



PIANO SYLLABUS

Digital assessment

Qualification specifications
for graded exams from September 2023





Options for Digital Music Grades

Choose between two pathways:

► Technical Work pathway

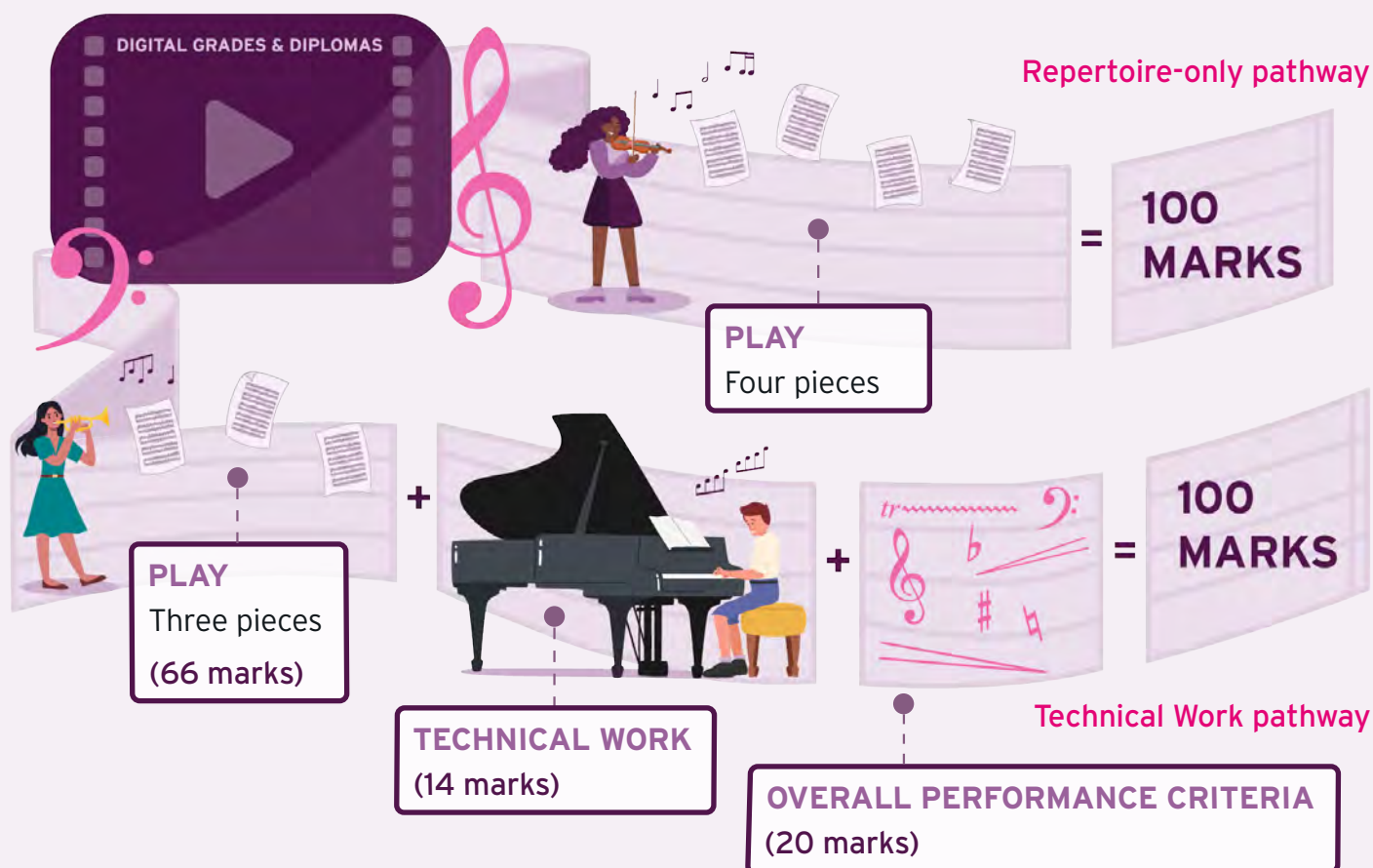
Perform three repertoire pieces as well as technical work and receive a mark for the overall performance (read this [blog post](#) by our Director of Music for further details).

OR

► Repertoire-only pathway

Perform four pieces of repertoire.

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



I know which pathway I want to take

[TAKE ME TO TECHNICAL WORK PATHWAY](#) >

[TAKE ME TO REPERTOIRE-ONLY PATHWAY](#) >

I'd like to learn more

[CONTINUE TO LEARN MORE](#) >

I'm looking for something else

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ABOUT TRINITY COLLEGE LONDON

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

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



Welcome

Welcome to Trinity College London's Piano syllabus for digital exams, containing details of graded exams from Initial to Grade 8. It offers the choice and flexibility to allow pianists to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

The digital graded exams enable candidates to record their exam performance at a place and time of their choice and then submit the video recording via our online platform to be assessed by our expert examiners. The exams have the same academic rigour as our face-to-face exams, and candidates gain full recognition for their achievements, with the same certificate and UCAS points awarded as for the face-to-face exams.

Designed for digital

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

Your performance, your choice

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

Digital support content

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

PIANO FROM 2023

Largest selection of repertoire yet

An inspiring selection of 42 pieces at each grade across the 2021 and 2023 publications from the broadest range of styles and genres. From classical favourites to music from films and video games; twentieth century contemporary classical to hits from the global and local international pop music scenes – this is Trinity's most diverse and innovative selection yet.

Two brand new publications

The Standard edition book containing 12 new pieces available as print or digital publication, and Extended edition which brings a further nine pieces in print and ebook formats. Both editions include new Technical Exercises and comprehensive Performance Notes while the Extended edition includes scales and arpeggios, and broadcast quality downloadable demo tracks.

Publications valid indefinitely

Building upon the success of the ground-breaking 2021 syllabus, these publications continue to be valid indefinitely*, providing a rich and ever-expanding repertoire collection to choose from and encouraging candidates to continue performing the music they love for as long as they wish.

Commissions from some of the 21st century's most exciting international contemporary composers

Drawing on diverse musical influences from across the globe. New music included at every grade.

* copyright and territory dependent



Flexible syllabus

Take the exam your way, in-person or digitally. Digital exam candidates can play three pieces and technical work or choose the new Repertoire-only pathway and perform four repertoire pieces. Perform your own composition in all exams, and play a duet up to Grade 3.

Online support

A range of free online support resources, produced with professional musicians and educators, help develop your performance skills and musical knowledge.

Trinity is no longer rendering piano syllabus pieces obsolete on the usual 2-3 year cycle

Building on the existing 2021 publications, we will be continuing to increase the repertoire available to candidates through an ongoing programme of new publication releases. This will include a diverse range of exciting exam books, individual digital downloads, ebooks, anthologies and more. Most repertoire and technical exercises will remain valid indefinitely*. Advance notice of new publication releases or adjustments to the specification will be available on the [Piano webpage](#) and the [shop](#).

