

MUSIC CERTIFICATES SYLLABUS

Instrumental, Vocal & Groups

Qualification specifications for
certificate exams from 2018

TRUMPET
DOUBLE BASS
JAZZ FLUTE
ACCORDION
GUITAR
CLARINET
TIMPANI
SINGING
TUBA

ENSEMBLE
TUNED PERCUSSION

SAXOPHONE

CHORAL

EUPHONIUM

PIANO DUET

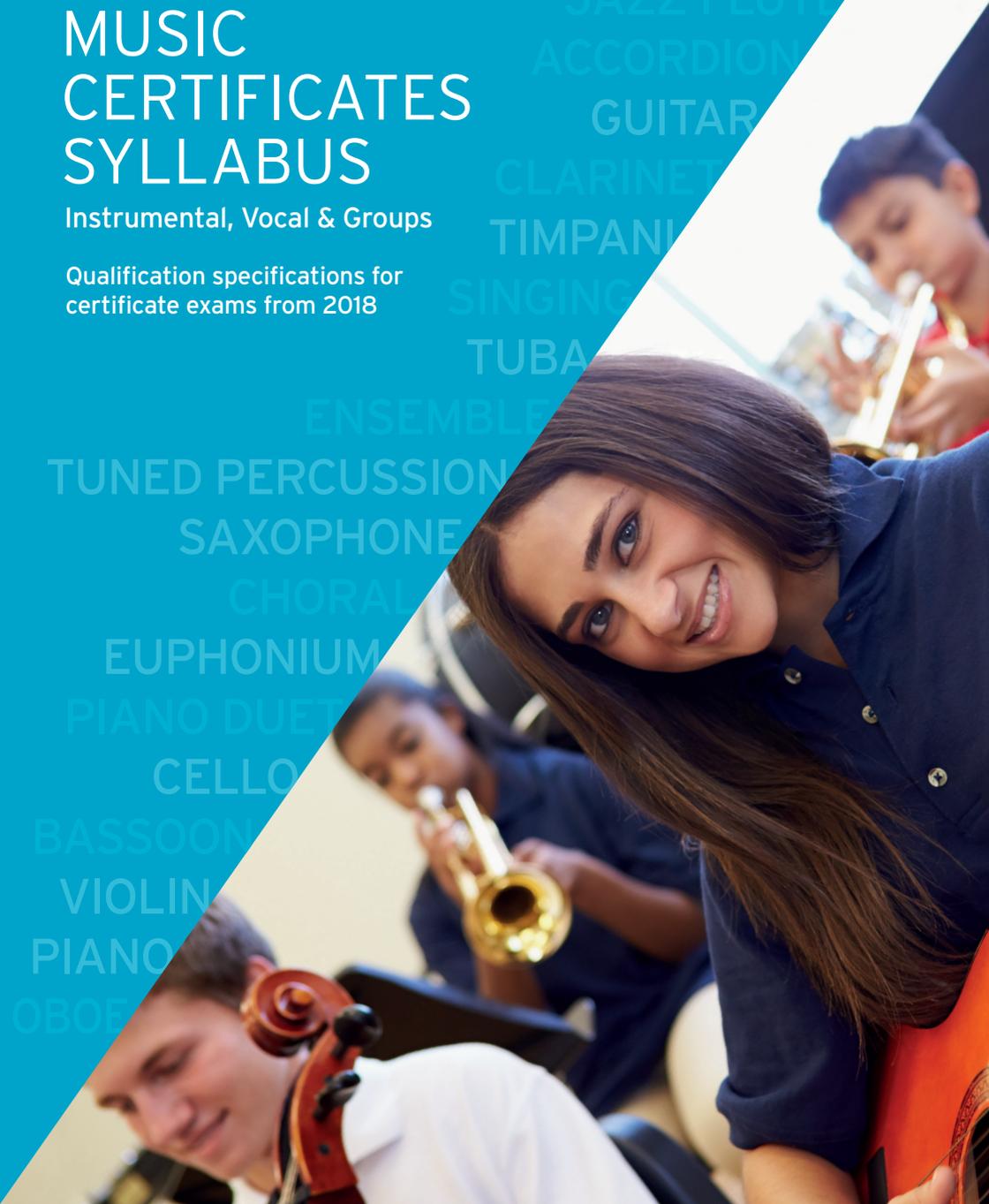
CELLO

BASSOON

VIOLIN

PIANO

OBOE



KEEP UP TO DATE WITH OUR SYLLABUSES

Please check trinitycollege.com/music-certificates to make sure you are using the latest version of the syllabus and for the latest information about our certificate exams.

MUSIC CERTIFICATES SYLLABUS

Instrumental, Vocal & Groups

**Qualification specifications for
certificate exams from 2018**

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

Welcome

Welcome to Trinity's Music Certificates syllabus, containing details of certificate exams in a wide range of instruments, and singing. Certificate exams assess the performance of a mini-recital of pieces or songs, with no technical work or supporting tests required. They provide a real alternative to graded music exams for learners who wish to focus entirely on compiling and performing a programme of pieces.

