

CERTIFICATES SYLLABUS

Instrumental, Vocal & Groups

from 2018

Trinity College London
trinitycollege.com

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Contents

3	/	Welcome
4	/	Introduction to Trinity's Certificate exams
7	/	About the exam
9	/	Exam guidance: Performance
13	/	Exam guidance: Presentation
14	/	Exam guidance: Marking
24	/	Solo Foundation Certificate
26	/	Solo Intermediate Certificate
29	/	Solo Advanced Certificate
31	/	Group Foundation Certificate
32	/	Group Intermediate Certificate
33	/	Group Advanced Certificate
34	/	Policies
36	/	Join us online...

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 Certificates syllabus, containing details of Certificate exams in a wide range of instruments, including singing. Certificate exams assess performance only, meaning you will be examined purely on your performance of a mini-recital of pieces or songs. Certificate exams include no technical work or supporting tests, providing a real alternative to graded music exams for learners who wish to focus entirely on compiling and performing a programme of pieces.

Certificates are offered at three levels:

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

As well as a wide range of solo subjects, Certificates are also available for groups of any size and consisting of any combination of instruments and/or voices 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 750,000 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 Certificate exams

OBJECTIVE OF THE QUALIFICATIONS

Recognising that some candidates wish to take a performance only assessment, Trinity's 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 candidates to:

- ▶ select from three levels of assessment representing three key stages of musical development – Foundation (equivalent to Grade 3), Intermediate (equivalent to Grade 5) and Advanced (equivalent to Grade 8)
- ▶ programme their own mini-recitals drawn from specially provided repertoire lists and their own repertoire choices
- ▶ gain 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 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, 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 Certificate exams are assessed by an external examiner 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 personal goals and objectives, 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.

Graded music exams assess a broad range of musicianship skills, while Certificate exams focus entirely on performance, including separate marks for presentation. 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 more information about Rock & Pop exams at trinityrock.com

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

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

OTHER QUALIFICATIONS OFFERED BY TRINITY

After Grade 8 or the Advanced Certificate 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 more information about diploma exams at trinitycollege.com/diplomas

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

Music Tracks is an initiative in the UK designed to support teachers in delivering instrumental tuition for both large and small groups. Find more information about Music Tracks at trinitycollege.com/musictracks

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

Table showing music qualifications available

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Music Tracks[†]	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	Track 2		
		Grade 1	Grade 1	Grade 1	Track 1		
Entry Level 3	1	Initial	Initial		Initial Track		
Entry Levels 1-2					First Access Track		

* Regulated Qualifications Framework in England and Northern Ireland

** European Qualifications Framework

† Not RQF or EQF regulated

About the exam

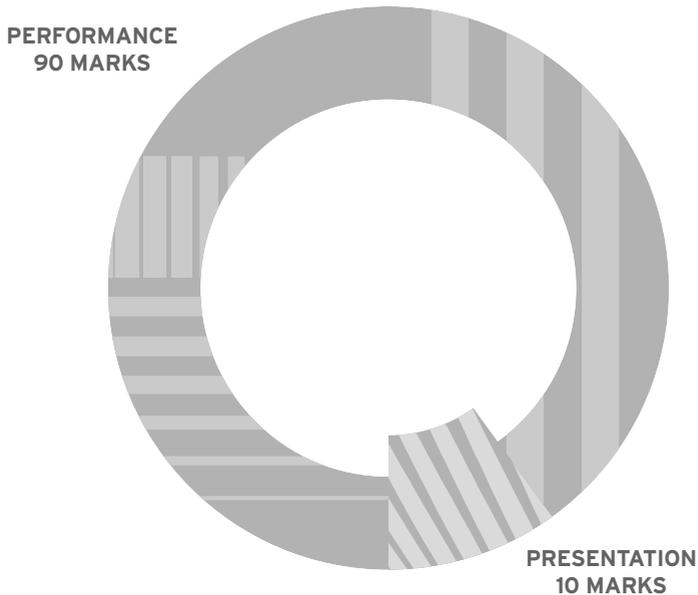
Each exam has two components: performance and presentation.