IMPORTANT INFORMATION

1. To take this assessment you must have access to:
 - ▶ A good quality audio-visual recording device with enough storage for your performance (eg a good quality mobile phone, tablet, laptop or video camera)
 - ▶ The internet – to upload your performance video and supporting files.
2. All performances must be submitted as one continuous performance – this includes all pieces, and technical work if applicable. Start the recording before your first item, and do not stop or pause the video until you have completed all parts of the assessment. Any evidence of editing will result in a syllabus infringement and your exam will not be assessed.
3. You can be given assistance to film your performance, and another person can be present as an accompanist or to operate your backing tracks (if applicable). A count-in at the start of a pre-recorded track is permitted. However, indications of pulse, verbal or non-verbal entry cues during the pieces or technical work, or the playing of an additional instrument by another performer, will result in a syllabus infringement. The exception to this is where candidates would prefer a verbal prompt when performing the technical work.
4. Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. No pre- or post-production techniques may be applied. A single external microphone may be used but multiple microphone set-ups are not permitted.
5. Film your performance from the side so that your face, both hands and all of the notes on the keyboard are visible.
6. Direct audio capture is permitted if you are performing on a digital piano or electronic keyboard. Headphones may not be worn.

KEEP UP TO DATE

Please check trinitycollege.com/piano to make sure you are using the current version of the syllabus and for the latest information about our Piano exams. Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus. Any amendments to the requirements will be published and advertised via our website and in subsequent imprints.



Introduction to Trinity's digital graded music exams

OBJECTIVE OF THE QUALIFICATIONS

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

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

WHO THE QUALIFICATIONS ARE FOR

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

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

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

ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments using the assessment criteria on [page 39](#) and [page 54](#).

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

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



DURATION OF STUDY (TOTAL QUALIFICATION TIME)

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

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

RECOGNITION AND UCAS POINTS

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

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

Grade 6

UCAS POINTS

PASS 8 | MERIT 10 | DISTINCTION 12

Grade 7

UCAS POINTS

PASS 12 | MERIT 14 | DISTINCTION 16

Grade 8

UCAS POINTS

PASS 18 | MERIT 24 | DISTINCTION 30



WHERE THE QUALIFICATIONS COULD LEAD

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

- ▶ Diplomas in performing and teaching offered by Trinity or by other awarding organisations.
- ▶ Music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement.
- ▶ Employment opportunities in music and the creative arts.

REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS

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

* Regulated Qualifications Framework

** European Qualifications Framework

† Not RQF or EQF regulated

**REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS**

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



INSTRUMENT REQUIREMENTS

Acoustic pianos

Acoustic pianos (upright or grand) may be used at all grades. The tone quality of the instrument should be capable of fulfilling the demands of the repertoire being presented in the exam.

UPRIGHT



GRAND



Digital pianos

Digital pianos may be used at all grades, but must have sufficient range for the selected pieces, without any adjustments to the score, and must have a touch-sensitive, weighted keyboard, and sustain pedal, if required. The tone quality of the instrument should be capable of fulfilling the demands of the repertoire being presented in the exam. A solo piano voice must be used, with no added effects such as reverb. Headphones must not be worn.



Electronic keyboards

Electronic keyboards may be used up to Grade 3, provided that the instrument is touch-sensitive and is capable of achieving all the technical and musical demands of the chosen pieces. The instrument should have a sustain pedal if required, and sufficient range to ensure that no adjustments need to be made to the score. A solo piano voice must be used, with no added effects such as reverb. Headphones must not be worn.

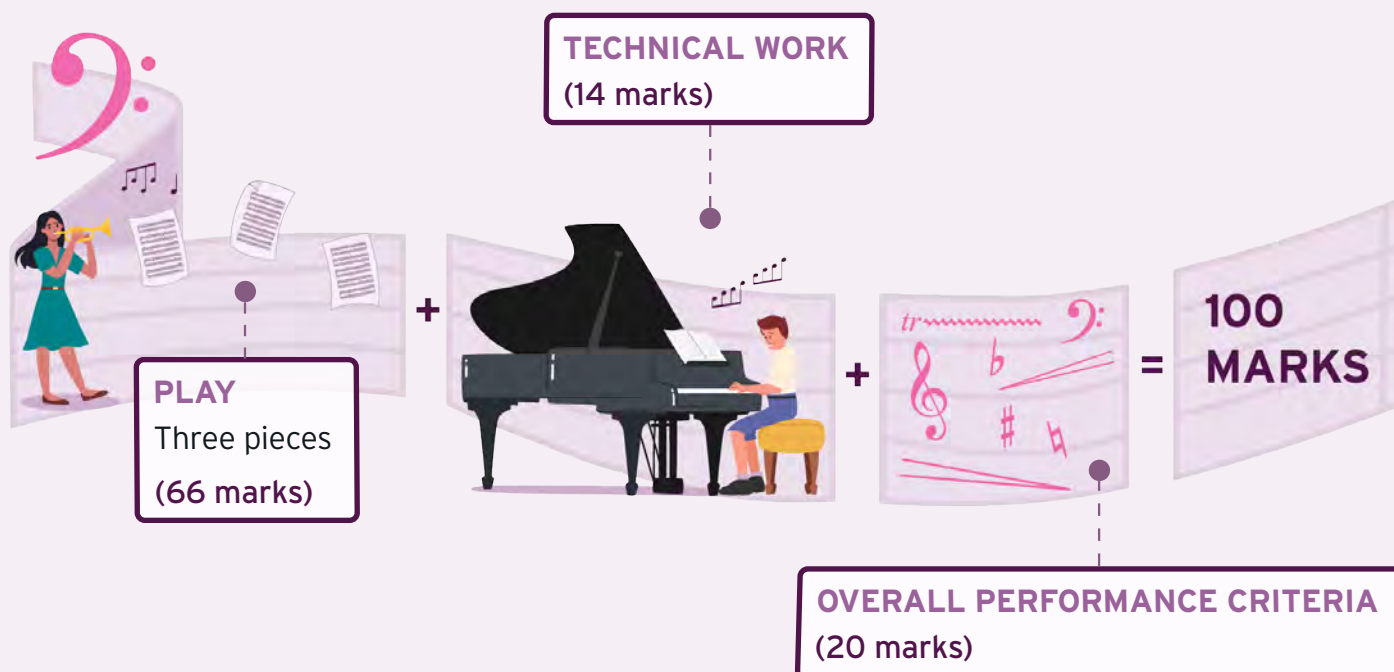
It must be understood that examiners will only be able to assess what they hear. If the above criteria are not met, this may result in referral.