Certificate exams are offered at three levels:

- ▶ Foundation (equivalent to Grade 3)
- ▶ Intermediate (equivalent to Grade 5)
- ▶ Advanced (equivalent to Grade 8)

Certificate exams are available for a wide range of solo subjects, as well as for groups. Groups may be of any size and consist of any combination of instrumentalists and/or vocalists who wish to gain recognition for their skills in ensemble performance.

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

ABOUT TRINITY COLLEGE LONDON

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

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

WHY CHOOSE TRINITY?

Teachers and students choose Trinity because:

- ▶ We understand the transformative power of performance
- ▶ Our qualifications help ensure candidates make progress by providing carefully levelled stepping stones that build confidence and enjoyment while continuing to extend and challenge
- ▶ We aim to design assessments that have a positive impact on student learning, engagement and achievement
- ▶ We encourage candidates to bring their own choices and interests into our exams – this motivates students and makes the assessment more relevant and enjoyable
- ▶ Our flexible exams give candidates the opportunity to perform to their strengths and interests
- ▶ Our qualifications are accessible to candidates of all ages and from all cultures
- ▶ Our highly qualified and friendly examiners are trained to put candidates at their ease and provide maximum encouragement

Introduction to Trinity's music certificate exams

OBJECTIVE OF THE QUALIFICATIONS

Trinity's music certificate exams are designed to offer an alternative to graded exams by focusing on the performance of a complete mini-recital. Specifically, certificate exams allow a candidate 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)
- ▶ Create their own mini-recital drawn from the relevant repertoire lists as detailed on page 9, as well as their own repertoire choices
- ▶ Gain marks for programme planning, programme notes and stagecraft
- ▶ 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

WHO THE QUALIFICATIONS ARE FOR

Trinity's music certificate exams are open to all candidates, with no age restrictions or other limitations. There is no requirement to have passed lower levels, theory exams or other qualifications.

Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds.

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 music certificate exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 16-21.

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

Mark	Attainment level
80-100	DISTINCTION
60-79	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

See pages 14-21 for further information about how the exam is marked.

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners certificate 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
- ▶ Employment opportunities in music and the creative arts

HOW TO ENTER FOR AN EXAM

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

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

TRINITY QUALIFICATIONS THAT COMPLEMENT THE CERTIFICATE EXAMS

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

While certificate exams focus entirely on performance, including separate marks for presentation, graded music exams assess a broad range of musicianship skills. Find more information about graded exams at trinitycollege.com/gradedexams

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at trinityrock.com

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

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

Graded Musical Theatre exams are available for solo, pair and group work. Find out more at trinitycollege.com/musicaltheatre

OTHER QUALIFICATIONS OFFERED BY TRINITY

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

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

We also offer:

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

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

REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS

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

* Regulated Qualifications Framework

** European Qualifications Framework

† Not RQF or EQF regulated

About the exam

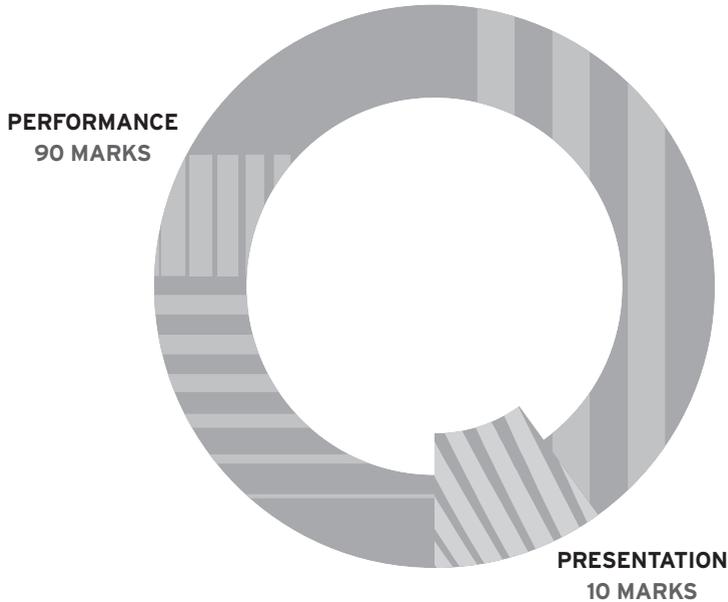
Each exam has two sections: performance and presentation.

PERFORMANCE

A programme of pieces from the repertoire lists and optional own-choice repertoire.

PRESENTATION

Programme planning, programme notes and stagecraft.