PERFORMANCE (90 MARKS)

A programme drawn from the prescribed pieces and optional own-choice repertoire

PRESENTATION (10 MARKS)

Programme planning, programme notes and stagecraft



EXAM STRUCTURE AND MARK SCHEME

Maximum marks

PERFORMANCE **90**

PRESENTATION **10**

- 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/Flugel horn
- ▶ 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
- ▶ Pedal harp
- ▶ Non-pedal harp
- ▶ 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:

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

SOLO CERTIFICATES: PIECE CHOICE AND PROGRAMMING

- ▶ Candidates should present a programme chosen from the prescribed pieces and optional own choice repertoire.
- ▶ 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.
- ▶ 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).

Foundation Certificate

Pieces may be selected from:

- the current Trinity Foundation Certificate repertoire list for the instrument (if available)
- the 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)
- the 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)
- the current Trinity Grade 8 repertoire list for the instrument

Certificate lists can be found at trinitycollege.com/certificates

- 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
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FOUNDATION	GRADE 3
------------	---------

INTERMEDIATE	GRADE 5
--------------	---------

ADVANCED	GRADE 8
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- 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 descriptors 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/certificates and optional own-choice pieces. Own-choice pieces may comprise up to one third of the performance duration. Candidates can also choose not to present any own-choice pieces.
- Other groups:** Candidates entering for group Certificate exams as any other 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 indicative repertoire lists are available at trinitycollege.com/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 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 otherwise stated 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.

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.

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.

Repertoire lists can be found at trinitycollege.com/certificates

Recommended editions are indicated in the repertoire lists, but candidates may perform from any reliable edition which 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 publications) 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 AND PAGE TURNS

Pieces which are published with an accompaniment must not be performed unaccompanied.

Candidates are responsible for providing their own accompanists and may not accompany themselves, unless they are performing an own composition.

Accompaniments should be played on the piano. Accompaniments on instruments other than piano must be approved by Trinity's central office before the day of the exam. Please note that non-piano accompaniments can only be approved if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). Accompaniments must be provided on a single instrument.

Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.

Candidates may use a backing track or recording of the piano accompaniment in Foundation Certificate exams only (except for drum kit where CDs may be used at all levels, and where specifically composed, eg soloist with tape/CD). Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the piece (eg by including the solo part where it is not included in the piano accompaniment). At Intermediate and Advanced levels, the accompaniment must be performed live in the exam.

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 accompanist should not be the candidate's teacher.

Accompanists and page turners may only remain in the exam when required.

Candidates must provide and operate their own playback equipment where recorded accompaniments are used. Equipment must produce a good sound quality at an adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc), which must be agreed with the Trinity local representative. All electrical devices must comply with the health and safety requirements applicable in the country where the exam is taking place.

Exam guidance: Presentation



This component of the exam is split into three sections:

PROGRAMME PLANNING

- ▶ This section 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 assessed here.

PROGRAMME NOTES

- ▶ 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 appropriate).

- ▶ 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) word processed document.
- ▶ Programme notes may be presented in a language other than English, though an English translation must also be provided. The translation need not be the candidate's own work.

STAGECRAFT

- ▶ This section reflects 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 bands as follows:

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 an overall mark for the 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; intonation, tone colour, articulation, pedalling, etc (as appropriate).

Communication & interpretation

The ability to convey musical intent to the listener with commitment and a sense of performance.

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

Mark	Component
30	ACCURACY & FLUENCY
30	TECHNIQUE
30	COMMUNICATION & INTERPRETATION
90	TOTAL MARK FOR PERFORMANCE

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

Mark	Band
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:

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

BELOW PASS 1

12-17 MARKS

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

BELOW PASS 2

6-11 MARKS

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

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

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

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

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:

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

BELOW PASS 1

12-17 MARKS

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

BELOW PASS 2

6-11 MARKS

Many mis-readings 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 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:

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

BELOW PASS 1

12-17 MARKS

Frequent errors and mis-readings 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 mis-readings 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:

Mark	Component
4	PROGRAMME PLANNING
4	PROGRAMME NOTES
2	STAGECRAFT
10	TOTAL MARK FOR PRESENTATION

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

Mark	Band
8-10	DISTINCTION
6-7	PASS
4-5	BELOW PASS 1
0-3	BELOW PASS 2

Examiners use the criteria below to decide on the mark:

	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 as expected.	One of the required elements missing though the format 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 not well balanced, time limits not adhered to, proportion of own-choice repertoire slightly too high or standard dubious.	Programme shows significant flaws in construction and balance, displaying a limited range of skills, 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 not completely as expected.	Three or four required elements missing and the format 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 on stage with clear evidence of inadequate preparation.

