production. Pedalling may be a feature of some but not all pieces, and (where used) will be expected at a basic level only.</li> <li>▶ <b>Electronic keyboard</b> pieces will employ more sophisticated instrumental techniques with the right hand work being more challenging, often with more complex two-part playing. Fairly frequent registration changes should be necessary and a wider range of different types of chords used.</li> <li>▶ <b>Wind and brass</b> music should make more demands on variety of tone and breath control with longer and more sophisticated phrases. More than one register of the instrument will normally be used in the course of the programme, extending the range roughly to that expected for Grade 5 technical work. The music will allow for a range of articulations and dynamics to be demonstrated.</li> <li>▶ In <b>bowed and plucked strings</b>, shifts/changes of left-hand position are required. Violinists will use some 3rd position and cellists backward extensions. Pieces will require a variety of bowings and right-hand techniques. A wider range of tone and a greater sensitivity to intonation will be needed than for Foundation Certificate.</li> <li>▶ <b>Guitar</b> music will employ a wider range of chord shapes and more complex right hand fingering patterns using <i>p</i>, <i>i</i>, <i>m</i> and <i>a</i>.</li> </ul>

Continued overleaf

Intermediate Certificate	
Repertoire descriptors	Discipline-specific guidelines
<ul style="list-style-type: none"><li>There will be moderate demands in rhythmic complexity and melodic patterns, and in the duration of the piece.</li></ul>	<ul style="list-style-type: none"><li><b>Vocal</b> music may require longer phrases and greater agility, and more complex or chromatic melodic lines, showing increasing independence by the soloist. Songs in other languages may be included, showing a basic understanding of pronunciation.</li><li><b>Percussion</b> music should show an understanding of a variety of techniques with increased speed, agility and/or complexity of patterns. It should show control of basic rudiments within a stable beat, as well as some creativity and tonal awareness.</li></ul>

Advanced Certificate	
Repertoire descriptors	Discipline-specific guidelines
<ul style="list-style-type: none"> <li>▶ Content will be substantial, with some depth and sophistication, enabling the candidate to engage with complex emotions and abstract musical thought. It will be such as to require analysis and reflection in the preparation, and present challenging physical requirements in one or more technical aspects. Overall length will be sufficient to enable a wide range of musical contrast to be demonstrated, sustained and explored.</li> <li>▶ Music will require a higher degree of technical facility and stylistic awareness than for the Intermediate Certificate, presenting challenges in areas such as tempo, key, rhythmic intricacy, and complexity of chords or textures. The musical language may demand considerable inferential understanding, and thoughtful interpretation will be needed to reflect subtlety of meaning (eg contrapuntal texture; musical irony or humour).</li> <li>▶ Candidates will typically be able to integrate their skills, knowledge and understanding in a secure and sustained performance which demonstrates a mature grasp of the material.</li> <li>▶ Candidates will combine skilful and appropriate command with imaginative response and flair to engage the audience wholeheartedly. Along with confidence, a sense of ownership and clear self-awareness will result in a discriminating and sensitive personal interpretation that conveys complexity and control of shape and form (eg throughout a sonata movement), as well as an understanding of stylistic interpretation.</li> <li>▶ The performance will be grounded in thorough and relevant preparation and will demonstrate authority and control. Candidates will demonstrate independence from, as well as complex interaction with, the accompaniment (where present).</li> </ul>	<ul style="list-style-type: none"> <li>▶ <b>Piano</b> music should make higher demands in areas such as tempo, complexity and variety of texture. The full range of the keyboard should be used, in terms of both pitch and of tonal resources, including full and half-pedalling. Full independence of fingers and hands is expected.</li> <li>▶ In <b>wind and brass</b> music, range will equal that expected for Grade 8 technical work and the music will be of a level of complexity that demands control of the full range of available tones and articulations. Opportunities will exist for the demonstration of both competent agility and sensitive interpretation.</li> <li>▶ <b>Bowed strings</b> music should demand a wide range of bowing techniques/bow control and variety of texture, with use of varied left-hand positions, using the full extent of the fingerboard. Some fluency in double stopping will be demonstrated, as will the use of the full range of tone available from the instrument in slow playing, and fluency with agility in passagework.</li> <li>▶ <b>Plucked strings</b> music should require more complex textures, including significant use of counterpoint, and considerable variety of chord and left-hand position. A full range of well-projected tone will be needed.</li> <li>▶ <b>Vocal</b> music should demand a higher standard of breath control than at previous levels, as well as agility within several registers and sensitive and appropriate tonal shading according to a variety of texts and styles. Opportunities will exist for demonstrating competencies and subtleties of understanding, characterisation and interaction with the accompaniment.</li> <li>▶ <b>Percussion</b> music should require integration and control of complex patterns, varied styles and techniques, and creative and appropriate use of technical agility around the instrument, including control of a wide dynamic range.</li> </ul>