TECHNICAL WORK PATHWAY

Structure and mark scheme



Perform three pieces from the repertoire list and technical work, and receive a mark for the overall performance.

TECHNICAL WORK PATHWAY

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

PROGRAMME ORDER

- ▶ Your pieces should be performed in the same order as they are listed on the upload form.
- ▶ Your technical work can be played before, after or between pieces, but must be played as one complete unit.



TECHNICAL WORK PATHWAY

Learning outcomes and assessment criteria

INITIAL TO GRADE 3

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

LEARNING OUTCOMES

The learner will:

ASSESSMENT CRITERIA

The learner can:

1. Perform music in a variety of styles set for the grade	1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation 1.3 Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles
2. Demonstrate technical ability on an instrument through responding to set technical demands	2.1 Demonstrate familiarity with the fundamentals of instrumental command 2.2 Demonstrate technical control and facility within set tasks
3. Respond to set musicianship tests	3.1 Recognise and respond to simple elements of music in a practical context 3.2 Demonstrate basic aural and musical awareness



GRADES 4-5

(RQF Level 2)

LEARNING OUTCOMES

The learner will:

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

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

3. Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

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

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

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

GRADES 6-8

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

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

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

3. Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

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

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

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



TECHNICAL WORK PATHWAY

Pieces

CHOOSING PIECES

- ▶ Three pieces are performed, selected from the current Piano repertoire list available at trinitycollege.com/piano

Initial–Grade 3

- ▶ Candidates choose three pieces from a single list.
- ▶ One of these may be a duet.
- ▶ Candidates may not perform more than one piece by the same composer.
- ▶ They may perform their own composition in place of one of the listed pieces.

Grades 4–5

- ▶ Candidates choose three pieces from a single list.
- ▶ Candidates may not perform more than one piece by the same composer.
- ▶ They may perform their own composition in place of one of the listed pieces.

Grades 6–8

- ▶ Pieces are divided into two groups, group A and group B. Candidates choose three pieces, including at least one piece from each group.
- ▶ Candidates may not perform more than one piece by the same composer.
- ▶ They may perform their own composition in place of one of the listed pieces.

PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in the repertoire list.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6–8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.



GROUPS

- ▶ At Grades 6-8, pieces are divided into two groups: group A and group B.
- ▶ To help candidates compile a balanced and varied programme, at least one piece must be chosen from each group.
- ▶ Group A pieces focus on technique – for example finger dexterity, or hand co-ordination and independence (including elements of counterpoint) – across a range of styles and periods.
- ▶ Group B pieces are typically more overtly expressive, often requiring a greater degree of colour and imaginative content. Tonal nuance and balance become significant features in handling the various challenges of the pieces.

DUETS

- ▶ Candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ The duet part (lower part) may be performed live by a teacher, another adult or student. Alternatively, the duet part may be pre-recorded.
- ▶ Pre-recorded duet parts must match the printed music and must be played on the piano.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

SUPPORTING DOCUMENTS

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

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

PAGE TURNS

- ▶ Difficult page turns may be overcome by photocopying the relevant pages.
- ▶ A page turner may assist at Grades 6-8.

MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. 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.
- ▶ Candidates may read from printed music or from a tablet or eReader.



- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

OWN COMPOSITION

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below, and candidates can use the sample openings available at trinitycollege.com/piano-resources
- ▶ A typeset or handwritten copy of the composition must be uploaded with the video. At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet. At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may offer guidance as necessary.

PARAMETERS AND EXAMPLES OF COMPOSITIONAL TECHNIQUES FOR OWN COMPOSITIONS

GRADE	DURATION	EXAMPLES OF COMPOSITIONAL TECHNIQUES
Initial	0.5-1 minute(s)	<ul style="list-style-type: none">▶ Use of different rhythmic values▶ Clear melodic line▶ Use of keys listed for Initial technical work
Grade 1	approx 1 minute	<ul style="list-style-type: none">▶ Dynamic contrast▶ Simple syncopation or other rhythmic feature▶ Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s)	<ul style="list-style-type: none">▶ Use of different articulations▶ Simple melodic ornamentation▶ Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes	<ul style="list-style-type: none">▶ Form showing clear sections, eg ABA▶ Melodic range of one octave or more▶ Use of keys listed for Grade 3 technical work
Grade 4	2-3 minutes	<ul style="list-style-type: none">▶ Tempo changes▶ Use of a variety of different articulations▶ Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	<ul style="list-style-type: none">▶ Chromaticism▶ Use of semiquaver passages▶ Use of keys listed for Grade 5 technical work



Grade 6	3-4 minutes	<ul style="list-style-type: none">More advanced use of form, eg theme and variationsExtensive rangeMore advanced melodic ornamentationUse of any key
Grade 7	3-4 minutes	<ul style="list-style-type: none">ModulationUse of irregular time signaturesUse of any key
Grade 8	3.5-5 minutes	<ul style="list-style-type: none">Wide range of expressive techniquesCreative use of formExtended techniques, wide range, chromaticism and rhythmic variationUse of any key

OBTAINING MUSIC FOR THE EXAM

- ▶ All publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.



TECHNICAL WORK PATHWAY

Technical Work

REQUIREMENTS

- ▶ This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work requirements. These promote agility, harmonic and melodic awareness and underpin musical style.
- ▶ Candidates perform scales, arpeggios and exercises, giving a balanced suite of technical tasks to develop musical ability and technical skill.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.

SCALES & ARPEGGIOS

- ▶ As a pianist, learning scales and arpeggios is an important part of developing technical focus, strength and agility, and harmonic and melodic skills.
- ▶ Candidates select and perform one of two defined groups of scales and arpeggios (set A or set B).
- ▶ All similar motion scales and arpeggios must be performed ascending then descending, with the right hand playing one octave above the left hand.
- ▶ All scales and arpeggios must be performed from memory.
- ▶ A minimum pace is indicated, increasing gradually grade by grade. Rhythmic patterns are all even quavers in pairs or fours (except for Grade 1, which requires triplet broken chords).
- ▶ Full details of scale patterns are given in the two volumes of *Piano Scales & Arpeggios from 2015* and in the Extended edition books.
- ▶ The fingering in the scale books is advisory but not compulsory; any logical and effective fingering pattern giving a smooth *legato* is acceptable.

EXERCISES

- ▶ Exercises are specially composed short pieces designed to develop and demonstrate three key areas of technique in performance:
 - Tone, balance and voicing
 - Coordination
 - Finger & wrist strength and flexibility
- ▶ Candidates choose and perform two exercises (selected from different groups).
- ▶ Exercises may be played either from memory or using the music.
- ▶ Exercises are included in the Trinity graded exam books for the grade.



