

# SINGING SYLLABUS

Face-to-face assessment

Qualification specifications  
from March 2023

ANAND

CHAMINADE

JARMAN-PINTO

SCHUBERT

BRITTEN

MANDEL

VIARDOT

QUARTEL

WITTER-JOHNSON

BOULANGER

MENKEN

SONDHEIM

TAMEZO

BERNSTEIN

MIRANDA

RODGERS

MINCHIN

HANDEL

UNAEB

ARNE



# SINGING SYLLABUS

**Face-to-face assessment**

**Qualification specifications  
for graded exams from March 2023**

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## KEEP UP TO DATE

Please check [trinitycollege.com/singing](http://trinitycollege.com/singing) to make sure you are using the current version of the syllabus and for the latest information about our Singing 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.



# Welcome

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

## **SINGING FROM 2023 'Your Performance. Your Choice.'**

**Extensive and varied repertoire** exploring a wide range of styles and genres. Well-known folk and classical songs through to showstopper hits from the newest West End and Broadway musicals. Backing and demo tracks for all 12 songs at each grade, including fully-orchestrated versions for musical theatre hits.

**Re-imagined books** containing twelve songs per grade, including all the songs needed for the exam across all of our repertoire groups. Performance notes provide important context on the songs and the composers. At Grades 6-8, separate books are published for either high or low voice, with no restrictions with regard to gender – all songs are available for everyone to sing. Available as both eBooks and in print.

**Focus on musical theatre**, including hits from past and present shows such as *Matilda*, *Dear Evan Hansen* and more.

**Specialist Musical Theatre qualifications.** Songs from the latest books can also be performed as part of Trinity's specialist Musical Theatre grades which provide learners with the opportunity to integrate singing, acting and movement in their exam – as soloists, or in group or pair performances.

**New sight-reading test** redesigned to reflect the ways in which vocal students develop their sight-singing skills. A new publication series, *Sight Reading Singing* provides comprehensive guidance, together with specimen tests available from the website.

## **OVERLAP OF 2018-2023 SYLLABUS**

The 2018-2023 syllabus will remain valid until 1 March 2024, giving a one-year overlap.

Following the launch of the 2023 syllabus, Trinity will continue to increase the repertoire available to candidates through a continual programme of new publication releases. This will include a diverse range of exciting exam books, individual digital downloads, ebooks, anthologies and more. Repertoire and technical pieces will remain available indefinitely (copyright and territory dependent). Advance notice of new publication releases will be available on the Singing webpages and the shop.

This innovative change in approach to our music exam syllabuses will make our exams accessible to more people, provide a rich and cumulative repertoire to choose from, and encourage candidates to continue performing the music they love for as long as they wish.

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



## **DIGITAL ASSESSMENT: DIGITAL GRADES AND DIPLOMAS**

To provide even more choice and flexibility in how Trinity's regulated qualifications can be achieved, digital assessment is available for all our Classical & Jazz and Rock & Pop graded exams, as well as for ATCL and LTCL music performance diplomas. This enables candidates to record their exam 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.

Find out more at [trinitycollege.com/dgd](https://trinitycollege.com/dgd)

## **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.



# Introduction to Trinity's 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, technical ability and responses to set musical tests through face-to-face 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](http://trinitycollege.com/music-csn)

## REPERTOIRE

Trinity will make every effort to ensure that the songs listed for each grade remain valid for the life of this syllabus. However, we reserve the right to change or add songs. For the latest information go to [trinitycollege.com/singing](http://trinitycollege.com/singing)

## ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 35-40.

The exams are marked out of 100. Candidates' results correspond 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

See pages 33-40 for further information about how the exams are marked.



## 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.

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

### RECOGNITION AND UCAS POINTS

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

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

#### Grade 6

UCAS POINTS

PASS **8** | MERIT **10** | DISTINCTION **12**

#### Grade 7

UCAS POINTS

PASS **12** | MERIT **14** | DISTINCTION **16**

#### Grade 8

UCAS POINTS

PASS **18** | MERIT **24** | DISTINCTION **30**

### WHERE THE QUALIFICATIONS COULD LEAD

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

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



## 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](https://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/local-trinity/UK/music/book-exam](https://trinitycollege.com/local-trinity/UK/music/book-exam)

## TRINITY QUALIFICATIONS THAT COMPLEMENT THE SINGING QUALIFICATIONS

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, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about certificate exams at [trinitycollege.com/music-certificates](https://trinitycollege.com/music-certificates)

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at [trinityrock.com](https://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 in developing 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](https://trinitycollege.com/theory)

## OTHER QUALIFICATIONS OFFERED BY TRINITY

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

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

The Awards and Certificates in Musical Development are designed for those with learning difficulties, across the whole spectrum of abilities and needs, and are mapped to the Sounds of Intent inclusive framework of musical engagement. Find out more at [trinitycollege.com/sounds-of-intent](https://trinitycollege.com/sounds-of-intent)

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](https://trinitycollege.com)



## 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	ATCL					
		Certificate for Music Educators (Trinity CME)								
3	4	Grade 8	Grade 8	Grade 8	Grade 8		Level 6	Advanced	Advanced	
		Grade 7	Grade 7	Grade 7	Grade 7					
		Grade 6	Grade 6	Grade 6	Grade 6					
2	3	Grade 5	Grade 5	Grade 5	Grade 5		Level 5: Distinction	Intermediate	Intermediate	
		Grade 4	Grade 4	Grade 4	Grade 4					
1	2	Grade 3	Grade 3	Grade 3	Grade 3		Level 5: Pass/Merit	Foundation	Foundation	
		Grade 2	Grade 2	Grade 2	Grade 2			Grade 2		
		Grade 1	Grade 1	Grade 1	Grade 1			Grade 1		
Entry Level 3	1	Initial	Initial		Initial	Initial	Level 4			
Entry Level 2						Pre-initial	Level 3			
Entry Level 1							Level 2			

\* Regulated Qualifications Framework

\*\* European Qualifications Framework

† Not RQF or EQF regulated

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

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



# Learning outcomes and assessment criteria

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## INITIAL TO 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

---

- 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** 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

---

- 2.1** Demonstrate familiarity with the fundamentals of vocal command
- 2.2** Demonstrate technical control and facility within set tasks

---

- 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 vocal 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 vocal command  
**2.2** Demonstrate technical control across the full compass of the instrument/voice within set tasks

---

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



# About the exam

Each exam has three sections: songs, technical work and supporting tests. There are slightly different requirements depending on the level of the exam.