EXAM STRUCTURE AND MARK SCHEME

	Maximum marks
PERFORMANCE	90
PRESENTATION	10
<ul style="list-style-type: none"> ▶ Programme planning (4 marks) ▶ Programme notes (4 marks) ▶ Stagecraft (2 marks) 	
TOTAL	100

SUBJECTS OFFERED

Solo certificates

Solo certificates are available in the following subjects:

- ▶ Singing
- ▶ Piano
- ▶ Electronic keyboard
- ▶ Electronic organ
- ▶ Flute
- ▶ Clarinet
- ▶ Oboe
- ▶ Bassoon
- ▶ Saxophone
- ▶ Recorder
- ▶ Jazz flute
- ▶ Jazz clarinet
- ▶ Jazz saxophone
- ▶ French horn
- ▶ E♭ tenor horn
- ▶ Trumpet/Cornet/Flugelhorn
- ▶ E♭ soprano cornet (Advanced level only)
- ▶ Euphonium
- ▶ Baritone
- ▶ Trombone
- ▶ Bass trombone (Advanced level only)
- ▶ Tuba/E♭ bass/B♭ bass
- ▶ Violin
- ▶ Viola
- ▶ Cello

- ▶ Double bass
- ▶ Scottish traditional fiddle
- ▶ Harp (pedal and non-pedal)
- ▶ Guitar
- ▶ Plectrum guitar
- ▶ Drum kit
- ▶ Tuned percussion
- ▶ Snare drum
- ▶ Timpani
- ▶ Accordion

Group certificates

Certificate exams are available for groups comprising any combination of instruments and/or voices. Groups can range from two performers (eg piano duets, or violin and piano), through trios, quartets and quintets, to wind bands, full orchestras and choirs. Any groupings are permitted, and there is no maximum number of participants.

EXAM DURATIONS

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



Foundation
13 mins



Intermediate
23 mins



Advanced
33 mins

Exam guidance: Performance



Certificate exams require candidates to perform a programme with a set time duration, rather than a specific number of pieces. Duration requirements are as follows:

Level	Performance duration (minutes)
FOUNDATION	8-10
INTERMEDIATE	15-20
ADVANCED	25-30

Please note that performance durations refer to the total duration of all the pieces performed, including reasonable breaks between items, but do not include the below, which are included in the overall exam duration:

- ▶ Arrival/departure time
- ▶ Setting up
- ▶ Tuning

Excessive breaks between items should be avoided.

SOLO CERTIFICATES: PIECE CHOICE AND PROGRAMMING

- ▶ Candidates should present a balanced programme comprising pieces chosen from the lists indicated below. The entire programme may be selected from these lists, or own-choice pieces may be included (see below).
- ▶ The rules on selecting pieces are designed to give candidates a large degree of flexibility. Candidates need to present more than one item, but there is no limit to the number of pieces, provided the programme reaches the required time.

Foundation Certificate

Pieces may be selected from the:

- ▶ Current Trinity Foundation Certificate repertoire list for the instrument (if available)
- ▶ Current Trinity Grade 3 repertoire list for the instrument

Intermediate Certificate

Pieces may be selected from the:

- ▶ Current Trinity Intermediate Certificate repertoire list for the instrument (if available)
- ▶ Current Trinity Grade 5 repertoire list for the instrument

Advanced Certificate

Pieces may be selected from the:

- ▶ Current Trinity Advanced Certificate repertoire list for the instrument (if available)
- ▶ Current Trinity Grade 8 repertoire list for the instrument

Specific music certificate repertoire lists are available for selected instruments at trinitycollege.com/music-certificates

Graded repertoire lists are available at trinitycollege.com/gradedexams

- Own-choice pieces may comprise up to one-third of the performance duration:

Foundation Certificate

Performance duration (minutes) 8-10

Maximum time allowance for own-choice pieces (minutes) 3.5

Intermediate Certificate

Performance duration (minutes) 15-20

Maximum time allowance for own-choice pieces (minutes) 7

Advanced Certificate

Performance duration (minutes) 25-30

Maximum time allowance for own-choice pieces (minutes) 10

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

Level	Approximate grade equivalent
FOUNDATION	GRADE 3
INTERMEDIATE	GRADE 5
ADVANCED	GRADE 8

- Own-choice pieces must contain a level of technical and musical demand similar to that of the pieces on the published repertoire lists.
- Candidates' own composition(s) may be included as own-choice pieces.
- Trinity does not pre-approve own-choice pieces, although marks may be deducted where they do not allow candidates to demonstrate performance at the required level.

- In selecting own-choice pieces, candidates are strongly advised to base their selections on the standard of music in the published repertoire lists in addition to the repertoire guidelines and discipline-specific guidelines listed later in this syllabus.

GROUP CERTIFICATES: PIECE CHOICE AND PROGRAMMING

- Any group of two or more performers may enter for a group certificate exam.
- Piano duet, piano six hands:** Candidates entering for a group certificate exam as a piano duet or piano six hands should present a balanced programme drawn from the repertoire lists available at trinitycollege.com/music-certificates and optional own-choice pieces. Own-choice pieces may comprise up to one-third of the performance duration but are not obligatory.
- Other groups:** Candidates entering for group certificate exams as any other type of group should present a programme consisting entirely of own-choice pieces. No repertoire lists are provided (except in the case of choral certificates, for which suggested repertoire lists are available at trinitycollege.com/music-certificates).
- Candidates entering for group certificate exams (except where repertoire lists are provided) should use the pieces listed for solo certificates as a guide for selecting own-choice pieces that will enable all members of the group to demonstrate performance at the level of the exam being taken.