PERFORMING FROM MEMORY

- ▶ Scales/triads/broken chords/arpeggios: Before you begin this part of the technical work, you must close your music and remove it from your music stand. You may use a list of the technical work items you are performing, but no information other than their titles, hand specifications, range, dynamics and articulations should be written here. You must hold this list up to the camera before placing it on the music stand.
- ▶ It is permissible for another person to provide verbal prompts for candidates while playing the technical work. They must announce the requirement, but must not provide any other help or prompt.
- ▶ Exercises: Music may be used.

SUPPORTING DOCUMENTS

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



TECHNICAL WORK PATHWAY

Technical Work – Initial

Candidates prepare *either* section 1 or section 2. All candidates must also prepare section 3.

Scales are in Trinity's *Piano Scales & Arpeggios from 2015: Initial–Grade 5*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Initial* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Initial* (both editions).

Either**1. SCALES SET A** (from memory) – All requirements should be performed.

C major	left hand	<i>mf</i>	<i>legato</i>	one octave	min ♩ = 60
A minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)	right hand				
Broken triad in C major	right hand			to 5th	
Broken triad in A minor	left hand				

Or**2. SCALES SET B** (from memory) – All requirements should be performed.

C major	right hand	<i>mf</i>	<i>legato</i>	one octave	min ♩ = 60
A minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)	left hand				
Broken triad in C major	left hand			to 5th	
Broken triad in A minor	right hand				



3. EXERCISES (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Plain Sailing	for tone, balance and voicing
1b. Nothing to Do	
1c. Smooth Customer	
1d. Bouncy Castle	

Group 2

2a. Smoothie	for coordination
2b. Swapping Over	
2c. First You Then Me	
2d. Perfect Partners	

Group 3

3a. Down the Hill	for finger & wrist strength and flexibility
3b. The Night Sky	
3c. Rat-a-tat-tat!	
3d. The Old Castle	



TECHNICAL WORK PATHWAY

Technical Work – Grade 1

Candidates prepare *either* section 1 or section 2. All candidates must also prepare section 3.

Scales & broken chords are in Trinity's *Piano Scales & Arpeggios from 2015: Initial–Grade 5*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 1* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 1* (both editions).

Either

1. SCALES & BROKEN CHORDS SET A (from memory) – All requirements should be performed.

SCALES

F major	right hand	<i>mf</i>	<i>legato</i>	one octave	min ♩ = 70
E minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)	left hand				
Chromatic scale in contrary motion starting on D	hands together				

BROKEN CHORDS

G major	left hand	<i>mf</i>	<i>legato</i>	one octave	min ♩ = 50
D minor	right hand				

Or

2. SCALES & BROKEN CHORDS SET B (from memory) – All requirements should be performed.

SCALES

G major	left hand	<i>mf</i>	<i>legato</i>	one octave	min ♩ = 70
D minor (candidate choice of <i>either</i> harmonic or melodic or natural minor)	right hand				
C major contrary motion	hands together				

BROKEN CHORDS

F major	right hand	<i>mf</i>	<i>legato</i>	one octave	min ♩ = 50
E minor	left hand				



3. EXERCISES (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Sunny Afternoon	for tone, balance and voicing
1b. Good Morning	
1c. Wanderer	
1d. Stepladder	

Group 2

2a. Walk and Whistle	for coordination
2b. Country Estate	
2c. Ironing Out	
2d. Footsteps	

Group 3

3a. Thoughtful Mood	for finger & wrist strength and flexibility
3b. At the Market	
3c. Echo Chamber	
3d. Snakes and Ladders	



TECHNICAL WORK PATHWAY

Technical Work – Grade 2

Candidates prepare *either* section 1 or section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial–Grade 5*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 2* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 2* (both editions).

Either

1. SCALES & ARPEGGIOS SET A (from memory) – All requirements should be performed.

SCALES

B♭ major	hands together	<i>f</i>	<i>legato</i>	two octaves	min ♩ = 80
B minor (candidate choice of <i>either</i> harmonic or melodic minor)		<i>p</i>			
C major contrary motion scale		<i>f</i>			

ARPEGGIOS

D major	left hand	<i>mf</i>	<i>legato</i>	two octaves	min ♩ = 60
G minor	right hand				

Or

2. SCALES & ARPEGGIOS SET B (from memory) – All requirements should be performed.

SCALES

D major	hands together	<i>f</i>	<i>legato</i>	two octaves	min ♩ = 80
G minor (candidate choice of <i>either</i> harmonic or melodic minor)		<i>p</i>			
Chromatic scale in similar motion starting on B♭		<i>f</i>			

ARPEGGIOS

B♭ major	left hand	<i>mf</i>	<i>legato</i>	two octaves	min ♩ = 60
B minor	right hand				



3. EXERCISES (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Smooth Operation 1b. A Crisp Winter Morning 1c. Taking It Easy 1d. Winter Sunset	for tone, balance and voicing
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Group 2

2a. Striding Out 2b. Marching Orders 2c. Beach Vibes 2d. Porcupines	for coordination
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Group 3

3a. Rumblestrips 3b. Feeding the Llamas 3c. Sad Memory 3d. Pirate Ship	for finger & wrist strength and flexibility
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TECHNICAL WORK PATHWAY

Technical Work – Grade 3

Candidates prepare *either* section 1 or section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial–Grade 5*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 3* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 3* (both editions).

Either

1. **SCALES & ARPEGGIOS SET A** (from memory) – All requirements should be performed.

SCALES

E♭ major	hands together	<i>f</i>	<i>legato</i>	two octaves	min ♩ = 90
C minor (candidate choice of <i>either</i> harmonic or melodic minor)		<i>p</i>			
Chromatic scale in similar motion starting on F♯		<i>f</i>			

ARPEGGIOS

A major	right hand	<i>mf</i>	<i>legato</i>	two octaves	min ♩ = 70
F♯ minor	left hand				

Or

2. **SCALES & ARPEGGIOS SET B** (from memory) – All requirements should be performed.

SCALES

A major	hands together	<i>f</i>	<i>legato</i>	two octaves	min ♩ = 90
F♯ minor (candidate choice of <i>either</i> harmonic or melodic minor)		<i>p</i>			
E♭ major contrary motion scale		<i>f</i>			

ARPEGGIOS

E♭ major	left hand	<i>mf</i>	<i>legato</i>	two octaves	min ♩ = 70
C minor	right hand				



3. EXERCISES (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Sad Song	for tone, balance and voicing
1b. Faraway Places	
1c. Fit and Flowing	
1d. Rise and Fall	

Group 2

2a. Three for One	for coordination
2b. To and Fro	
2c. Fading Flower	
2d. Touch of Tango	

Group 3

3a. Dance Steps	for finger & wrist strength and flexibility
3b. Casual Conversation	
3c. Perfect Pirouettes	
3d. Choose the Blues	



TECHNICAL WORK PATHWAY

Technical Work – Grade 4

Candidates prepare *either* section 1 or section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial-Grade 5*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 4* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 4* (both editions).