### **Piece choice and programming for ensemble certificates**

- Any ensemble of two or more performers may enter for an ensemble certificate exam.
- Candidates entering for an ensemble certificate exam as a piano duet or piano six hands should present a balanced programme drawn from the prescribed repertoire lists available at [www.trinitycollege.com/certificates](http://www.trinitycollege.com/certificates) and optional own choice repertoire. Own choice repertoire may comprise up to one third of the programme duration. Candidates can also choose not to present any own choice repertoire.
- Candidates entering for ensemble certificate exams as any other ensemble should present a balanced programme consisting entirely of own choice repertoire. No repertoire lists are provided (except in the case of choral certificates, for which indicative repertoire lists are available on the website).
- Candidates entering for ensemble certificate exams (except where repertoire lists are provided) should take the prescribed repertoire for solo certificates as a guide for selecting own choice repertoire that will enable all candidates to demonstrate performance at the level of the exam being taken.
- Candidates entering for Rock & Pop group exams should refer to the Rock & Pop syllabus, available at [www.trinityrock.com/syllabus](http://www.trinityrock.com/syllabus)

### **Performance and interpretation**

- Complete pieces or movements must be prepared in full unless otherwise stated.
- Repeats of more than a few bars should not be played unless otherwise stated.
- All *da capo* and *dal segno* instructions should be observed.
- Cadenzas should be played unless otherwise stated.
- Candidates are encouraged to use appropriate ornamentation, particularly at Advanced level.
- 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, which may improve note security and confidence. However, this is not compulsory and no additional marks are given for this.

### **Tuning**

- Candidates are responsible for tuning their own instrument. At Foundation and Intermediate levels, the teacher or accompanist may assist with tuning. At Advanced level, candidates must tune their instruments without assistance.

### **Music and copies**

- Candidates are responsible for obtaining the music for their exam in good time prior to entering. Candidates are advised to check the availability of pieces before deciding to perform them.
- Recommended editions are indicated in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise simplified. Candidates should note that editions containing inauthentic performance directions, for example romantic phrasing in baroque repertoire, are not considered reliable by Trinity. Where a particular edition must be used, this is indicated in the repertoire list. Product codes for publications are included where available.
- Guidelines regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at [www.mpaonline.org.uk](http://www.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 Code of Fair Practice, candidates must bring original copies of all pieces to be performed to the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided may be awarded no marks.
- ▶ Candidates must provide photocopies of all pieces to be performed (except Trinity publications) as a reference for the examiner. Photocopies will be retained by the examiner and destroyed after the exam.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or the web address where it was accessed for the examiner's reference.

### Accompaniments and page turns

- ▶ Pieces which are published with an accompaniment must not be performed unaccompanied.
- ▶ Candidates are responsible for providing their own accompanists and may not accompany themselves, unless they are performing an own composition.
- ▶ Accompaniments should be played on the piano. Accompaniments on instruments other than piano must be approved by Trinity's central office before the day of the exam. Please note that non-piano accompaniments can only be approved if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). Accompaniments must be provided on a single instrument.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Candidates may use a backing track or recording of the piano accompaniment in Foundation Certificate exams only (except for drum kit where CDs may be used at all levels, and where specifically composed, eg soloist with tape/CD). Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the piece (eg by including the solo part where it is not included in the piano accompaniment).
- ▶ Difficult page turns may be overcome by photocopying the relevant pages.
- ▶ Page turners may assist pianists and accompanists at Advanced level.
- ▶ Accompanists and page turners may only remain in the exam when required.
- ▶ Candidates must provide and operate their own playback equipment where recorded accompaniments are used. 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 the Trinity local representative. All electrical devices must comply with the health and safety requirements applicable in the country where the exam is taking place.