PERFORMANCE AND INTERPRETATION

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

Candidates should:

- ▶ Prepare pieces or movements in full unless stated otherwise in the repertoire list
- ▶ Observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in the repertoire list
- ▶ Observe all *da capo* and *dal segno* instructions
- ▶ Play cadenzas, unless stated otherwise in the repertoire list
- ▶ Observe all tempo and performance markings (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
- ▶ Use appropriate ornamentation, particularly at Advanced level

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 should obtain the music for their exam in good time before entering for the exam, and must bring it with them on the day of the exam.
- ▶ Certificate-only repertoire lists can be found at trinitycollege.com/music-certificates
- ▶ Recommended editions are indicated in the repertoire lists, but candidates may perform from any reliable edition that has not been shortened or otherwise simplified. Editions containing inauthentic performance directions, for example Romantic phrasing in Baroque repertoire, are not acceptable. Where a particular edition must be used, this is indicated in the repertoire list. Product codes for publications are included where available.

- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the *Code of Fair Practice*, candidates must bring original copies of all pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- ▶ Candidates must provide photocopies of all pieces to be performed (except pieces from Trinity's graded books) as a reference for the examiner. Photocopies will be kept by the examiner and destroyed after the exam.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

ACCOMPANIMENTS

- ▶ Pieces that 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 and jazz flute, jazz clarinet and jazz saxophone where CDs may be used at all levels).
- ▶ 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). At Intermediate and Advanced levels, the accompaniment must be performed live in the exam.
- ▶ Accompanists must only be present in the exam room when required.

PAGE TURNS

- ▶ The examiner will not be able to act as a page turner. Difficult page turns may be overcome by photocopying the relevant pages.
- ▶ A page turner may assist pianists and accompanists at Advanced level. For pianists, the page turner should not be the candidate's teacher.
- ▶ Page turners must only be present in the exam room when required to turn pages.

Exam guidance: Presentation



This section of the exam is split into three:

PROGRAMME PLANNING

4 MARKS

- ▶ This component focuses on the overall balance of the pieces played, and how they show different sides of the candidate's playing.
- ▶ The performance duration is also taken into account.

PROGRAMME NOTES

4 MARKS

- ▶ Candidates should present a short set of written programme notes to the examiner at the beginning of the exam.
- ▶ Programme notes must include:
 - date, time and place of the performance
 - name(s) and instrument(s) of performer(s)
 - titles and composers (NB own-choice pieces must be marked with an asterisk)
 - brief biography of the candidate(s)
 - timings for all pieces
 - texts and translations of songs (if applicable).
- ▶ Detailed notes on the pieces are not required.

- ▶ Programme notes should be formatted in a similar way to those used for public recitals, eg a folded A4 (A5) printed document.
- ▶ Programme notes may be presented in a language other than English, although an English translation must also be provided. The translation need not be the candidate's own work.

STAGECRAFT

2 MARKS

- ▶ The marks for this component reflect the way in which the candidate presents the performance to the listener, including personal presentation and stage presence.
- ▶ Candidates should dress appropriately for the exam.
- ▶ The examiner won't make comments between pieces, to reflect that this is a whole performance.
- ▶ Candidates will not need to give a spoken introduction.

Exam guidance: Marking

HOW THE EXAM IS MARKED

The examiner gives comments and marks for each section of the exam, up to the maximums listed in the table on page 7.

It is not necessary to pass both sections in order to achieve a pass overall. No marks are awarded for a section if no attempt is made.

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

Total mark	Attainment level
80-100	DISTINCTION
60-79	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

HOW PERFORMANCE IS MARKED

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

The three components are:

Accuracy & fluency

The accurate realisation of notation and directions sustained at an appropriate tempo.

Technique

Instrumental/vocal control and the ability to draw the most from the instrument/voice, for example, intonation, tone colour, articulation, pedalling (as appropriate).

Communication

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 performance as follows:

Maximum mark	Component
30	ACCURACY & FLUENCY
30	TECHNIQUE
30	COMMUNICATION
90	TOTAL MARK FOR PERFORMANCE

Total marks awarded for performance correspond to the attainment levels as follows:

Total mark for performance	Attainment level
72-90	DISTINCTION
54-71	PASS
40-53	BELOW PASS 1
0-39	BELOW PASS 2

FOUNDATION CERTIFICATE

Examiners use the criteria below to decide on the mark for performance:

	DISTINCTION 24-30 MARKS	PASS 18-23 MARKS
Accuracy & fluency	<p>Accurate reading, mostly fluent with keen attention to musical and notational details.</p> <p>Secure and convincing rhythm and pulse.</p>	<p>Essentially accurate in notes with adequate fluency and some attention to musical and notational details.</p> <p>Adequate continuity with a sense of pulse.</p> <p>A few slips but good recovery.</p>
Technique	<p>Mostly secure command of technique with musical awareness of intonation and other instrumental resources.</p> <p>Well produced basic sound with generally appropriate flexibility and projection.</p>	<p>Generally reliable technical control, though with some lapses.</p> <p>Occasional variety in use of instrumental resources.</p> <p>Adequate basic sound with some evidence of tonal control.</p>
Communication	<p>Confident sense of performance with some engagement with the audience.</p> <p>Awareness of appropriate style with hints of an emerging musical personality.</p>	<p>A performance with a basic, if variable, sense of confidence and some capacity for audience engagement.</p> <p>An emerging feeling of stylistic awareness with some evidence of individual interpretation.</p>

BELOW PASS 1
12-17 MARKS

Frequent errors.
Poor continuity with little sense of pulse and frequent stumbles.