## SONGS

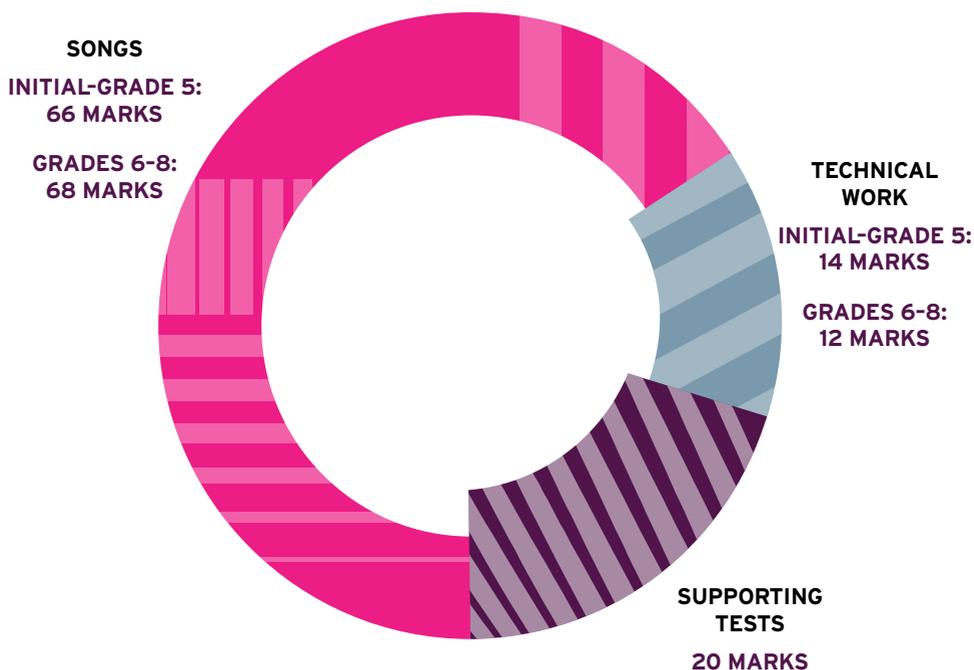
Three or four songs,  
depending on the grade

## TECHNICAL WORK

*Either* vocal exercises  
*or* Vaccai exercise(s)  
*or* unaccompanied folk song

## SUPPORTING TESTS

A combination of two tests  
from sight reading, aural,  
improvisation and musical  
knowledge, depending on the  
grade and candidate choice



**EXAM STRUCTURE AND MARK SCHEME**

<b>Initial-Grade 5</b>	Maximum marks	<b>Grades 6-8</b>	Maximum marks
<b>SONG 1</b>	<b>22</b>	<b>SONG 1</b>	<b>17</b>
<b>SONG 2</b>	<b>22</b>	<b>SONG 2</b>	<b>17</b>
<b>SONG 3</b>	<b>22</b>	<b>SONG 3</b>	<b>17</b>
		<b>SONG 4</b>	<b>17</b>
<b>TECHNICAL WORK</b>	<b>14</b>	<b>TECHNICAL WORK</b>	<b>12</b>
ONE of the following:		ONE of the following:	
▸ Vocal exercises		▸ Vocal exercises	
▸ Vaccai exercise		▸ Vaccai exercise(s)	
▸ Unaccompanied folk song		▸ Unaccompanied folk song	
<b>SUPPORTING TESTS</b>	<b>20</b>	<b>SUPPORTING TEST 1</b>	<b>10</b>
Any TWO of the following:		▸ Sight reading	
▸ Sight reading			
▸ Aural		<b>SUPPORTING TEST 2</b>	<b>10</b>
▸ Improvisation			
▸ Musical knowledge		ONE of the following:	
		▸ Aural	
		▸ Improvisation	
<b>TOTAL</b>	<b>100</b>	<b>TOTAL</b>	<b>100</b>



## ORDER OF THE EXAM

Candidates can choose to present the sections of their exam in any order. Songs must be performed consecutively as one section, and all technical work must be performed as one unit.

Candidates should indicate their preferred exam order on their appointment form, which is given to examiners at the start of the exam. If no preference is indicated, examiners will ask to hear songs first, followed by technical work and supporting tests.

## EXAM DURATIONS

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



**Initial**  
11 mins



**Grade 1**  
13 mins



**Grade 2**  
13 mins



**Grade 3**  
13 mins



**Grade 4**  
18 mins



**Grade 5**  
18 mins



**Grade 6**  
23 mins



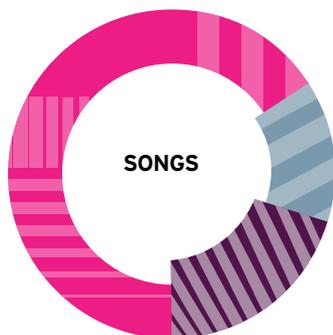
**Grade 7**  
23 mins



**Grade 8**  
28 mins



# Songs



## CHOOSING SONGS

Candidates perform three or four songs in their exam, chosen as follows:

### Initial-Grade 5

- Candidates perform three songs, chosen from the list(s) for the grade.
- Except at Initial, songs are divided into groups based on style and genre. No more than **two** songs may be chosen from any one group. There is no requirement to choose songs from any particular group.
- Candidates may not perform more than one song by the same composer.
- Songs may be translated into English, or sung in any other published singing translation.
- All songs may be sung by any voice type and in any key, published or transposed.
- Songs that are indicated as (F) or (M) have been identified as being more suitable for either female or male voices. However, this information is provided as guidance only, and candidates may choose to ignore it. Candidates may change pronouns and other gender-specific wording as appropriate.
- Candidates may perform their own composition in place of one of the listed songs (see page 17).

### Grades 6-8

- Candidates perform four songs, chosen from the lists for the grade.
- Songs are divided into groups based on style and genre. No more than **two** songs may be chosen from any one group. At least **one** song must be chosen from group A.
- Candidates may not perform more than one song by the same composer.
- Songs must be sung in the original language unless otherwise stated.
- Programmes must include at least **two** living languages (ie not Latin). This may include English.
- All songs may be sung by any voice type and in any key, published or transposed.
- Songs that are indicated as (F) or (M) have been identified as being more suitable for either female or male voices. However, this information is provided as guidance only, and candidates may choose to ignore it. Candidates may change pronouns and other gender-specific wording as appropriate.
- Items in the opera, operetta & oratorio section of group A are grouped according to voice type. However, this information is provided as guidance only, and candidates may choose to ignore it.
- Candidates may perform their own composition in place of one of the listed songs (see page 17).

### RANGES AND KEYS

Ranges and keys are given alongside each song. Where several versions of a song are available, the highest is listed first, with keys of lower versions following in square brackets. Alternatives to highest or lowest notes are shown in parentheses. Pitch notation used for ranges follows the Helmholtz system:





## PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all songs in full unless particular verses are specified in the repertoire list.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ All tempo and performance markings should be observed (eg *Allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the song is maintained.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist the accompanist at Grades 6-8.
- ▶ Accompanists and their page turners may only remain in the exam when required.
- ▶ Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. From Grade 4 onwards the accompaniment must be performed live in the exam. (Please note that although all of Trinity's graded exam books contain backing tracks, these may only be used in exams up to and including Grade 3.)

## MEMORY

Candidates may perform any or all of their songs from memory, which may improve note security and confidence. Although this is not compulsory and no additional marks are given for this, over-reliance on the score may inhibit communication and this can be reflected in the marks awarded.