### Recital mark scheme

The recital (solo or ensemble) is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about aspects of their performance. These marks combine to give an overall mark for the performance.

The three components are as follows:

- ▶ fluency and accuracy: the accurate realisation of notation and directions sustained at an appropriate tempo
- ▶ technique: instrumental control and the ability to draw the most from the instrument; intonation, tone colour, articulation, pedalling, etc
- ▶ communication and interpretation: the ability to convey musical intent to the listener with commitment and a sense of performance.

Marks are awarded for these to form a maximum total mark for the recital as follows:

	Maximum mark
Accuracy and fluency	30
Technique	30
Communication and interpretation	30
Total mark for the recital	90

Total marks awarded for the recital correspond to the pass/below pass bands as follows:

Total mark for the recital	Band
72-90	Distinction
54-71	Pass
40-53	Below pass 1
0-39	Below pass 2

Further information about this mark scheme and the assessment criteria that support it is available on our website.

## Presentation skills

This section of the exam is split into three components:

### Programme planning

- ▶ This incorporates the effectiveness and overall balance of the pieces played, and the way in which they show different facets of the candidate's abilities.
- ▶ The accuracy of the timing of the programme is also assessed here.

### Programme notes

- ▶ A short set of written programme notes should be presented to the examiner at the beginning of the exam.
- ▶ Programme notes must include:
  - date, time and place of the recital
  - name(s) of performer(s)
  - titles and composers
  - brief biography of the candidate(s)
  - timings for all pieces.
- ▶ Programme notes should be formatted in a similar way to those used for public recitals, eg a folded A4 (A5), typed or word processed document.
- ▶ Programme notes may be presented in a language other than English, though an English translation must also be provided. The translation need not be the candidate's own work.

## Presentation skills

- ▶ This section reflects the way in which the candidate presents the performance to the listener, including stagecraft and personal presentation and comporment.
- ▶ While attire need not reflect that of a public recital, candidates should dress smartly for the exam.
- ▶ The examiner will let the programme flow, without comments between pieces, to allow the candidate to proceed at their own rate, within the confines of the regulatory timings.
- ▶ Candidates are not required to give a spoken introduction.

## Presentation skills mark scheme

Marks are awarded for the three components to form a maximum total mark for presentation skills as follows:

	Maximum mark
Programme planning	4
Programme notes	4
Presentation skills	2
Total mark for presentation skills	10

Total marks awarded for presentation skills correspond to the pass/below pass bands as follows:

Total mark for the recital	Band
8-10	Distinction
6-7	Pass
4-5	Below pass 1
0-3	Below pass 2

Further information about this mark scheme and the assessment criteria that support it is available on our website.

# Information and regulations

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The following section contains key information and regulations that apply to Trinity's certificate exams. Please note that Trinity's separate *Information & Regulations* booklet gives more detailed guidance and can be downloaded from our website.

## Entry requirements

- ▶ There are no age requirements or limitations for any Trinity certificate exams.
- ▶ Candidates may enter any combination of certificate exams and do not need to pass any particular level in order to proceed to a higher level. In addition, no theory qualifications or other prerequisites are required to enter certificate exams at any level.
- ▶ Candidates may enter for more than one certificate exam in the same or different subjects at the same session, but no more than one entry will be accepted per candidate per session in the same certificate level and subject.

## Candidates with special needs

- ▶ 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. If a candidate has any special needs, we will try to help. Of course we will not make any change that affects the assessment standards. We will treat each request individually, so please visit our website or contact us to discuss your requirements.

## Exam centres

- ▶ Exams can be taken at one of Trinity's public exam centres which are available throughout the world. Details of these are available on our website. Candidates should contact the local Trinity representative for more information.
- ▶ In the UK and Ireland, schools and private teachers with sufficient candidates may apply to enter under the Examiner Visit Scheme. Further details are available on our website.

## Entry process

- ▶ Exam entries may be submitted by a teacher, parent or guardian, or by candidates

themselves if they are aged 18 or over. Correspondence will be conducted with this person only.