Unreliable technical control of the instrument with significant flaws.
Variable and unstable basic sound, poorly produced and maintained.

Little sense of performance or attempt at communication.
Limited and/or inappropriate stylistic awareness and personal engagement.

BELOW PASS 2
6-11 MARKS

Many errors, clearly inadequate preparation.
Very poor continuity with frequent stumbles, restarts and/or stoppages.

Many fundamental technical problems and errors.
Clearly unsatisfactory basic tone.

No sense of performance or attempt at communication.
Stylistic awareness and personal engagement not evident.

INTERMEDIATE CERTIFICATE

Examiners use the criteria below to decide on the mark for performance:

	DISTINCTION 24-30 MARKS	PASS 18-23 MARKS
Accuracy & fluency	<p>Accurate and fluent reading with keen attention to musical and notational details.</p> <p>Secure and convincing rhythm and pulse.</p>	<p>Essentially accurate in notes with adequate fluency and some attention to musical and notational details.</p> <p>Adequate continuity with a sense of pulse, possibly with minor slips.</p>
Technique	<p>Secure command of technique with sensitive control of intonation and other instrumental resources.</p> <p>Good production, flexibility and projection of sound, showing an awareness of physiology of performance.</p>	<p>Generally reliable technique, with some limitations in use of instrumental resources and lapses in intonation.</p> <p>Adequate basic sound with some evidence of tonal control and projection.</p>
Communication	<p>Confident, communicative and consistent sense of performance and engagement with the audience.</p> <p>Appropriate awareness of, and sensitivity to, appropriate style with evidence of an emerging musical personality.</p>	<p>An overall sense of performance with basic confidence and some effort at audience engagement.</p> <p>Some evidence of stylistic awareness and an overall, if possibly variable, attempt to convey individual musical intent.</p>

BELOW PASS 1

12-17 MARKS

Frequent misreadings and errors.
 Poor continuity with little sense of pulse and frequent stumbles.

BELOW PASS 2

6-11 MARKS

Many misreadings and errors, clearly inadequate preparation.
 Very poor continuity with frequent stumbles, restarts and/or stoppages.

Limited evidence of appropriate technical ability with significant flaws in some areas.
 Basic sound inadequate, unstable and/or poorly controlled.

Consistent failings in technical command.
 Very poor basic tone.

Little sense of performance or attempt at engagement with the audience.
 Limited and/or inappropriate sense of style with little personal engagement.

No sense of performance or attempt at communication.
 Stylistic awareness and personal engagement not evident.

ADVANCED CERTIFICATE

Examiners use the criteria below to decide on the mark for performance:

	DISTINCTION 24-30 MARKS	PASS 18-23 MARKS
Accuracy & fluency	<p>Consistently accurate, fluent and effortless, with competent attention to all musical and notational details.</p> <p>Fully secure in rhythm and notes, with a sensitive and strong sense of pulse.</p>	<p>Generally accurate playing with adequate fluency and some attention to musical and notational details.</p> <p>Pulse evident but sometimes inconsistent.</p>
Technique	<p>Secure command of technique with musical, acute and sensitive control of intonation and other instrumental resources.</p> <p>Good production, flexibility and projection of sound, showing a clear understanding of the physiology of performance.</p>	<p>Technically adequate with occasional slips and/or omissions in use of instrumental resources.</p> <p>Flaws in intonation.</p> <p>Generally reliable tone quality with some capacity for tonal variety and projection.</p>
Communication	<p>Confident, exciting and effective engagement with the audience.</p> <p>A high level of musical sensitivity and a convincing grasp of appropriate style with a generally clear, distinctive and authoritative musical personality.</p>	<p>An adequate overall sense of performance with general confidence and a recognisable capacity for audience engagement.</p> <p>General evidence of stylistic awareness and some attempt to convey individual musical intent and commitment.</p>

BELOW PASS 1

12-17 MARKS

Frequent errors and misreadings with little attention to detail.

Over-cautious tempo, and pulse not evident, with frequent stumbles and little continuity.

BELOW PASS 2

6-11 MARKS

Many misreadings and errors, clearly inadequate preparation.

Very poor continuity with frequent stumbles, restarts and/or stoppages.

Limited technical command of the instrument with significant flaws in some areas.

A poor basic sound offering limited flexibility and potential for expression.

Clearly inadequate technical command.

Unsatisfactory basic tone with no attempt at variety.

Little sense of performance or attempt at communication.

Poor stylistic awareness and little personal engagement or commitment.

No sense of performance or attempt at communication.

Stylistic awareness and personal engagement not evident.