## ACCOMPANIMENTS AND PAGE TURNS

- ▶ Candidates are responsible for providing their own accompanists and may not accompany themselves, unless they are performing an own composition.
- ▶ Songs published with an accompaniment may not be performed unaccompanied.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the vocal line).
- ▶ Accompaniments on instruments other than piano, for example guitar or lute, must be approved by Trinity before the day of the exam. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- ▶ Where recorded accompaniments are used, candidates must provide and operate their own playback equipment. 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 health and safety requirements in the country where the exam is taking place.

## MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of 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 songs, 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](http://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 MPA *Code of Fair Practice*, candidates must produce original copies of all copyright songs to be performed at the exam, even if songs have been memorised, handwritten or typeset. Songs where no original copy has been provided might be awarded no marks.
- If candidates are performing songs not contained in Trinity's graded exam books, they will need to provide a copy as a reference for the examiner (which may be a photocopy). Photocopies will be kept by the examiner and destroyed after the exam. Examiners will have a copy of the repertoire contained in Trinity's graded books.
- 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, songs must have no copyright restrictions in the country where the music is downloaded. Candidates must bring proof of purchase and details of the website where it was accessed for the examiner's reference.

## OWN COMPOSITION

- Candidates can choose to perform their own composition as one of their songs. 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 songs listed for the same grade.
- Own compositions may be accompanied or unaccompanied.
- For the own composition option only, candidates may accompany themselves.
- A translation should be provided if the song includes lyrics in a language other than English.
- A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. 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.

## OBTAINING MUSIC FOR THE EXAM

- All publications listed for this syllabus can be ordered at [shop.trinitycollege.com](http://shop.trinitycollege.com) or your local music shop. Visit [store.trinitycollege.com](http://store.trinitycollege.com) to explore our range of downloadable digital publications.
- Trinity publishes repertoire books, technical work books, sight reading books and aural test books to support this syllabus. See page 61 for more information.
- 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



This section of the exam is designed to build an assured vocal proficiency by developing specific skills progressively through the grades. Each option also encourages musical and expressive singing, as the techniques are embedded within pieces of music which have words that need to be communicated effectively.

Candidates choose **one** of the following three options:

- Vocal exercises (accompanied)
- Vaccai exercise(s) (accompanied)
- Unaccompanied folk song

## VOCAL EXERCISES

Trinity's vocal exercises focus on the mastery of pitching accuracy and dynamic gradation, rhythmic precision and careful diction, with a contemporary feel to the language and musical idiom.

- Candidates should perform all three exercises listed for the grade (**a.** pitch and tone, **b.** rhythm, **c.** diction).
- Vocal exercises must be performed from memory.
- They may be sung in any key, either published or transposed. If candidates are performing transposed versions, each exercise must be transposed by the same interval.

- The piano accompaniment for the exercises should be provided by the candidate's accompanist.
- Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. Backing tracks must be of a good quality and must not change the difficulty of the exercise (eg by including the vocal line where it is not included in the piano accompaniment). From Grade 4 onwards the accompaniment must be performed live in the exam.

## VACCAI EXERCISE(S)

The Vaccai exercises focus on strengthening the core of the voice, developing confidence in managing intervals and encouraging clarity and accuracy of articulation and diction in the Italian language.

- Vaccai exercises must be performed from memory.
- They must be sung in Italian.
- They may be sung in any key, either published or transposed.
- If candidates are performing transposed versions of the Grade 8 exercises, each exercise must be transposed by the same interval.
- The piano accompaniment for the exercise(s) should be provided by the candidate's accompanist.
- Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. Backing tracks must be of a good quality and must not change the difficulty of the exercise (eg by including the vocal line where it is not included in the piano accompaniment). From Grade 4 onwards the accompaniment must be performed live in the exam.



## UNACCOMPANIED FOLK SONG

The unaccompanied folk songs focus on control of pitch and pulse, ensuring that key centre and flow are maintained while conveying a specific story, character or mood.

- Unaccompanied folk songs must be performed from memory.
- They may be sung in any key, either published or transposed.
- Key chords and starting notes may be provided by candidates themselves, or by their accompanists.
- Candidates must use the version from *The Language of Folk* specified for the grade. Own choice unaccompanied folk songs are not permitted.

Further information about specific technical work requirements for each grade is given in the relevant sections of this syllabus.



# Supporting tests



This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests.

At Initial to Grade 5, candidates choose **two** supporting tests from four options:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

At Grades 6-8, all candidates are assessed in sight reading, and choose either aural or improvisation for their second supporting test.

This flexibility is designed to allow candidates to demonstrate their musical skills in different ways, while recognising that sight reading is an important skill at higher grades.

## SIGHT READING

This test assesses candidates' ability to perform a previously unseen musical extract. Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts.

The sight reading test is in three parts:

### 1. Interval test

Candidates are given a notated interval, as prescribed for the grade. The examiner plays the lower note on the piano, and candidates then sing both notes of the interval.

### 2. Rhythm test

Candidates are given a notated melody. The examiner gives the pulse, and candidates then clap the rhythm of the melody.

### 3. Sung test

Candidates are given a full version of the test material, which includes performance directions and a simple piano accompaniment. The melody itself includes the interval used in the Interval test.

Candidates are given 30 seconds to study the test, during which time they may practise any or all of it aloud (unaccompanied). The tonic chord and the starting note are given at the start of this period, and candidates may ask the examiner to re-sound the starting note at any time during the 30 seconds. Examiners do not mark this preparation period.

The examiner gives the tonic chord and starting note one more time, before counting two bars. Candidates then perform the melody, accompanied by the examiner.

As no lyrics are given, candidates may sing with any consonant-fronted vowel sound (eg dee, da, la), and will be asked to state their preference before beginning.

At Grades 6-8, higher and lower voice options are available and candidates may choose to read the test in either treble or bass clef.

Examples of sight reading tests may be found in Trinity's *Sight Reading Singing* series, available from [shop.trinitycollege.com](http://shop.trinitycollege.com) or from your local music shop, and at [trinitycollege.com/singing](http://trinitycollege.com/singing)

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternatively, blind or visually impaired candidates may choose a memory test in place of the standard sight reading test. Alternative supporting tests must be requested at the time of booking, and further information is available at [trinitycollege.com/music-csn](http://trinitycollege.com/music-csn)



Technical expectations for the tests are given in the table below. Lists are cumulative, meaning that tests may also include requirements from lower grades.