Solo Foundation Certificate

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)
- ▶ the 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 about selecting pieces.

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 descriptors

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

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 will not exceed three sharps or flats. Pedalling will not be required, but may be used at the candidate's discretion.

- ▶ Electronic keyboard will 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 will be made on articulation and tone control. Keys will be simple, not beyond two sharps or flats.
- ▶ Bowed and plucked strings music should require basic left-hand positions only without difficult shifts or extensions. Bowing and right-hand patterns should be straightforward and mostly intuitive.
- ▶ Bowed strings music will be mostly single line, or may use open string drones.
- ▶ Guitar music will 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 native language. Support will 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.

Solo Intermediate Certificate

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)
- ▶ the 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 about selecting pieces.

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 descriptors

- ▶ Content will be sufficiently complex to provide some internal contrast and range (eg the preparation and achievement of climax, or a ternary form movement with a contrasting middle section).
- ▶ Music will require a moderate degree of technical facility but with increased challenges over Foundation Certificate in terms of the command of the instrument/voice and range of performance techniques required.
- ▶ There will be some development and stylistic variety, in terms of both the composer's intentions and the candidate's interpretation.
- ▶ Some subtleties of syntax will provide opportunity for a variety of approaches and interpretative choices. Candidates will demonstrate increasing independence from the accompaniment, where present, as well as appropriate interaction with it.
- ▶ Candidates will be able to support their intentions in performance by demonstrating a sound understanding of the material, showing evidence of sensitivity to and control of material, leading to a more personal and imaginative interpretation, in which there is a reasonably consistent application of developing technical skills.
- ▶ Performances will be clear and well-projected with appropriate volume, control of pace (including variations in speed), control of tone quality and appropriate application of instrumental colour (eg vibrato, tone control) to support mood and character.
- ▶ Effective preparation and study will lead to a secure, accurate and sustained performance which will engage the audience.
- ▶ There will be moderate demands in rhythmic complexity and melodic patterns, and in the duration of the piece.

Discipline-specific guidelines

- ▶ Piano music will require more varied textures than at Foundation level, a greater range of tempi, greater familiarity with the geography of the keyboard and more demanding chord, scale and arpeggio patterns and the techniques employed to deliver them. Independence of hands will often be a feature, and some demands will be made on arm and shoulder weight in tone production. Pedalling may be a feature of some but not all pieces, and (where used) will be expected at a basic level only.
- ▶ Electronic keyboard pieces will employ more sophisticated instrumental techniques with the right hand work being more challenging, often with more complex two-part playing. Fairly frequent registration changes should be necessary and a wider range of different types of chords used.
- ▶ 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 will normally be used in the course of the programme, extending the range roughly to that expected for Grade 5 technical work. The music will allow for a range of articulations and dynamics to be demonstrated.
- ▶ In bowed and plucked strings, shifts/changes of left-hand position are required. Violinists will use some 3rd position and cellists backward extensions. Pieces will require a variety of bowings and right-hand techniques. A wider range of tone and a greater sensitivity to intonation will be needed than for Foundation Certificate.
- ▶ Guitar music will employ a wider range of chord shapes and more complex right hand fingering patterns using p, i, m and a.
- ▶ Vocal music may require longer phrases and greater agility, and more complex or chromatic melodic lines, showing increasing independence by the soloist. Songs in other languages may be included, showing a basic understanding of pronunciation.

- ▶ Percussion music should show 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.

Solo Advanced Certificate

EXAM DURATION

The Advanced Certificate exam lasts 33 minutes.



EXAM STRUCTURE

The Advanced 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

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)
- ▶ the 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 about selecting pieces.