HOW PRESENTATION IS MARKED

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

Total marks awarded for presentation correspond to the attainment levels as follows:

Maximum mark	Component	Total mark for presentation	Attainment level
4	PROGRAMME PLANNING	8-10	DISTINCTION
4	PROGRAMME NOTES	6-7	PASS
2	STAGECRAFT	4-5	BELOW PASS 1
10	TOTAL MARK FOR PRESENTATION	0-3	BELOW PASS 2

Examiners use the criteria below to decide on the mark for presentation:

	4 MARKS	3 MARKS
Programme planning	A well-balanced, interesting and effective programme, demonstrating a wide range of abilities at an appropriate standard, using the available time to the full.	A solid and well-chosen programme, demonstrating a range of abilities and falling within the stipulated time limits.
Programme notes	All the required elements present and the format is as expected.	One of the required elements missing although the format is as expected.
Stagecraft	n/a	n/a

2 MARKS	1 MARK	0 MARKS
An acceptable but limited programme, possibly with a restricted range of styles and/or it is not well balanced, time limits not adhered to, proportion of own-choice repertoire slightly too high or the standard too low.	Programme shows significant flaws in construction and balance, displaying a limited range of skills, and/or time limits not adhered to, proportion of own-choice repertoire too high or standard clearly too low in parts.	Significant over- or under-running and/or infringement of own-choice repertoire guidelines.
Two of the required elements missing and/or the format is not completely as expected.	Three or four required elements missing and the format is not as expected.	No written programme notes offered.
An impressive and comfortable level of stagecraft with evidence of good preparation.	Slightly nervous stagecraft with uncertainty and/or lack of preparation showing.	Very uncomfortable stagecraft with clear evidence of inadequate preparation.

Foundation Certificate (solo)

EXAM DURATION

The Foundation Certificate exam lasts 13 minutes.



EXAM STRUCTURE

The Foundation Certificate exam contains the following:

	Maximum marks
PERFORMANCE	90
PRESENTATION	10
TOTAL	100

- ▶ Programme planning (4 marks)
- ▶ Programme notes (4 marks)
- ▶ Stagecraft (2 marks)

PERFORMANCE REPERTOIRE

Candidates should present a balanced programme of 8-10 minutes of pieces chosen from the:

- ▶ Current Trinity Foundation Certificate repertoire list for the instrument (if available)
- ▶ Current Trinity Grade 3 repertoire list for the instrument

Up to one-third of the performance can be own-choice pieces.



Performance duration: 8-10 minutes
 Maximum time allowance for own-choice pieces: 3.5 minutes

See pages 9-12 for full details.

OWN-CHOICE GUIDELINES

Own-choice pieces must contain a level of technical and musical demand similar to that of the pieces on the Trinity Foundation Certificate and Grade 3 repertoire lists (where available). Candidates should also consider the following descriptors and guidelines.

Repertoire guidelines

- ▶ The music should be reasonably simple in nature, of short duration and in a simple key.
- ▶ Tempo, range, and rhythmic and melodic patterns should be at an appropriate level of demand.
- ▶ Material should be of sufficient length to allow candidates to show their ability to create and convey mood by establishing and sustaining their performance and interpretation.
- ▶ The repertoire should show variations in pace, volume, rhythm and articulation, and should include easily recognisable forms as the foundation for the exploration of musical style.
- ▶ The musical language should contain a variety of expression, with some independence from the accompaniment where present, and should require awareness of balance and phrase.

Discipline-specific guidelines

- ▶ **Piano** 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 should not exceed three sharps or flats. Pedalling is not required, but may be used at the candidate's discretion.

- ▶ **Electronic keyboard** music should use only basic voices and styles, but with occasional voice changes including dual voice where appropriate. The RH should include some movement outside the five-finger position as well as some fairly simple two-part playing at times.
- ▶ **Wind and brass** music should have a simple phrase structure allowing reasonable breathing and being largely confined to an easy register of the instrument. Only modest demands should be made on articulation and tone control. Keys should be simple, not beyond two sharps or flats.
- ▶ Music for **bowed and plucked strings** should require basic left-hand positions without difficult shifts or extensions. Bowing and right-hand patterns should be straightforward and mostly intuitive.
- ▶ **Bowed strings** music should be mostly single line, or may use open string drones.
- ▶ **Guitar** music should use no more than simple bass and treble (or comparable) textures.
- ▶ **Vocal** music should require the sustaining of short phrases and clear delivery of a simple text, usually in the candidate's own language. Support should be given from the accompaniment.
- ▶ **Percussion** music should demand the acquisition of basic techniques of handling the instrument and understanding of regularity of pulse and division of a beat.

PRESENTATION

Candidates are assessed on:

- ▶ Programme planning
- ▶ Programme notes
- ▶ Stagecraft

See page 13 for full details.

Intermediate Certificate (solo)

EXAM DURATION

The Intermediate Certificate exam lasts 23 minutes.