	Initial	Grade 1	Grade 2	Grade 3
<b>Interval used in Interval test</b>	Major 2nd	Minor 3rd	Major 3rd	Perfect 5th
<b>Number of bars</b>	4	4	4	4
<b>Keys*</b>	C major		F, G major	
<b>Maximum range</b>	3rd	5th	5th	5th
<b>Musical content*</b>	Prescribed interval Scale patterns Repeated notes		Triad	
<b>Musical patterns*</b>	Scale		Triad	
<b>Time signatures</b>	$\frac{2}{4}$	$\frac{2}{4}$	$\frac{3}{4}$ and $\frac{4}{4}$	$\frac{3}{4}$ and $\frac{4}{4}$
<b>Note values*</b>	Crotchet	Minim	Dotted minim	Quavers
<b>Rest values*</b>				Crotchet
<b>Dynamics*</b>	<i>mf</i>		<i>mp</i>	<i>p f</i>
<b>Articulation*</b>				
<b>Metronome marks</b>	$\downarrow = 72$	$\downarrow = 76$	$\downarrow = 78$	$\downarrow = 80$
<b>Performance markings*</b>	Metronome mark			
<b>Modulations*</b>				
<b>Accidentals*</b>				
<b>Accompaniment*</b>	2-part Melody in upper voice			Melody partly doubled  Passing notes

\* Cumulative – tests may also include requirements from previous grade(s)



	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
<b>Interval used in Interval test</b>	Perfect 4th	Minor 2nd Octave	Major 6th Minor 6th	Major 7th Minor 7th	All major, minor and perfect intervals
<b>Number of bars</b>	4	4	8	8	8
<b>Keys*</b>	D, A, E minor		B $\flat$ , D major G, B minor		A, E $\flat$ major F $\sharp$ , C minor
<b>Maximum range</b>	6th	Octave	9th	9th	10th
<b>Musical content*</b>		Arpeggio			
<b>Musical patterns*</b>		Arpeggio	Sequence		
<b>Time signatures</b>	$\frac{2}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$	$\frac{2}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$	$\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$	$\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ and $\frac{9}{8}$
<b>Note values*</b>	Dotted crotchet/ quaver	Triplet	Straight $\frac{6}{8}$	Dotted $\frac{6}{8}$	Semiquavers
<b>Rest values*</b>	Quaver	Minim	All note value equivalents		
<b>Dynamics*</b>	Hairpins		<i>cresc., dim.</i>		
<b>Articulation*</b>	Breath marks Slurring				
<b>Metronome marks</b>	$\text{♩} = 82$	$\text{♩} = 84$	$\text{♩} = 84$ $\text{♩} = 52$	$\text{♩} = 84$ $\text{♩} = 54$	$\text{♩} = 84$ $\text{♩} = 56$
<b>Performance markings*</b>	Slurs				GP (within test)
<b>Modulations*</b>			to dominant	to subdominant	to relative key
<b>Accidentals*</b>	Sharpened 7ths		Flat, natural, sharp		
<b>Accompaniment*</b>	Less of melody doubled	Occasional unsupported material	Unsupported material		



## AURAL

This test supports the development of candidates' abilities in musical perception and understanding by requiring them to recognise musical features by ear (for example metre and pulse, pitch, performance characteristics).

All questions are based on a single musical example played at the piano by the examiner. At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from [trinitycollege.com/shop](http://trinitycollege.com/shop) or from your local music shop.

Candidates with hearing loss may choose an aural awareness test in place of the standard aural test. Alternative supporting tests must be requested at the time of booking, and further information is available at [trinitycollege.com/music-csn](http://trinitycollege.com/music-csn)

## IMPROVISATION

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical abilities. Our tests are designed to introduce teachers and candidates to improvisation gradually, creatively and with a range of supporting resources.

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus. Candidates choose a stimulus from the following three options, indicating their choice of stimulus on the appointment form:

- Stylistic
- Motivic
- Harmonic

Further guidance and example tests are available at [trinitycollege.com/supporting-tests](http://trinitycollege.com/supporting-tests)

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation

tests. Alternative supporting tests must be requested at the time of booking, and further information is available at [trinitycollege.com/music-csn](http://trinitycollege.com/music-csn)

### Stylistic stimulus

This option requires candidates to improvise over a notated piano part played by the examiner.

- Candidates are given a stimulus which includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which candidates must improvise for a specified number of repeats.
- The examiner plays the stimulus twice for candidates' reference, without repeats.
- Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- The test then follows. The examiner plays the stimulus again, and candidates join after the introduction, improvising for the specified number of repeats. Candidates should aim to improvise in a way that complements the musical style of the stimulus.

### Motivic stimulus

This option requires candidates to improvise solo in response to a short melodic fragment.

- Candidates are given a notated melodic fragment, which the examiner plays twice on the piano for candidates' reference.
- Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- The test then follows. Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, they are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.



### **Harmonic stimulus**

This option requires candidates to improvise solo in response to a chord sequence.

- ▶ Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

### **Parameters**

Technical expectations for the tests are given in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from lower grades.





	Grade 5	Grade 6	Grade 7	Grade 8
<b>Length of introduction</b>	2 bars	2 bars	2 bars	2 bars
<b>Length of improvised section</b>	4 bars	8 bars	8 bars	8 bars
<b>Number of times improvised section is played</b>	3	2	2	2
<b>Total to improvise</b>	12 bars	16 bars	16 bars	16 bars
<b>Time signatures*</b>	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
<b>Keys*</b>	A, E $\flat$ major	F $\sharp$ , C minor	E, A $\flat$ major	C $\sharp$ , F minor
<b>Number of chords per bar</b>	up to 2	up to 2	up to 2	up to 2
<b>Chords</b>	I, ii, IV, V, vi i, ii $\flat$ 5, iv, V, VI	I, ii, IV, V, vi i, ii $\flat$ 5, iv, V, VI 7ths	I, ii, iii, IV, V, vi i, ii $\flat$ 5, III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
<b>Styles and speeds*</b>	<i>grazioso</i> , <i>vivace</i>	<i>agitato</i> , nocturne	<i>gigue</i> , <i>grave</i>	impressionistic, irregular dance

\* Cumulative – tests may also include requirements from previous grade(s)

**Motivic stimulus**

	<b>Initial</b>	<b>Grade 1</b>	<b>Grade 2</b>	<b>Grade 3</b>	<b>Grade 4</b>
<b>Length of stimulus</b>	2 bars	2 bars	2 bars	2 bars	2 bars
<b>Length of response</b>	4-6 bars	4-8 bars	6-8 bars	6-8 bars	8-12 bars
<b>Time signatures*</b>	$\frac{4}{4}$			$\frac{3}{4}$	$\frac{2}{4}$
<b>Rhythmic features*</b>	minims, crotchets	quavers	dotted notes	ties	syncopation
<b>Articulation*</b>			<i>staccato</i>		accents
<b>Intervals*</b>	up to minor 3rd	major 3rd	perfect 4th	perfect 5th	minor 6th, major 6th
<b>Keys*</b>	C major	F, G major	A minor	D, B $\flat$ major D, E minor	G, B minor

\* Cumulative – tests may also include requirements from previous grade(s)



**Harmonic stimulus**

	<b>Initial</b>	<b>Grade 1</b>	<b>Grade 2</b>	<b>Grade 3</b>	<b>Grade 4</b>
<b>Length of chord sequence</b>	4 bars				
<b>Number of times chord sequence is played</b>	1	2	2	2	3
<b>Total to improvise</b>	4 bars	8 bars	8 bars	8 bars	12 bars
<b>Number of chords per bar</b>	1	1	1	1	1
<b>Chords</b>	I, V	I, V	I, IV, V	I, ii, IV, V	i, iv, V
<b>Keys</b>	C major	C, F, G major			A, D, E, G, B minor



	<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>
<b>Length of chord sequence</b>	4 bars	8 bars	8 bars	8 bars
<b>Number of times chord sequence is played</b>	3	2	2	2
<b>Total to improvise</b>	12 bars	16 bars	16 bars	16 bars
<b>Number of chords per bar</b>	1	1	1	1
<b>Chords</b>	i, iv, V, VI	I, ii, IV, V i, ii <sup>b5</sup> , iv, V 7ths	I, ii, iii, IV, V, vi i, ii <sup>b5</sup> , III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
<b>Keys</b>	A, D, E, G, B minor	C, F, G, B <sup>b</sup> , D, E <sup>b</sup> , A major A, D, E, G, B, C, F <sup>#</sup> minor		



## MUSICAL KNOWLEDGE (Initial-Grade 5 only)

This test encourages learners to understand the wider musical context of the songs they perform, as well as their knowledge of notation. Examiners ask carefully graded questions based on candidates' chosen songs. Questions refer to the vocal line only.