Either

1. **SCALES & ARPEGGIOS SET A** (from memory) – All requirements should be performed.

SCALES

E major	hands together	<i>f</i>	<i>legato</i>	two octaves	min ♩ = 100
F minor (candidate choice of <i>either</i> harmonic or melodic minor)		<i>p</i>	<i>staccato</i>		
Chromatic scale in similar motion starting on B		<i>p</i>	<i>legato</i>		
Chromatic scale in contrary motion starting on A \flat		<i>p</i>	<i>legato</i>	one octave	

ARPEGGIOS

A \flat major	right hand	<i>p</i>	<i>legato</i>	two octaves	min ♩ = 80
F minor	left hand	<i>f</i>			

Or

2. **SCALES & ARPEGGIOS SET B** (from memory) – All requirements should be performed.

SCALES

A \flat major	hands together	<i>f</i>	<i>staccato</i>	two octaves	min ♩ = 100
C \sharp minor (candidate choice of <i>either</i> harmonic or melodic minor)		<i>p</i>	<i>legato</i>		
E major contrary motion scale		<i>f</i>	<i>staccato</i>		
Chromatic scale in similar motion starting on B		<i>p</i>	<i>legato</i>		

ARPEGGIOS

E major	left hand	<i>p</i>	<i>legato</i>	two octaves	min ♩ = 80
C \sharp minor	right hand	<i>f</i>			



3. EXERCISES (music may be used) – Candidates choose and perform two exercises (selected from different groups).

Group 1

1a. Sarabande	for tone, balance and voicing
1b. Music Box	
1c. Inside the Line	
1d. Conversation	

Group 2

2a. Hill Climb	for coordination
2b. Processional	
2c. Jazz Waltz	
2d. Against the Flow	

Group 3

3a. Back to Bach	for finger & wrist strength and flexibility
3b. Duetto	
3c. Stately Cascade	
3d. Pulling It Around	



TECHNICAL WORK PATHWAY

Technical Work – Grade 5

Candidates prepare *either* section 1 or section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Initial–Grade 5*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 5* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 5* (both editions).

Either

1. **SCALES & ARPEGGIOS SET A** (from memory) – All requirements should be performed.

SCALES

D \flat major	hands together	<i>f</i>	<i>staccato</i>	two octaves	min ♩ = 110
G \sharp minor (candidate choice of <i>either</i> harmonic or melodic minor)		<i>p</i>	<i>legato</i>		
G harmonic minor contrary motion scale		<i>p</i>	<i>staccato</i>		
Chromatic scale in contrary motion, left hand starting on C and right hand starting on E		<i>f</i>	<i>legato</i>		

ARPEGGIOS

B major	hands together	<i>p</i>	<i>staccato</i>	two octaves	min ♩ = 90
B \flat minor		<i>f</i>	<i>legato</i>		
Diminished 7th starting on B		<i>f</i>	<i>staccato</i>		



Or

2. SCALES & ARPEGGIOS SET B (from memory) – All requirements should be performed.**SCALES**

B major	hands together	<i>f</i>	<i>legato</i>	two octaves	min ♩ = 110
B♭ minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)		<i>p</i>	<i>staccato</i>		
Chromatic scale in similar motion starting on D♭		<i>f</i>	<i>staccato</i>		
Chromatic scale in contrary motion, left hand starting on C and right hand starting on E		<i>p</i>	<i>legato</i>		

ARPEGGIOS

D♭ major	hands together	<i>p</i>	<i>legato</i>	two octaves	min ♩ = 90
G♯ minor		<i>f</i>	<i>staccato</i>		
Diminished 7th starting on B		<i>f</i>	<i>legato</i>		

3. EXERCISES (music may be used) – Candidates choose and perform two exercises (selected from different groups).**Group 1**

1a. Gentle Waves 1b. Dancing Shoes 1c. Totally Devoted 1d. Cinco	for tone, balance and voicing
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Group 2

2a. Joining the Dots 2b. Topsy-turvy 2c. Perpetual Motion 2d. Game Show	for coordination
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Group 3

3a. Village Hop 3b. Broadway 3c. A Twist of Blue 3d. Double Trouble	for finger & wrist strength and flexibility
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TECHNICAL WORK PATHWAY

Technical Work – Grade 6

Candidates prepare *either* section 1 or section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Grades 6-8*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 6* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 6* (both editions).

Either

1. SCALES & ARPEGGIOS SET A (from memory) – All requirements should be performed.

SCALES

B♭ major	hands together	<i>mf</i>	<i>legato</i>	four octaves	min ♩ = 120
B♭ harmonic minor		<i>f</i>	<i>staccato</i>		
D melodic minor		<i>p</i>	<i>legato</i>		
Chromatic scale in similar motion starting on D		<i>p</i>	<i>staccato</i>		
Chromatic scale in contrary motion starting on E♭		<i>f</i>	<i>legato</i>	two octaves	
C major scale in 3rds	right hand	<i>mf</i>	<i>legato</i>	one octave	min ♩ = 60

ARPEGGIOS

D major	hands together	<i>f</i>	<i>staccato</i>	four octaves	min ♩ = 100
B♭ minor		<i>p</i>	<i>legato</i>		
Diminished 7th starting on D		<i>mf</i>	<i>legato</i>		
Dominant 7th in the key of B♭		<i>f</i>	<i>staccato</i>		



Or

2. SCALES & ARPEGGIOS SET B (from memory) – All requirements should be performed.**SCALES**

D major	hands together	<i>f</i>	<i>staccato</i>	four octaves	min ♩ = 120
B♭ harmonic minor		<i>p</i>	<i>legato</i>		
B♭ melodic minor		<i>mf</i>	<i>staccato</i>		
Chromatic scale in similar motion starting on D		<i>f</i>	<i>legato</i>		
Chromatic scale in contrary motion starting on E♭		<i>p</i>	<i>legato</i>	two octaves	
C major scale in 3rds	left hand	<i>mf</i>	<i>legato</i>	one octave	min ♩ = 60

ARPEGGIOS

B♭ major	hands together	<i>p</i>	<i>staccato</i>	four octaves	min ♩ = 100
D minor		<i>mf</i>	<i>legato</i>		
Diminished 7th starting on B♭		<i>f</i>	<i>legato</i>		
Dominant 7th in the key of D		<i>p</i>	<i>staccato</i>		

3. EXERCISES (music may be used) – Candidates choose and perform two exercises (selected from different groups).**Group 1**

1a. Chromatic Romantic 1b. Ornamental Filigree 1c. West End Dreams 1d. Reflection	for tone, balance and voicing
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Group 2

2a. Strutting Along 2b. Bells are Ringing 2c. Solar System 2d. Undercurrents	for coordination
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Group 3

3a. Con Affetto 3b. The Colourful Aviary 3c. Lotus the Cat 3d. Spinning Coin	for finger & wrist strength and flexibility
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TECHNICAL WORK PATHWAY

Technical Work – Grade 7

Candidates prepare *either* section 1 or section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Grades 6-8*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 7* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 7* (both editions).