EXAM STRUCTURE

The Intermediate Certificate exam contains the following:

	Maximum marks
PERFORMANCE	90
PRESENTATION	10
TOTAL	100

- ▶ Programme planning (4 marks)
- ▶ Programme notes (4 marks)
- ▶ Stagecraft (2 marks)

PERFORMANCE REPERTOIRE

Candidates should present a balanced programme of 15-20 minutes of pieces chosen from the:

- ▶ Current Trinity Intermediate Certificate repertoire list for the instrument (if available)
- ▶ Current Trinity Grade 5 repertoire list for the instrument

Up to one-third of the performance can be own-choice pieces.



Performance duration:
15-20 minutes



Maximum time allowance
for own-choice pieces:
7 minutes

See pages 9-12 for full details.

OWN-CHOICE GUIDELINES

Own-choice pieces must contain a level of technical and musical demand similar to that of the pieces on the Trinity Intermediate Certificate and Grade 5 repertoire lists (where available). Candidates should also consider the following descriptors and guidelines.

Repertoire guidelines

- ▶ The repertoire should 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.
- ▶ The music should require a moderate degree of technical facility but with more challenges than Foundation Certificate in terms of the command of the instrument/voice and range of performance techniques required.
- ▶ There should be some development and stylistic variety, in terms of both the composer's intentions and the candidate's interpretation.
- ▶ There should be some subtleties of syntax, which should provide opportunity for a variety of approaches and interpretative choices. Candidates should demonstrate increasing independence from the accompaniment, where present, as well as appropriate interaction with it.
- ▶ Candidates should 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.
- ▶ Performances should 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.
- ▶ Effective preparation and study should lead to a secure, accurate and sustained performance that will engage the audience.
- ▶ There should be moderate demands in rhythmic complexity and melodic patterns, and in the duration of the piece.

Discipline-specific guidelines

- ▶ **Piano** music should 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 should often be a feature, and some demands should be made on arm and shoulder weight in tone production. Pedalling may be a feature of some but not all pieces, and (where used) should be at a basic level only.
- ▶ **Electronic keyboard** pieces should 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 than at Foundation level.
- ▶ **Wind and brass** 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 should normally be used in the course of the programme, extending the range roughly to that expected for Grade 5 technical work. The music should allow for a range of articulations and dynamics to be demonstrated.
- ▶ In music for **bowed and plucked strings**, shifts/changes of left-hand position are required. Violinists should use some 3rd position and cellists should use some backward extensions. Pieces should require a variety of bowings and right-hand techniques. A wider range of tone and a greater sensitivity to intonation are needed than for Foundation level.
- ▶ **Guitar** music should employ a wider range of chord shapes and more complex right-hand fingering patterns using *p*, *i*, *m* and *a* than at Foundation level.
- ▶ **Vocal** music should 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.

- ▶ **Percussion** music should enable candidates to demonstrate an understanding of a variety of techniques with increased speed, agility and/or complexity of patterns. Drum kit music should show control of basic rudiments within a stable beat, as well as some creativity and tonal awareness. Tuned percussion and timpani should show solid command of basic stick technique.

PRESENTATION

Candidates are assessed on:

- ▶ Programme planning
- ▶ Programme notes
- ▶ Stagecraft

See page 13 for full details.

Advanced Certificate (solo)

EXAM DURATION

The Advanced Certificate exam lasts 33 minutes.



EXAM STRUCTURE

The Advanced Certificate exam contains the following:

	Maximum marks
PERFORMANCE	90
PRESENTATION	10
TOTAL	100

- ▶ Programme planning (4 marks)
- ▶ Programme notes (4 marks)
- ▶ Stagecraft (2 marks)

PERFORMANCE REPERTOIRE

Candidates should present a balanced programme of 25-30 minutes of pieces chosen from the:

- ▶ Current Trinity Advanced Certificate repertoire list for the instrument (if available)
- ▶ Current Trinity Grade 8 repertoire list for the instrument

Up to one-third of the performance can be own-choice pieces.



Performance duration:
25-30 minutes



Maximum time allowance for own-choice pieces:
10 minutes

See pages 9-12 for full details.

OWN-CHOICE GUIDELINES

Own-choice pieces must contain a level of technical and musical demand similar to that of the pieces on the Trinity Advanced Certificate and Grade 8 repertoire lists (where available). Candidates should also consider the following descriptors and guidelines.

Repertoire guidelines

- ▶ The content of the repertoire should be substantial, with some depth and sophistication, enabling the candidate to engage with complex emotions and abstract musical thought. It should be such as to require analysis and reflection in the preparation, and present challenging physical requirements in one or more technical aspects. The overall length should be sufficient to enable a wide range of musical contrast to be demonstrated, sustained and explored.
- ▶ The music should require a higher degree of technical facility and stylistic awareness than at previous levels, presenting challenges in areas such as tempo, key, rhythmic intricacy, and complexity of chords or textures. The musical language should demand considerable inferential understanding, and thoughtful interpretation should be needed to reflect subtlety of meaning (eg contrapuntal texture, musical irony or humour).
- ▶ Candidates should typically be able to integrate their skills, knowledge and understanding in a secure and sustained performance that demonstrates a mature grasp of the material.
- ▶ Candidates should 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 should 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.
- ▶ The performance should be grounded in thorough and relevant preparation and should demonstrate authority and control. Candidates should demonstrate independence from, as well as complex interaction with, the accompaniment (where present).