In the exam, candidates choose which song they would like to be asked about first. Examiners then choose a second song for the remaining questions. Candidates' musical

scores should be free of annotations which might aid their responses. Examiners usually point to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc).

Further guidance is available at [trinitycollege.com/supporting-tests](http://trinitycollege.com/supporting-tests)

The following table gives example questions and responses:

	Parameters*	Sample question	Sample response
Initial	a. Pitch (letter) names	What is the letter name of this note?	G
	b. Note durations	How many beats are in this note?	Two
	c. Clefs, staves, barlines	What is this sign called?	A treble clef
	d. Identify key/time signatures	What is this called?	A time signature
	e. Explain basic musical terms and signs	What is this called?	A pause mark
Grade 1	a. Note values	What is the name of this note value?	A quaver
	b. Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	c. Notes on ledger lines (up to 2 ledger lines)	What is the letter name of this note?	B flat
	d. Explain musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start

\* Cumulative – tests may also include requirements from previous grade(s)



Grade 2	a. Intervals (numerical only) (2nd, 3rd, 4th, 5th)	What is the interval between these two notes?	A 3rd
	b. Metronome marks	Explain the sign ♩ = 72	72 crotchet beats per minute
	c. Grace notes and ornaments	What does this sign above the note mean?	A mordent
	d. Notes on ledger lines (up to 3 ledger lines)	What is the letter name of this note?	F sharp
Grade 3	a. Intervals (numerical only) (2nd to 7th)	What is the interval between these two notes?	A 6th
	b. Relative major/minor	This song starts in F major. What is the relative minor of this key?	D minor
	c. Scale/arpeggio/ broken chord patterns	What pattern of notes do you see here?	A scale
Grade 4	a. Modulation to closely related keys (relative major/ minor, subdominant, dominant)	This song starts in G major. To which key has it modulated here?	D major or dominant
	b. Tonic/dominant triads	This song starts in F major. Name the notes of the dominant triad.	C, E, G
	c. Intervals (full names) (any major, minor or perfect interval within an octave)	What is the full name of the interval between these two notes?	Perfect 5th
Grade 5	a. Musical period and style	Comment on the period and style of this song.	<i>Candidate identifies the period, and describes the stylistic features of the song which reflect the period</i>
	b. Musical structures	Describe the form of this song and show me the relevant sections.	<i>Candidate indicates the form of the song and identifies relevant sections</i>
	c. Subdominant triads	This song starts in D major. Name the notes of the subdominant triad.	G, B, D



# Marking

## HOW THE EXAM IS MARKED

Examiners give comments and marks for each section of the exam, up to the maximums listed in the tables on page 13. 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:

<b>Total mark</b>	<b>Attainment level</b>
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

## HOW THE SONGS ARE MARKED

Each song 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 song.

The three components are:

### **Fluency and 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 voice effectively, covering the various technical demands of the music.

### **Communication and 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 song as follows:

<b>Initial-Grade 5: max. mark for each song</b>	<b>Grades 6-8: max. mark for each song</b>	<b>Component</b>
7	5	FLUENCY AND ACCURACY
7	5	TECHNICAL FACILITY
8	7	COMMUNICATION AND INTERPRETATION
<b>22</b>	<b>17</b>	<b>TOTAL MARK FOR EACH SONG</b>

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

<b>Initial-Grade 5: total mark for each song</b>	<b>Grades 6-8: total mark for each song</b>	<b>Attainment level</b>
19-22	16-17	DISTINCTION
16-18	13-15	MERIT
13-15	10-12	PASS
10-12	7-9	BELOW PASS 1
3-9	3-6	BELOW PASS 2

**HOW THE SONGS ARE MARKED**

Examiners use the criteria below to decide on the mark. Marks in brackets relate to Grades 6-8.

	<b>7 MARKS [5 MARKS]</b>	<b>6 MARKS [N/A]</b>	<b>5 MARKS [4 MARKS]</b>
<b>Fluency and accuracy</b>	<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>
<b>Technical facility</b>	<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>
<b>Communication and interpretation</b>	<p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p>	<p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p>	<p>A good level of stylistic understanding though occasional performance details were omitted.</p> <p>Communication and interpretation were mostly effective.</p>



	<b>4 MARKS [3 MARKS]</b>	<b>3 MARKS [2 MARKS]</b>	<b>1-2 MARKS [1 MARK]</b>
<b>Fluency and accuracy</b>	<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>
<b>Technical facility</b>	<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>
<b>Communication and interpretation</b>	<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. Marks in brackets relate to Grades 6-8.

### **DISTINCTION** **13-14 MARKS** **[11-12 MARKS]**

An excellent or very good sense of fluency and accuracy.

A very high degree of technical control.

Keen attention to performance details and musical character.

### **MERIT** **11-12 MARKS** **[9-10 MARKS]**

A good sense of fluency and accuracy with occasional errors.

A good degree of technical control.

Good attention to performance details and musical character overall.



**PASS**  
**9-10 MARKS**  
**[7-8 MARKS]**

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Some attention to performance details and musical character.

**BELOW PASS 1**  
**6-8 MARKS**  
**[5-6 MARKS]**

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Limited attention to performance details and musical character.

**BELOW PASS 2**  
**1-5 MARKS**  
**[1-4 MARKS]**

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Little or no attention to performance details and musical character.



## HOW SUPPORTING TESTS ARE MARKED

Examiners use the criteria below to decide on the mark.