- ▶ All entries must be made on an official Trinity entry form and sent to the local Trinity representative along with the correct entry fee in advance of the closing date for application to the exam. Closing dates and contact details for local representatives can be found on our website.
- ▶ Cheques should be made payable to Trinity College London. A receipt will only be provided if the appropriate section of the entry form is completed and a stamped addressed envelope supplied.
- ▶ An ensemble entry form must be used by ensembles and choirs.
- ▶ Where possible, the Trinity representative will seek to meet a request for a specific exam date if it is clearly specified on the entry form, but this cannot be guaranteed. Requests for morning or afternoon appointments will be observed where possible, but requests for precise times cannot be accepted. Please note that exam dates may occasionally need to be changed from those published.
- ▶ By entering for a Trinity exam, candidates agree to abide by Trinity's regulations, syllabus requirements and the professional judgements of its examiners.
- ▶ Entries at one centre may be transferred to another centre for a fee, but cannot be deferred to a later exam session. In the case of a transfer, a new entry form must be completed and the appropriate fee must be paid (please contact Trinity's central office for further details). Entries may not be transferred from one candidate to another.
- ▶ Trinity is required to collect candidates' dates of birth in order to produce anonymised statistical information for various government and educational bodies. If this information is not provided on the entry form then the entry process may be delayed.

### Inaccurate and late entries

- ▶ If an entry form is incomplete, it may be refused.
- ▶ Candidates' names as shown on the entry form will be used when producing certificates for successful candidates. Please ensure that all details on the entry form are complete and accurate.
- ▶ If you require a correction to be made on an entry form or to details held about you on Trinity's database, please contact your Trinity representative.
- ▶ Please note that entries will not be accepted if received less than 14 days before the exam date. Late entries received more than 14 days before the exam date may be accepted at the discretion of the Trinity representative, depending on availability. Please contact your Trinity representative before submitting a late entry.
- ▶ Entries which are received following the application closing date will be subject to the following surcharges:
  - for late entries received up to 21 days before the exam date:  
+ 50% of the entry fee
  - for late entries received between 20 and 14 days before the exam date:  
+ 100% of the entry fee.
- ▶ Trinity makes no guarantee that acceptance of a late entry will result in the exam taking place. If a late entry is accepted but an exam slot is not available, Trinity may at its discretion refund the entry fee, although the surcharge fee will be retained in all cases to cover administration costs.

### Exam appointments

- ▶ Once the entry has been processed, your local Trinity representative will send an appointment form giving details of the date, time and place of the exam, along with the candidate's ID number and their instrument and level. This will normally be sent 21 days before the date of the exam.
- ▶ If there are any errors in the information specified on the appointment form, please notify your Trinity representative immediately. An incorrect exam subject or level cannot be

altered on the day of the exam, but any misspelling of the candidate's name should be pointed out to the examiner.

- ▶ The appointment form must be handed to the examiner on entering the exam room.

### On the day

- ▶ Candidates are advised to arrive at least 15 minutes before the start of the exam to allow time for warming up and any other necessary preparation. Candidates who arrive late may find that their exam cannot be conducted, although every effort will be made to accommodate them.
- ▶ Public centres administered by Trinity will endeavour to provide waiting and warm-up facilities wherever possible, but Trinity cannot guarantee this.
- ▶ Candidates are responsible for their own property at all times. Trinity will not accept any liability in the event of candidates' instruments or other property being lost, stolen or damaged, either while in transit to or from the exam centre or at any time before, during or after the exam.

### In the exam

- ▶ Each exam room is equipped with a tuned piano, an adjustable stool and a music stand. Where exams are taking place under the Examiner Visit Scheme, a digital piano may be used, as long as the instrument is sufficient to allow candidates to demonstrate the full extent of their musicianship. A digital piano may only be used where candidates have been notified in advance and have given their consent.
- ▶ Candidates may play or sing a few notes before the exam begins to help them adjust to the acoustics of the room.
- ▶ Candidates can choose where to direct their performance, but the examiner may offer advice on the best position to stand or sit in the exam room for effective communication.
- ▶ The examiner may choose to curtail performances once they have formed a judgement.
- ▶ Generally, only one examiner will be present in the exam room. However, for training and quality assurance purposes, another examiner may also be present.