Discipline-specific guidelines

- ▶ **Piano** music should make higher demands in areas such as tempo, complexity and variety of texture than at previous levels. 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.
- ▶ In **wind** and **brass** music, range should equal that expected for Grade 8 technical work and the music should be of a level of complexity that demands control of the full range of available tones and articulations. Opportunities should exist for the demonstration of both competent agility and sensitive interpretation.
- ▶ Music for **bowed strings** 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 should be demonstrated, as should the use of the full range of tone available from the instrument in slow playing, and fluency with agility in passagework.
- ▶ Music for **plucked strings** 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 should be needed.
- ▶ **Vocal** 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, languages and styles. Opportunities should exist for demonstrating competencies and subtleties of understanding, characterisation and interaction with the accompaniment.
- ▶ **Percussion** 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.

PRESENTATION

Candidates are assessed on:

- ▶ Programme planning
- ▶ Programme notes
- ▶ Stagecraft

See page 13 for full details.

Foundation Certificate (group)

EXAM DURATION

The Foundation Certificate exam lasts 13 minutes.



EXAM STRUCTURE

The Foundation Certificate exam contains the following:

	Maximum marks
PERFORMANCE	90
PRESENTATION	10
<ul style="list-style-type: none"> ▶ Programme planning (4 marks) ▶ Programme notes (4 marks) ▶ Stagecraft (2 marks) 	
TOTAL	100

PERFORMANCE REPERTOIRE

Piano duet, Piano six hands

Candidates should present a balanced programme of 8-10 minutes, chosen from the current Trinity Foundation Certificate repertoire list. Up to one-third of the performance can be own-choice pieces.



Performance duration: 8-10 minutes
 Maximum time allowance for own-choice pieces: 3.5 minutes

See pages 9-12 for full details.

Other groups

Candidates should present a balanced programme of 8-10 minutes, consisting entirely of own-choice pieces.

See pages 9-12 for full details.

OWN-CHOICE GUIDELINES

When selecting own-choice pieces, except where repertoire lists for group exams are provided, candidates should use the repertoire listed for the equivalent solo certificates as a guide.

PRESENTATION

Candidates are assessed on:

- ▶ Programme planning
- ▶ Programme notes
- ▶ Stagecraft

See page 13 for full details.

Intermediate Certificate (group)

EXAM DURATION

The Intermediate Certificate exam lasts 23 minutes.



EXAM STRUCTURE

The Intermediate Certificate exam contains the following:

	Maximum marks
PERFORMANCE	90
PRESENTATION	10
TOTAL	100

- ▶ Programme planning (4 marks)
- ▶ Programme notes (4 marks)
- ▶ Stagecraft (2 marks)

PERFORMANCE REPERTOIRE

Piano duet, Piano six hands

Candidates should present a balanced programme of 15-20 minutes, chosen from the current Trinity Intermediate Certificate repertoire list. Up to one-third of the performance can be own-choice pieces.



Performance duration: 15-20 minutes
 Maximum time allowance for own-choice pieces: 7 minutes

See pages 9-12 for full details.

Other groups

Candidates should present a balanced programme of 15-20 minutes, consisting entirely of own-choice pieces.

See pages 9-12 for full details.

OWN-CHOICE GUIDELINES

When selecting own-choice pieces, except where repertoire lists for group exams are provided, candidates should use the repertoire listed for the equivalent solo certificates as a guide.

PRESENTATION

Candidates are assessed on:

- ▶ Programme planning
- ▶ Programme notes
- ▶ Stagecraft

See page 13 for full details.

Advanced Certificate (group)

EXAM DURATION

The Advanced Certificate exam lasts 33 minutes.



EXAM STRUCTURE

The Advanced Certificate exam contains the following:

	Maximum marks
PERFORMANCE	90
PRESENTATION	10
TOTAL	100

- ▶ Programme planning (4 marks)
- ▶ Programme notes (4 marks)
- ▶ Stagecraft (2 marks)

PERFORMANCE REPERTOIRE

Piano duet, Piano six hands

Candidates should present a balanced programme of 25-30 minutes, chosen from the current Trinity Advanced Certificate repertoire list. Up to one-third of the performance can be own-choice pieces.



Performance duration: 25-30 minutes
Maximum time allowance for own-choice pieces: 10 minutes

See pages 9-12 for full details.

Other groups

Candidates should present a balanced programme of 25-30 minutes, consisting entirely of own-choice pieces.

See pages 9-12 for full details.

OWN-CHOICE GUIDELINES

When selecting own-choice pieces, except where repertoire lists for group exams are provided, candidates should use the repertoire listed for the equivalent solo certificates as a guide.

PRESENTATION

Candidates are assessed on:

- ▶ Programme planning
- ▶ Programme notes
- ▶ Stagecraft

See page 13 for full details.

Policies

SAFEGUARDING AND CHILD PROTECTION

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

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

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QUALITY ASSURANCE

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

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

EXAM INFRINGEMENTS

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

MALPRACTICE

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

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

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