Either

1. SCALES & ARPEGGIOS SET A (from memory) – All requirements should be performed.

SCALES

E major	hands together	<i>f</i>	<i>legato</i>	four octaves	min ♩ = 130
E harmonic minor		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>staccato</i>		
G# melodic minor		<i>p</i>	<i>legato</i>		
Chromatic scale in similar motion a minor 3rd apart, left hand starting on C and right hand starting on Eb		<i>mf</i>	<i>staccato</i>		
E major scale in 3rds	left hand	<i>mf</i>	<i>legato</i>	two octaves	min ♩ = 70

ARPEGGIOS

A♭ major	hands together	<i>cresc/dim</i> (<i>p-f-p</i>)	<i>staccato</i>	four octaves	min ♩ = 110
E minor		<i>p</i>	<i>legato</i>		
Diminished 7th starting on A♭		<i>f</i>	<i>staccato</i>		
Dominant 7th in the key of E		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>legato</i>		
E major contrary motion		<i>p</i>	<i>legato</i>	two octaves	



Or

2. SCALES & ARPEGGIOS SET B (from memory) – All requirements should be performed.**SCALES**

A \flat major	hands together	<i>f</i>	<i>legato</i>	four octaves	min ♩ = 130
G \sharp harmonic minor		<i>p</i>	<i>staccato</i>		
E melodic minor		<i>cresc/dim</i> <i>(p - f - p)</i>	<i>staccato</i>		
Chromatic scale in similar motion a minor 3rd apart, left hand starting on C and right hand starting on E \flat		<i>mf</i>	<i>legato</i>		
E major scale in 3rds	right hand	<i>mf</i>	<i>legato</i>	two octaves	min ♩ = 70

ARPEGGIOS

E major	hands together	<i>cresc/dim</i> <i>(p - f - p)</i>	<i>staccato</i>	four octaves	min ♩ = 110
G \sharp minor		<i>mf</i>	<i>legato</i>		
Diminished 7th starting on E		<i>p</i>	<i>staccato</i>		
Dominant 7th in the key of A \flat		<i>mf</i>	<i>legato</i>		
E major contrary motion		<i>f</i>	<i>legato</i>	two octaves	

3. EXERCISES (music may be used) – Candidates choose and perform two exercises (selected from different groups).**Group 1**

1a. A Lazy Summer's Day 1b. Pensive 1c. Hopeless Romantic 1d. Swinging Along	for tone, balance and voicing
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Group 2

2a. Raindrops 2b. The Clifftop Citadel 2c. Tired Pierrot 2d. Dancing Fountains	for coordination
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Group 3

3a. Interrupted Arabesque 3b. Go for Baroque 3c. Insistent 3d. Goal Attack	for finger & wrist strength and flexibility
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TECHNICAL WORK PATHWAY

Technical Work – Grade 8

Candidates prepare *either* section 1 *or* section 2. All candidates must also prepare section 3.

Scales & arpeggios are in Trinity's *Piano Scales & Arpeggios from 2015: Grades 6–8*.

Exercises (a) and (b) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2021: Grade 8* (both editions).

Exercises (c) and (d) from each group are in Trinity's *Piano Exam Pieces Plus Exercises from 2023: Grade 8* (both editions).

Either

1. **SCALES & ARPEGGIOS SET A** (from memory) – All requirements should be performed.

SCALES

F# major	hands together	<i>cresc/dim</i> (<i>p-f-p</i>)	<i>staccato</i>	four octaves	min ♩ = 140
B harmonic minor		<i>p</i>	<i>legato</i>		
E♭ melodic minor		<i>f</i>	<i>staccato</i>		
Chromatic scale in similar motion starting on F#		<i>mf</i>	<i>legato</i>		
B major scale in 3rds	right hand	<i>mf</i>	<i>legato</i>	two octaves	min ♩ = 80
C harmonic minor scale in 3rds	left hand	<i>mf</i>	<i>legato</i>		

ARPEGGIOS

B major	hands together	<i>p</i>	<i>staccato</i>	four octaves	min ♩ = 120
E♭ minor		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>legato</i>		
Diminished 7th starting on F#		<i>f</i>	<i>staccato</i>		
Dominant 7th in the key of B		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>legato</i>		
E♭ major contrary motion		<i>p</i>	<i>legato</i>	two octaves	



Or

2. SCALES & ARPEGGIOS SET B (from memory) – All requirements should be performed.**SCALES**

E♭ major	hands together	<i>f</i>	<i>staccato</i>	four octaves	min ♩ = 140
F# harmonic minor		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>legato</i>		
B melodic minor		<i>p</i>	<i>legato</i>		
Chromatic scale in similar motion starting on E♭		<i>mf</i>	<i>staccato</i>		
B major scale in 3rds	left hand	<i>mf</i>	<i>legato</i>	two octaves	min ♩ = 80
C harmonic minor scale in 3rds	right hand	<i>mf</i>	<i>legato</i>		

ARPEGGIOS

F# major	hands together	<i>p</i>	<i>legato</i>	four octaves	min ♩ = 120
B minor		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>staccato</i>		
Diminished 7th starting on E♭		<i>f</i>	<i>legato</i>		
Dominant 7th in the key of F#		<i>cresc/dim</i> (<i>p-f-p</i>)	<i>legato</i>		
F# minor contrary motion		<i>mf</i>	<i>legato</i>	two octaves	

3. EXERCISES (music may be used) – Candidates choose and perform two exercises (selected from different groups).**Group 1**

1a. Persuasion 1b. Effectuoso 1c. A Sad Tale 1d. Entrancement	for tone, balance and voicing
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Group 2

2a. A Big Romance 2b. Stage Lights 2c. Show-off 2d. Big Band Number	for coordination
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Group 3

3a. That Mariachi Touch 3b. West Side Storeys 3c. Conflict Resolution 3d. Short and Sharp	for finger & wrist strength and flexibility
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TECHNICAL WORK PATHWAY

Submitting your exam for assessment

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

- ▶ Play back your video to ensure that the sound and visual quality is sufficient for an examiner to mark it.
- ▶ Ensure your video is one continuous recording of all your pieces and technical work from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- ▶ Only submit one take of your performance.
- ▶ Audio and video may be recorded using separate devices, but must be recorded simultaneously.
- ▶ No pre- or post-production techniques may be applied.
- ▶ A single external microphone may be used but multiple microphone set-ups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.
- ▶ Do not provide any information at the beginning of your performance, such as your name or the titles of pieces – simply start recording and begin your performance.
- ▶ Your files should be labelled with your name, subject and grade, for example:
ForenameSurname_Classical(Instrument)_Grade(Number).
- ▶ Enter the details of your pieces and technical work on the relevant screen.
- ▶ If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books.
- ▶ You may record your video as an mp4 or mov file. Please remember to turn off HD settings, or select the lowest available HD setting, on your device before you begin. Your exam does not need to be recorded in high definition and this will result in files that are too large for upload.
- ▶ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't take too long to upload. There are many apps that can help you do this and you will find them on your device's application store.
- ▶ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.
- ▶ Your books/legally downloaded copies must be in shot when you film your performance. Please make sure they will be visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. In the case that you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.
- ▶ Full details of how to film your performance, what should be in shot and instrument-specific guidance can be found at trinitycollege.com/music-filming-guidance