	<b>DISTINCTION 9-10 MARKS</b>	<b>MERIT 8 MARKS</b>	<b>PASS 6-7 MARKS</b>
<b>Sight reading</b>	<p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p>	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.</p> <p>A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.</p>
<b>Aural</b>	<p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>	<p>A generally reliable degree of aural perception in most aspects though with some imprecision.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>
<b>Musical knowledge</b>	<p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>	<p>A generally reliable degree of musical knowledge in most aspects.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>
<b>Improvisation</b>	<p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p>	<p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p>	<p>A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.</p> <p>Some element of creativity and imagination in the response.</p>



	<b>BELOW PASS 1 4-5 MARKS</b>	<b>BELOW PASS 2 1-3 MARKS</b>
<b>Sight reading</b>	<p>Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.</p> <p>Accuracy in notes was sporadic with no attention to musical detail.</p>	<p>Little or no sense of fluency - control of pulse, rhythm and tonality was not established.</p> <p>Accuracy in notes was very limited with no attention to musical detail.</p>
<b>Aural</b>	<p>A limited or very limited aural perception with some lack of precision in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable aural perception in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p>
<b>Musical knowledge</b>	<p>A limited or very limited degree of musical knowledge in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable musical knowledge in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p>
<b>Improvisation</b>	<p>A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.</p> <p>A lack of creativity and imagination in the response.</p>	<p>Musical structure was only partially or not apparent with no relation to the stimulus and fluency often compromised.</p> <p>Little or no creativity or imagination in the response.</p>



# Initial

## SONGS

Candidates perform a balanced programme of **three** songs chosen from the Singing Initial repertoire list, available at [trinitycollege.com/singing](http://trinitycollege.com/singing)

- ▶ Candidates may not perform more than one song by the same composer.
- ▶ All songs may be sung by any voice type and in any key, published or transposed.

See pages 15-17 for further guidance.

### Own composition

Candidates may perform their own composition instead of one listed song. More information can be found on page 17.

Duration: 0.5-1 minute(s)

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.

## TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory.

See pages 18-19 for further details.

<b>1. Vocal exercises</b>	Candidates perform the following three exercises: a. Sailing (pitch and tone) b. Beat the Drum (rhythm) c. Springtime (diction)	<i>Vocal Exercises</i> Trinity TCL016775
<b>2. Vaccai exercise</b>	Candidates perform the following exercise, in Italian: Lektion I (The Scale only: Manca sollecita)	<i>Metodo Pratico</i> Peters EP2073a (high) EP2073b (medium) EP2073c (low)
<b>3. Unaccompanied folk song</b>	Candidates perform ONE of the following: a. Three Jolly Fishermen b. Chiall mo làmh a lùths (My Hand has Lost its Power)	<i>The Language of Folk 1</i> Faber 0571537324



## SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

### Sight reading

Candidates sing an interval prescribed for the grade, and clap a given rhythm. After 30 seconds' preparation time, they then perform a previously unseen musical extract which features the interval and rhythm, accompanied by the examiner. See pages 20-22 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 23 for more information.

The aural test requirements for Initial are below.

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 23-30 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the songs performed, as well as their knowledge of notation. Questions are based on candidates' chosen songs. See pages 31-32 for example questions and responses.

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## Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major key $\frac{2}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
	Listen to the first three notes of the melody once	Identify the highest or lowest note



# Grade 1

## SONGS

Candidates perform a balanced programme of **three** songs chosen from the Singing Grade 1 repertoire list, available at [trinitycollege.com/singing](http://trinitycollege.com/singing)

- ▶ No more than two songs may be chosen from any one group.
- ▶ Candidates may not perform more than one song by the same composer.
- ▶ All songs may be sung by any voice type and in any key, published or transposed.

See pages 15-17 for further guidance.

### Own composition

Candidates may perform their own composition instead of one listed song. More information can be found on page 17.

Duration: approximately 1 minute

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.

## TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory.

See pages 18-19 for further details.

<b>1. Vocal exercises</b>	Candidates perform the following three exercises: a. Spooky! (pitch and tone) b. Riding the Waves (rhythm) c. Swallows Flying (diction)	<i>Vocal Exercises</i> Trinity TCL016775
<b>2. Vaccai exercise</b>	Candidates perform the following exercise, in Italian: Lektion I no. 2 (Skips of Thirds only: Semplicetta tortorella)	<i>Metodo Pratico</i> Peters EP2073a (high) EP2073b (medium) EP2073c (low)
<b>3. Unaccompanied folk song</b>	Candidates perform ONE of the following: a. Ally Bally Bee (Coulter's Candy) (verses 1 and 4) b. Nelson's Blood (Roll the Old Chariot Along) (verse 1, chorus, verse 2, chorus)	<i>The Language of Folk 1</i> Faber 0571537324



## SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

Candidates sing an interval prescribed for the grade, and clap a given rhythm. After 30 seconds' preparation time, they then perform a previously unseen musical extract which features the interval and rhythm, accompanied by the examiner. See pages 20-22 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 23 for more information.

The aural test requirements for Grade 1 are below.

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 23-30 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the songs performed, as well as their knowledge of notation. Questions are based on candidates' chosen songs. See pages 31-32 for example questions and responses.

## Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs



# Grade 2

## SONGS

Candidates perform a balanced programme of **three** songs chosen from the Singing Grade 2 repertoire list, available at [trinitycollege.com/singing](http://trinitycollege.com/singing)

- ▶ No more than two songs may be chosen from any one group.
- ▶ Candidates may not perform more than one song by the same composer.
- ▶ All songs may be sung by any voice type and in any key, published or transposed.

See pages 15-17 for further guidance.

### Own composition

Candidates may perform their own composition instead of one listed song. More information can be found on page 17.

Duration: 1-1.5 minute(s)

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.

## TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory.

See pages 18-19 for further details.

<b>1. Vocal exercises</b>	Candidates perform the following three exercises: a. Straw Gold (pitch and tone) b. Fire! (rhythm) c. Polly Parrot (diction)	<i>Vocal Exercises</i> Trinity TCL016775
<b>2. Vaccai exercise</b>	Candidates perform the following exercise, in Italian: Lektion II (Skips of Fourths only: Lascia il lido)	<i>Metodo Pratico</i> Peters EP2073a (high) EP2073b (medium) EP2073c (low)
<b>3. Unaccompanied folk song</b>	Candidates perform ONE of the following: a. My Bonny Lad b. The Handloom Weaver's Lament (verse 1, chorus, verse 7, chorus)	<i>The Language of Folk 1</i> Faber 0571537324



## SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

### Sight reading

Candidates sing an interval prescribed for the grade, and clap a given rhythm. After 30 seconds' preparation time, they then perform a previously unseen musical extract which features the interval and rhythm, accompanied by the examiner. See pages 20-22 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 23 for more information.

The aural test requirements for Grade 2 are below.

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 23-30 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the songs performed, as well as their knowledge of notation. Questions are based on candidates' chosen songs. See pages 31-32 for example questions and responses.

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## Aural questions

Parameters	Task	Requirement
Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
	Listen to the melody once	Identify the last note as higher or lower than the first note
	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch



# Grade 3

## SONGS

Candidates perform a balanced programme of **three** songs chosen from the Singing Grade 3 repertoire list, available at [trinitycollege.com/singing](http://trinitycollege.com/singing)

- ▶ No more than two songs may be chosen from any one group.
- ▶ Candidates may not perform more than one song by the same composer.
- ▶ All songs may be sung by any voice type and in any key, published or transposed.

See pages 15-17 for further guidance.

### Own composition

Candidates may perform their own composition instead of one listed song. More information can be found on page 17.

Duration: 1.5-2 minutes

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.

## TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory.

See pages 18-19 for further details.