- ▶ When the exam is underway, no external person other than the examiner and the candidate (and accompanist/page turner if necessary) is allowed in the room, except in special circumstances such as with an interpreter, facilitator, or assistant for a candidate with special needs. Trinity's central office must approve such arrangements in writing before an entry is made. Please note that no external person may listen outside the exam room.
- ▶ Interpreters are allowed for candidates whose first language is not English and where candidates do not have sufficient English language fluency to meet the communication requirements of the exam. Candidates are responsible for all arrangements with and costs of interpreters, whose involvement must be agreed with the centre in advance of the exam. Interpreters must not assist candidates beyond interpreting. If the examiner suspects that interpreters are assisting candidates inappropriately, they will refer the matter to Trinity's central office.

### **Recordings of exams**

- ▶ Trinity audio records exams for quality assurance purposes.
- ▶ Trinity exams are also sometimes filmed for training and quality assurance purposes. In such cases, Trinity will always seek permission from the candidate or parent/guardian first. Candidates may refuse to be filmed at any point and may request for footage to be deleted without giving a reason.
- ▶ All audio and visual recording devices will be discreet and should not cause any distraction to candidates.
- ▶ Examiners will not refer to recordings when making their assessments. Trinity's recordings of exams (film and audio) will not be released to candidates under any circumstances after the exam.
- ▶ Candidates and accompanists are not authorised to make any recordings of an assessment. If made, such recordings will be confiscated on the spot and may invalidate the exam.

### **Exceptional circumstances**

- ▶ If candidates are ill and cannot take an exam as planned, the Trinity representative must be informed as soon as possible. The person who signed the entry form may apply to the Trinity representative for a re-entry permit by providing a medical certificate current for the date of the exam and the appointment form originally issued.
- ▶ The re-entry application must be made no later than 30 days after the exam date. The Trinity representative will forward the medical certificate and appointment form to Trinity, who will issue a re-entry permit for an exam at the same level in the same subject.
- ▶ A re-entry permit can be used for an exam within 21 days to 12 months of the original exam date upon payment of 50% of the entry fee current at the new date of entering. If a permit is used towards entry for an exam at a higher level, any difference in fee is also payable.
- ▶ If candidates wish to postpone or cancel an exam, the original fee will not be refunded. There are special arrangements in case of genuine compassionate circumstances. Trinity will not offer re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.
- ▶ Please note that Trinity cannot reconsider marks where external circumstances may have affected these.

### **Results, reports and certificates**

- ▶ All candidates receive a written report. Examiners issue reports only to the Trinity representative, and are not allowed to give details of reports or results in any other way. In turn, Trinity representatives will despatch those reports to the person who signed the application form.
- ▶ Report forms are normally issued within a week of completion of a centre's exam session, although in circumstances where a particularly large number of candidates attended the same exam session, Trinity representatives may issue report forms on a fortnightly basis.

- ▶ In the case of successful candidates, results are provisional until confirmed by the issue of a certificate six to eight weeks after the end of the exam session.
- ▶ For ensemble certificate exams, one written report will be issued for the ensemble. Each member will receive a certificate if the exam is passed.
- ▶ Certificates show the date, centre, subject, and level achieved by a successful candidate, as well as the name of their teacher and school (if requested). The personal details shown on certificates will be taken from those recorded on the entry form.
- ▶ Trinity cannot accept responsibility for the non-arrival of any exam report or certificate after it has been posted. Please refer to Trinity's website or contact your local representative for information about replacement certificates and certifying statements.

### Syllabus infringements

- ▶ All syllabus 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.

### Results review and appeals procedure

- ▶ Anyone who wishes to question the outcome of their exam result should refer to [www.trinitycollege.com/resultsenquiry](http://www.trinitycollege.com/resultsenquiry) for full details of our results review and appeals process.

## Policies

### 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.

### Child protection

- ▶ Trinity College London exams are delivered in full compliance with the requirements of the UK's Children's Act 1989 and other relevant

legislation. Trinity has also implemented a policy relating to child protection, full details of which can be found on our website.

### Data protection

- ▶ Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under the Data Protection Act 1998. Please see our website for the most up-to-date information about its data protection procedures and policies. You can write to the Data Protection Officer at Trinity's central office for further information.

### Customer service

- ▶ Trinity strives to update and improve its syllabuses where necessary. Amendments and additions are regularly published on our website, which is also a source of general information about Trinity and its products and services. A Customer Service Statement is available on our website.

### 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 no longer be permitted to act as an exam centre registered with Trinity.
- ▶ In very rare cases or circumstances where a centre or individual is 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.

# Notes

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