- ▶ You are allowed to have someone filming your performance, and another person can be present as an accompanist or to operate your backing tracks (if applicable). A count-in at the start of a pre-recorded track is permitted. However, indications of pulse, verbal or non-verbal entry cues during the pieces or technical work, or the playing of an additional instrument by another performer, will result in a syllabus infringement.
- ▶ You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- ▶ You may not use the video from your original entry for any other Trinity exam entries. Subsequent submissions with the same video may be invalidated.
- ▶ We strongly advise candidates not to share their performance videos online. Pieces in the music syllabus are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.



TECHNICAL WORK PATHWAY

Marking

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

It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different attainment levels as follows:

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

HOW THE PIECES ARE MARKED

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

Maximum mark for each piece	Component
7	FLUENCY & ACCURACY
7	TECHNICAL FACILITY
8	COMMUNICATION & INTERPRETATION
22	TOTAL MARK FOR EACH PIECE



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

Total mark for each piece	Attainment level
19-22	DISTINCTION
16-18	MERIT
13-15	PASS
10-12	BELOW PASS 1
3-9	BELOW PASS 2

HOW THE PIECES ARE MARKED

Examiners use the criteria below to decide on the mark.

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



HOW THE PIECES ARE MARKED (CONTINUED)

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



HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark.

	DISTINCTION 13-14 MARKS	MERIT 11-12 MARKS
Scales & arpeggios	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Prompt responses.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Prompt responses overall.</p>
Exercises	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Keen attention to performance details and musical character.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Good attention to performance details and musical character overall.</p>



HOW TECHNICAL WORK IS MARKED (CONTINUED)

	PASS 9-10 MARKS	BELOW PASS 1 6-8 MARKS	BELOW PASS 2 1-5 MARKS
Scales & arpeggios	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Generally prompt responses despite some hesitancy and/or restarts.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Hesitancy in responses and restarts.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Uncertain responses with many restarts and/or items not offered.</p>
Exercises	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Some attention to performance details and musical character.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Limited attention to performance details and musical character.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Little or no attention to performance details and musical character.</p>



HOW OVERALL PERFORMANCE IS MARKED

The candidate's entire performance (ie pieces and technical work) is awarded two separate marks corresponding to two assessment areas, as below. Further information about the adaptation of the supporting tests can be found at trinitycollege.com/digital-cj-grades

Performance delivery and focus (10 marks)

- ▶ Assurance and continuity of delivery
- ▶ Consistency of focus

Musical awareness (10 marks)

- ▶ Demonstration of musical personality
- ▶ Ability to work within, move between, or maintain styles

Examiners use the criteria below to decide on the mark.

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



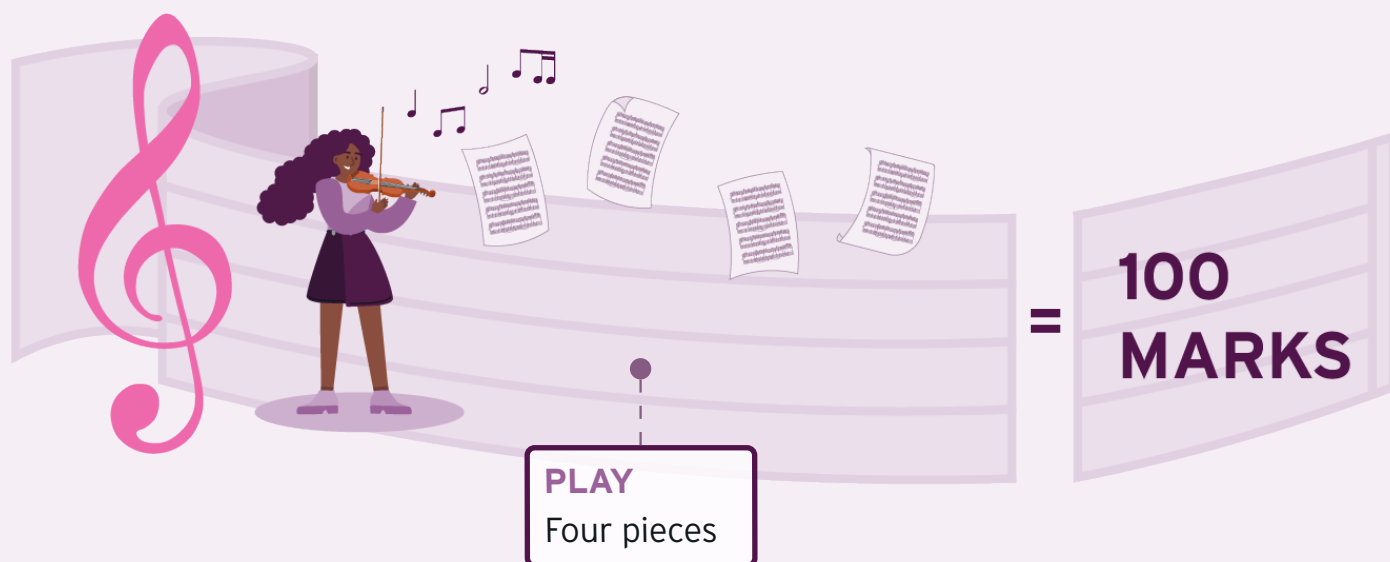
HOW OVERALL PERFORMANCE IS MARKED (CONTINUED)

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



REPERTOIRE-ONLY PATHWAY

Structure and mark scheme



Perform four pieces from the repertoire list.

REPERTOIRE-ONLY PATHWAY

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

PROGRAMME ORDER

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



REPERTOIRE-ONLY PATHWAY >

Learning outcomes and assessment criteria

INITIAL-GRADE 3

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

LEARNING OUTCOMES

The learner will:

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

ASSESSMENT CRITERIA

The learner can:

- 1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation
- 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation
- 1.3 Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles

GRADES 4-5

(RQF Level 2)

LEARNING OUTCOMES

The learner will:

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

ASSESSMENT CRITERIA

The learner can:

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

GRADES 6-8

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

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

ASSESSMENT CRITERIA

The learner can:

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



REPERTOIRE-ONLY PATHWAY

Pieces

CHOOSING PIECES

- ▶ Four pieces are performed, selected from the current Piano repertoire list available at trinitycollege.com/piano

Initial-Grade 3

- ▶ Candidates choose four pieces from a single list.
- ▶ One of these may be a duet.
- ▶ Candidates may not perform more than one piece by the same composer.
- ▶ They may perform their own composition in place of one of the listed pieces.