<b>1. Vocal exercises</b>	Candidates perform the following three exercises: a. Dancing by the Moonlight (pitch and tone) b. The Swingin' Band (rhythm) c. Birthday Limerick (diction)	<i>Vocal Exercises</i> Trinity TCL016775
<b>2. Vaccai exercise</b>	Candidates perform the following exercise, in Italian: Lektion II (Skips of Fifths only: Avvezzo a vivere)	<i>Metodo Pratico</i> Peters EP2073a (high) EP2073b (medium) EP2073c (low)
<b>3. Unaccompanied folk song</b>	Candidates perform ONE of the following: a. Banks of the Nile (verses 1, 2, 4 and 6) b. Mow Me down my Meadow (verses 1, 2 and 3)	<i>The Language of Folk 1</i> Faber 0571537324



## SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

### Sight reading

Candidates sing an interval prescribed for the grade, and clap a given rhythm. After 30 seconds' preparation time, they then perform a previously unseen musical extract which features the interval and rhythm, accompanied by the examiner. See pages 20-22 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 23 for more information.

The aural test requirements for Grade 3 are below.

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 23-30 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the songs performed, as well as their knowledge of notation. Questions are based on candidates' chosen songs. See pages 31-32 for example questions and responses.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

$\frac{3}{4}$  or  $\frac{4}{4}$



# Grade 4

## SONGS

Candidates perform a balanced programme of **three** songs chosen from the Singing Grade 4 repertoire list, available at [trinitycollege.com/singing](http://trinitycollege.com/singing)

- ▶ No more than two songs may be chosen from any one group.
- ▶ Candidates may not perform more than one song by the same composer.
- ▶ All songs may be sung by any voice type and in any key, published or transposed.

See pages 15-17 for further guidance.

### Own composition

Candidates may perform their own composition instead of one listed song. More information can be found on page 17.

Duration: 2-2.5 minutes

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.

## TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory.

See pages 18-19 for further details.

<b>1. Vocal exercises</b>	Candidates perform the following three exercises: a. All in the Dreamtime (pitch and tone) b. Voyage of Columbus (rhythm) c. To the Moon (diction)	<i>Vocal Exercises</i> Trinity TCL016775
<b>2. Vaccai exercise</b>	Candidates perform the following exercise, in Italian: Lektion III (Skips of Sixths: Bella prova è d'alma forte)	<i>Metodo Pratico</i> Peters EP2073a (high) EP2073b (medium) EP2073c (low)
<b>3. Unaccompanied folk song</b>	Candidates perform ONE of the following: a. The Great Silkie (verses 1, 2, 3 and 6) b. The Four Loom Weaver (verses 1, 3, 4 and 6)	<i>The Language of Folk 1</i> Faber 0571537324



## SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

### Sight reading

Candidates sing an interval prescribed for the grade, and clap a given rhythm. After 30 seconds' preparation time, they then perform a previously unseen musical extract which features the interval and rhythm, accompanied by the examiner. See pages 20-22 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 23 for more information.

The aural test requirements for Grade 4 are below.

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 23-30 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the songs performed, as well as their knowledge of notation. Questions are based on candidates' chosen songs. See pages 31-32 for example questions and responses.

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## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred



# Grade 5

## SONGS

Candidates perform a balanced programme of **three** songs chosen from the Singing Grade 5 repertoire list, available at [trinitycollege.com/singing](http://trinitycollege.com/singing)

- ▶ No more than two songs may be chosen from any one group.
- ▶ Candidates may not perform more than one song by the same composer.
- ▶ All songs may be sung by any voice type and in any key, published or transposed.

See pages 15-17 for further guidance.

### Own composition

Candidates may perform their own composition instead of one listed song. More information can be found on page 17.

Duration: 2.5-3 minutes

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.

## TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory.

See pages 18-19 for further details.

<b>1. Vocal exercises</b>	Candidates perform the following three exercises: a. The Grasshopper (pitch and tone) b. Afternoon Tea (rhythm) c. The Letter (diction)	<i>Vocal Exercises</i> Trinity TCL016775
<b>2. Vaccai exercise</b>	Candidates perform the following exercise, in Italian: Lektion IV (Skips of Octaves only: Quell' onda che ruina)	<i>Metodo Pratico</i> Peters EP2073a (high) EP2073b (medium) EP2073c (low)
<b>3. Unaccompanied folk song</b>	Candidates perform ONE of the following: a. Sir Eglamore (verses 1, 2, 3, 5 and 7) b. The Pit Boys	<i>The Language of Folk 2</i> Faber 0571537332



## SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

### Sight reading

Candidates sing an interval prescribed for the grade, and clap a given rhythm. After 30 seconds' preparation time, they then perform a previously unseen musical extract which features the interval and rhythm, accompanied by the examiner. See pages 20-22 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 23 for more information

The aural test requirements for Grade 5 are below.

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 23-30 for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the songs performed, as well as their knowledge of notation. Questions are based on candidates' chosen songs. See pages 31-32 for example questions and responses.

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## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Major or minor key $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or 8	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred



# Grade 6

## SONGS

Candidates perform a balanced programme of **four** songs chosen from the Singing Grade 6 repertoire list, available at [trinitycollege.com/singing](http://trinitycollege.com/singing)

- ▶ No more than two songs may be chosen from any one group.
- ▶ At least one song must be chosen from Group A.
- ▶ Candidates may not perform more than one song by the same composer.
- ▶ Songs must be sung in the original language unless otherwise stated.
- ▶ Programmes must include at least two living languages (ie not Latin). This may include English.
- ▶ All songs may be sung by any voice type and in any key, published or transposed.

See pages 15-17 for further guidance.

### Own composition

Candidates may perform their own composition instead of one listed song. More information can be found on page 17.

Duration: 3-3.5 minutes

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.

## TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory.

See pages 18-19 for further details.

<b>1. Vocal exercises</b>	Candidates perform the following three exercises: a. The Sleeping Giant (pitch and tone) b. America (rhythm) c. A Mango Mystery (diction)	<i>Vocal Exercises</i> Trinity TCL016775
<b>2. Vaccai exercise</b>	Candidates perform the following exercise, in Italian: Lektion V (Semitones: Delira dubbiosa)	<i>Metodo Pratico</i> Peters EP2073a (high) EP2073b (medium) EP2073c (low)
<b>3. Unaccompanied folk song</b>	Candidates perform ONE of the following: a. The Wee Weaver b. Maid on the Shore (verses 1, 2, 3, 5 and 6)	<i>The Language of Folk 2</i> Faber 0571537332



## SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

### Sight reading

Candidates sing an interval prescribed for the grade, and clap a given rhythm. After 30 seconds' preparation time, they then perform a previously unseen musical extract which features the interval and rhythm, accompanied by the examiner. See pages 20-22 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 23 for more information.

The aural test requirements for Grade 6 are below.

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 23-30 for the requirements and parameters.