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 descriptors

- ▶ Content will be substantial, with some depth and sophistication, enabling the candidate to engage with complex emotions and abstract musical thought. It will be such as to require analysis and reflection in the preparation, and present challenging physical requirements in one or more technical aspects. Overall length will be sufficient to enable a wide range of musical contrast to be demonstrated, sustained and explored.
- ▶ Music will require a higher degree of technical facility and stylistic awareness than for the Intermediate Certificate, presenting challenges in areas such as tempo, key, rhythmic intricacy, and complexity of chords or textures. The musical language may demand considerable inferential understanding, and thoughtful interpretation will be needed to reflect subtlety of meaning (eg contrapuntal texture; musical irony or humour).
- ▶ Candidates will typically be able to integrate their skills, knowledge and understanding in a secure and sustained performance which demonstrates a mature grasp of the material.
- ▶ They will combine skilful and appropriate command with imaginative response and flair to engage the audience wholeheartedly. Along with confidence, a sense of ownership and clear self-awareness will result in a discriminating and sensitive personal interpretation that conveys complexity and control of shape and form (eg throughout a sonata movement) as well as an understanding of stylistic interpretation.
- ▶ The performance will be grounded in thorough and relevant preparation and will demonstrate authority and control. Candidates will demonstrate independence from, as well as complex interaction with, the accompaniment (where present).

Discipline-specific guidelines

- ▶ Piano music should make higher demands in areas such as tempo, complexity and variety of texture. The full range of the keyboard should be used, in terms of both pitch and of tonal resources, including full and half-pedalling. Full independence of fingers and hands is expected.
- ▶ In wind and brass music, range will equal that expected for Grade 8 technical work and the music will be of a level of complexity that demands control of the full range of available tones and articulations. Opportunities will exist for the demonstration of both competent agility and sensitive interpretation.
- ▶ Bowed strings music should demand a wide range of bowing techniques/bow control and variety of texture, with use of varied left-hand positions, using the full extent of the fingerboard. Some fluency in double stopping will be demonstrated, as will the use of the full range of tone available from the instrument in slow playing, and fluency with agility in passagework.
- ▶ Plucked strings music should require more complex textures, including significant use of counterpoint, and considerable variety of chord and left-hand position. A full range of well-projected tone will be needed.
- ▶ 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 will 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.

Group Foundation Certificate

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 about selecting pieces.

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 about selecting pieces.

OWN-CHOICE GUIDELINES

Candidates entering for group Certificate exams (except where repertoire lists are provided) should use the repertoire listed for solo Foundation Certificates as a guide for selecting own-choice pieces that will enable all candidates to demonstrate performance at Foundation level.

PRESENTATION

Candidates are assessed on:

- ▶ Programme planning
- ▶ Programme notes
- ▶ Stagecraft

See page 13 for full details.

Group Intermediate Certificate

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 about selecting pieces.

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 about selecting pieces.

OWN-CHOICE GUIDELINES

Candidates entering for group Certificate exams (except where repertoire lists are provided) should use the repertoire listed for solo Intermediate Certificates as a guide for selecting own-choice pieces that will enable all candidates to demonstrate performance at Intermediate level.

PRESENTATION

Candidates are assessed on:

- ▶ Programme planning
- ▶ Programme notes
- ▶ Stagecraft

See page 13 for full details.

Group Advanced Certificate

EXAM DURATION

The Advanced Certificate exam lasts 33 minutes.



EXAM STRUCTURE

The Advanced 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 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 about selecting pieces.

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 about selecting pieces.

OWN-CHOICE GUIDELINES

Candidates entering for group Certificate exams (except where repertoire lists are provided) should use the repertoire listed for solo Advanced Certificates as a guide for selecting own-choice pieces that will enable all candidates to demonstrate performance at Advanced level.

PRESENTATION

Candidates are assessed on:

- ▶ Programme planning
- ▶ Programme notes
- ▶ Stagecraft

See page 13 for full details.

Policies

CHILD PROTECTION

Trinity College London 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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Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

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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 their 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 no longer be permitted to act as an exam centre registered with Trinity.

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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