Grades 4-5

- ▶ Candidates choose four pieces from a single list.
- ▶ Candidates may not perform more than one piece by the same composer.
- ▶ They may perform their own composition in place of one of the listed pieces.

Grades 6-8

- ▶ Pieces are divided into two groups, group A and group B. Candidates choose four pieces, including at least one piece from each group.
- ▶ Candidates may not perform more than one piece by the same composer.
- ▶ They may perform their own composition in place of one of the listed pieces.

PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in the repertoire list.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.



GROUPS

- ▶ At Grades 6-8, pieces are divided into two groups: group A and group B.
- ▶ To help candidates compile a balanced and varied programme, at least one piece must be chosen from each group.
- ▶ Group A pieces focus on technique – for example finger dexterity, or hand coordination and independence (including elements of counterpoint) – across a range of styles and periods.
- ▶ Group B pieces are typically more overtly expressive, often requiring a greater degree of colour and imaginative content. Tonal nuance and balance become significant features in handling the various challenges of the pieces.

DUETS

- ▶ Candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ The duet part (lower part) may be performed live by a teacher, another adult or student. Alternatively, the duet part may be pre-recorded.
- ▶ Pre-recorded duet parts must match the printed music and must be played on the piano.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

SUPPORTING DOCUMENTS

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

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

PAGE TURNS

- ▶ Difficult page turns may be overcome by photocopying the relevant pages.
- ▶ A page turner may assist at Grades 6-8.

MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. 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.
- ▶ Candidates may read from printed music or from a tablet or eReader.



- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

OWN COMPOSITION

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below, and candidates can use the sample openings available at trinitycollege.com/piano-resources.
- ▶ A typeset or handwritten copy of the composition must be uploaded with the video. At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet. At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may offer guidance as necessary.

PARAMETERS AND EXAMPLES OF COMPOSITIONAL TECHNIQUES FOR OWN COMPOSITIONS

GRADE	DURATION	EXAMPLES OF COMPOSITIONAL TECHNIQUES
Initial	0.5-1 minute(s)	<ul style="list-style-type: none">▶ Use of different rhythmic values▶ Clear melodic line▶ Use of keys listed for Initial technical work
Grade 1	approx 1 minute	<ul style="list-style-type: none">▶ Dynamic contrast▶ Simple syncopation or other rhythmic feature▶ Use of keys listed for Grade 1 technical work
Grade 2	1-1.5 minute(s)	<ul style="list-style-type: none">▶ Use of different articulations▶ Simple melodic ornamentation▶ Use of keys listed for Grade 2 technical work
Grade 3	1.5-2 minutes	<ul style="list-style-type: none">▶ Form showing clear sections, eg ABA▶ Melodic range of one octave or more▶ Use of keys listed for Grade 3 technical work
Grade 4	2-3 minutes	<ul style="list-style-type: none">▶ Tempo changes▶ Use of a variety of different articulations▶ Use of keys listed for Grade 4 technical work
Grade 5	2-3 minutes	<ul style="list-style-type: none">▶ Chromaticism▶ Use of semiquaver passages▶ Use of keys listed for Grade 5 technical work



Grade 6	3-4 minutes	<ul style="list-style-type: none">More advanced use of form, eg theme and variationsExtensive rangeMore advanced melodic ornamentationUse of any key
Grade 7	3-4 minutes	<ul style="list-style-type: none">ModulationUse of irregular time signaturesUse of any key
Grade 8	3.5-5 minutes	<ul style="list-style-type: none">Wide range of expressive techniquesCreative use of formExtended techniques, wide range, chromaticism and rhythmic variationUse of any key

OBTAINING MUSIC FOR THE EXAM

- All publications listed for this syllabus can be ordered at shop.trinitycollege.com or your local music shop. Visit store.trinitycollege.com to explore our range of downloadable digital publications.
- Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.



REPERTOIRE-ONLY PATHWAY

Submitting your exam for assessment

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

- ▶ Play back your video to ensure that the sound and visual quality is sufficient for an examiner to mark it.
- ▶ Ensure your video is one continuous recording of all your pieces from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- ▶ Only submit one take of your performance.
- ▶ Audio and video may be recorded using separate devices, but must be recorded simultaneously.
- ▶ No pre- or post-production techniques may be applied.
- ▶ A single external microphone may be used but multiple microphone set-ups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.
- ▶ Do not provide any information at the beginning of your performance, such as your name or the titles of pieces – simply start recording and begin your performance.
- ▶ Your files should be labelled with your name, subject and grade, for example:
ForenameSurname_Classical(Instrument)_Grade(Number).
- ▶ Enter the details of your pieces on the relevant screen.
- ▶ If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books.
- ▶ You may record your video as an mp4 or mov file. Please remember to turn off HD settings, or select the lowest available HD setting, on your device before you begin. Your exam does not need to be recorded in high definition and this will result in files that are too large for upload.
- ▶ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't take too long to upload. There are many apps that can help you do this and you will find them on your device's application store.
- ▶ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.
- ▶ Your books/legally downloaded copies must be in shot when you film your performance. Please make sure they will be visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. In the case that you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.
- ▶ Full details of how to film your performance, what should be in shot and instrument-specific guidance can be found at trinitycollege.com/music-filming-guidance



- ▶ You are allowed to have someone filming your performance, and another person can be present as an accompanist or to operate your backing tracks (if applicable). A count-in at the start of a pre-recorded track is permitted. However, indications of pulse, verbal or non-verbal entry cues during the pieces, or the playing of an additional instrument by another performer, will result in a syllabus infringement.
- ▶ You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- ▶ You may not use the video from your original entry for any other Trinity exam entries. Subsequent submissions with the same video may be invalidated.
- ▶ We strongly advise candidates not to share their performance videos online. Pieces in the music and drama syllabuses are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.



REPERTOIRE-ONLY PATHWAY

Marking

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

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

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

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

HOW THE PIECES ARE MARKED

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

Maximum mark for each piece	Component
8	FLUENCY & ACCURACY
8	TECHNICAL FACILITY
9	COMMUNICATION & INTERPRETATION
25	TOTAL MARK FOR EACH PIECE



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

Total mark for each piece	Attainment level
22-25	DISTINCTION
19-21	MERIT
15-18	PASS
11-14	BELOW PASS 1
3-10	BELOW PASS 2

HOW THE PIECES ARE MARKED

Examiners use the criteria below to decide on the mark.

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



HOW THE PIECES ARE MARKED (CONTINUED)

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