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## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars Major key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	Identify and comment on two other characteristics of the piece
	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor  Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm



# Grade 7

## SONGS

Candidates perform a balanced programme of **four** songs chosen from the Singing Grade 7 repertoire list, available at [trinitycollege.com/singing](http://trinitycollege.com/singing)

- ▶ No more than two songs may be chosen from any one group.
- ▶ At least one song must be chosen from Group A.
- ▶ Candidates may not perform more than one song by the same composer.
- ▶ Songs must be sung in the original language unless otherwise stated.
- ▶ Programmes must include at least two living languages (ie not Latin). This may include English.
- ▶ All songs may be sung by any voice type and in any key, published or transposed.

See pages 15-17 for further guidance.

### Own composition

Candidates may perform their own composition instead of one listed song. More information can be found on page 17.

Duration: 3.5-4 minutes

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.

## TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory.

See pages 18-19 for further details.

<b>1. Vocal exercises</b>	Candidates perform the following three exercises: a. The Sea (pitch and tone) b. A Tuscan Morning (rhythm) c. Homeward Bound (diction)	<i>Vocal Exercises</i> Trinity TCL016775
<b>2. Vaccai exercise</b>	Candidates perform the following exercise, in Italian: Lektion VI (Synclones: Nel contrasto amor s'accende)	<i>Metodo Pratico</i> Peters EP2073a (high) EP2073b (medium) EP2073c (low)
<b>3. Unaccompanied folk song</b>	Candidates perform ONE of the following: a. Dance to your Daddy b. T Stands for Thomas	<i>The Language of Folk 2</i> Faber 0571537332



## SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

Candidates sing an interval prescribed for the grade, and clap a given rhythm. After 30 seconds' preparation time, they then perform a previously unseen musical extract which features the interval and rhythm, accompanied by the examiner. See pages 20-22 for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 23 for more information.

The aural test requirements for Grade 7 are below.

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 23-30 for the requirements and parameters.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key  Answers may alternatively be given as key names
	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm



# Grade 8

## SONGS

Candidates perform a balanced programme of **four** songs chosen from the Singing Grade 8 repertoire list, available at [trinitycollege.com/singing](http://trinitycollege.com/singing)

- ▶ No more than two songs may be chosen from any one group.
- ▶ At least one song must be chosen from Group A.
- ▶ Candidates may not perform more than one song by the same composer.
- ▶ Songs must be sung in the original language unless otherwise stated.
- ▶ Programmes must include at least two living languages (ie not Latin). This may include English.
- ▶ All songs may be sung by any voice type and in any key, published or transposed.

See pages 15-17 for further guidance.

### Own composition

Candidates may perform their own composition instead of one listed song. More information can be found on page 17.

Duration: 4-4.5 minutes

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.

## TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory.

See pages 18-19 for further details.

<b>1. Vocal exercises</b>	Candidates perform the following three exercises: a. Song of the Sea (pitch and tone) b. Indigo Shadows (rhythm) c. Playground Adventures (diction)	<i>Vocal Exercises</i> Trinity TCL016775
<b>2. Vaccai exercises</b>	Candidates perform BOTH of the following exercises, in Italian: a. Lektion IV (Skips of Sevenths only: Fra l'ombre un lampo solo) b. Lektion VII (Introduction to Roulades: Come il candore)	<i>Metodo Pratico</i> Peters EP2073a (high) EP2073b (medium) EP2073c (low)
<b>3. Unaccompanied folk song</b>	Candidates perform ONE of the following: a. Sair Fyel'd Hninny b. Ho Ho Bonny Lass	<i>The Language of Folk 2</i> Faber 0571537332

**SUPPORTING TESTS**

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

**Sight reading**

Candidates sing an interval prescribed for the grade, and clap a given rhythm. After 30 seconds' preparation time, they then perform a previously unseen musical extract which features the interval and rhythm, accompanied by the examiner. See pages 20-22 for the requirements and parameters.

**Aural**

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 23 for more information.

The aural test requirements for Grade 8 are below.

**Improvisation**

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 23-30 for the requirements and parameters.

**Aural questions**

<b>Parameters</b>	<b>Task</b>	<b>Requirement</b>
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ , $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm



# Policies

## SAFEGUARDING AND CHILD PROTECTION

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

## EQUAL OPPORTUNITIES

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

## REASONABLE ADJUSTMENT

Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

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

## DATA PROTECTION

Trinity is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see [trinitycollege.com/data-protection](http://trinitycollege.com/data-protection) for the most up-to-date information about Trinity's data protection procedures and policies.

## CUSTOMER SERVICE

Trinity is committed to providing a high-quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at [trinitycollege.com/customer-service](http://trinitycollege.com/customer-service)

## QUALITY ASSURANCE

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

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

## RELEASE OF EXAM RESULTS

Full details of the timeframe for release of exam results can be found at [trinitycollege.com/music-results](http://trinitycollege.com/music-results). Any exam infringements (eg choosing an incorrect piece) will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.



## **MALPRACTICE**

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

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

## **RESULTS REVIEW AND APPEALS PROCEDURE**

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



# Trinity publications

The following Trinity publications support this syllabus. All are available from [shop.trinitycollege.com](http://shop.trinitycollege.com) or from your local music shop.

Visit [store.trinitycollege.com](http://store.trinitycollege.com) to explore our range of downloadable digital publications.

## Singing Exam Pieces from 2023

Initial	TCL031594
Grade 1	TCL031600
Grade 2	TCL031617
Grade 3	TCL031624
Grade 4	TCL031631
Grade 5	TCL031648
Grade 6 (high voice)	TCL031655
Grade 6 (low voice)	TCL031662
Grade 7 (high voice)	TCL031679
Grade 7 (low voice)	TCL031686
Grade 8 (high voice)	TCL031693
Grade 8 (low voice)	TCL031709

## Sing Musical Theatre

Any Dream Will Do (Grades 1-3)	TCL011466
Wouldn't It Be Lovely? (Grades 1-3)	TCL011473
Over the Rainbow (Grades 4-5)	TCL011480
Whistle Down the Wind (Grades 4-5)	TCL011497

## Vocal Exercises

Initial-Grade 8	TCL016775
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## Sight Reading Singing

Initial-Grade 2	TCL031563
Grades 3-5	TCL031570
Grades 6-8 (high voice)	TCL031587
Grades 6-8 (low voice)	TCL032126

## Introducing Singing

Introducing Singing	TCL031556
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## Specimen Aural Tests from from 2017

Book 1 (Initial-Grade 5)	TCL 015808
Book 2 (Grades 6-8)	TCL 015815

## Theory of Music Workbooks

Grade 1	TG 006509
Grade 2	TG 006516
Grade 3	TG 006523
Grade 4	TG 006530
Grade 5	TG 006547
Grade 6	TG 007476
Grade 7	TG 007483
Grade 8	TG 007490



# Singing resources

Join us online to access a range of resources to support teaching and learning at [trinitycollege.com/singing-resources](https://trinitycollege.com/singing-resources)

Discover digital content, including videos and articles from teachers and leading musicians, with advice and support on:

- Songs, performance and technique
- Technical work
- Supporting tests

For further help please contact your local representative. Contact details are listed at [trinitycollege.com/worldwide](https://trinitycollege.com/worldwide)

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