

Information & Regulations

for Trinity Guildhall Grade music examinations

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Information & Regulations 2009

These regulations are in force from 1 January 2009 until further notice and supersede all previous Trinity Guildhall guidance relating to the conduct of examinations. They apply to all Trinity Guildhall Grade examinations in Music, with the exception of the Joint Assessment Grades in the UK and Rockschooll examinations delivered outside the European Union by Trinity Guildhall.

Entry requirements

Anyone may enter for Grade examinations, regardless of age, gender, disability or ethnicity. Trinity Guildhall accepts applications on condition that candidates conform to the requirements of the appropriate current syllabus and Information & Regulations. Trinity Guildhall retains the right to revise the Information & Regulations from time to time and any such changes will be published and advertised via the website at www.trinityguildhall.co.uk

Candidates may enter any examination without previously having taken any other, but candidates should have absorbed the technical demands of grades below the level at which they are entering.

No theory qualification is required in order to enter for these examinations, although a separate series of theory examinations is available for teachers who wish to use these as a complement to practical training. Details of theory examinations are contained in a separate syllabus available from Trinity Guildhall's Head Office and its Centre Representatives.

Candidates may enter for more than one practical examination in the same or different subjects at the same session but no more than one entry will be accepted per candidate per session in the same grade and subject.

How to enter for an examination

For examinations in the UK/Ireland

Examinations may be taken at any of Trinity Guildhall's public examination centres. For centre details please consult the website www.trinityguildhall.co.uk or the separate leaflet *List of Music Centre Representatives (UK & Ireland)* which is available from Trinity Guildhall's Head Office. Schools or private teachers in England, Wales and Scotland with sufficient candidates may apply to enter under the Examiner Visit Scheme, thereby benefiting from the convenience of a freer choice of examination dates and an on-site visit from an examiner – further details are available from the Examiner Visits Co-ordinator (Creative & Performing Arts) at Trinity's Head Office. Candidates in Northern Ireland and Eire must apply via their local Centre Representative.

For examinations in all other countries

Trinity Guildhall examination centres are located throughout the world. A full list of Centres and Representatives is available on the website or from Trinity's Head Office.

Entry process

All entries for examinations must be made on an official Trinity Guildhall entry form. Completed entry forms must be accompanied by the correct entry fee, and must reach the Centre Representative by the published closing date. Anyone wishing to make a late entry must contact the Centre Representative first (not Trinity's Head Office) before completing the form. Entry forms should only be sent to Trinity's Head Office if the entries are for the London Centre, or if you are advised to do so by Head Office. If the entry form is incomplete, or if it is submitted after the closing date, it may be refused. In addition, we are required to collect candidates' dates of birth for various government and educational bodies and if this information is not provided on the entry form, then the entry process may be delayed. Cheques should be made payable to Trinity College London, which has responsibility for all Trinity Guildhall qualifications.

Candidates' names as shown on the entry form will be used when producing certificates for successful candidates. Trinity Guildhall is not responsible for errors on entry forms. If a correction is needed later, an additional fee of £10 (or the local equivalent) will be charged.

Examination entries may be submitted by a teacher, parent/guardian or, if candidates are aged 18 or over, by the candidate. The person who makes the application must sign and date the entry form which constitutes an agreement to abide by Trinity's syllabus requirements and its Regulations. Correspondence will be conducted with this person only. A receipt will only be provided if the appropriate section of the entry form is completed and a stamped addressed envelope is provided.

Entries at one centre cannot be transferred to another centre or deferred to a later session. If a candidate wishes to postpone the examination or to take it at a different centre a new entry form must be completed and the appropriate fee must be paid. The original fee cannot be refunded. There are special arrangements for cases of illness or genuine compassionate circumstances (see page 5).

Entries cannot be transferred from the name of one candidate to another.

Trinity Guildhall reserves the right to refuse or cancel the entry of any candidate. The reason for the refusal or cancellation will be given, and the entry fee will be refunded. Examination entry fees cannot be refunded in other circumstances.

Centre Representatives will seek to meet requests for specific dates within the stated examining period if such requests are shown clearly on the entry form but **this cannot be guaranteed**. Requests for morning or afternoon appointments will be observed where possible, but requests for precise times cannot be accepted. Please note that examination dates may occasionally need to be changed from those published.

Late entries

Late entries will be accepted only at the discretion of the Centre Representative, and will be subject to the following surcharges:

- Between the closing date and 21 days before the examination date: + 50% of the fee
- Between 20 and 14 days before the examination date: + 100% of the fee

Entries cannot be accepted less than 14 days before the examination date.

Trinity Guildhall and its Centre Representatives make no guarantee that acceptance of a late entry will result in the examination taking place. If a late entry has been accepted but the examination cannot take place, the fee will be refunded (at the discretion of Trinity Guildhall) but the surcharge will be retained to cover costs of administration of the late entry. (Please read carefully the 'requests for special educational needs provision' information (page 6) for candidates with special educational needs who make late entries.)

Examination appointments

The Centre Representative will send an appointment slip for each accepted candidate to the person who signed the entry form. This will normally be 21 days before the examination date. The slip will show the name and number of the candidate, the Grade and subject of examination and the date, time and place of the examination. No change can be made to the date, time or place once the appointment slip has been issued.

The Centre Representative must be told immediately if there are any errors on the appointment slip. A wrong Grade or subject cannot be altered on the day of the examination but a misspelling of a candidate's name can be notified to the examiner.

Details of the pieces and options being offered should be written in the spaces provided on the appointment slip. The pieces should be listed in the order in which they will be played and the appropriate boxes ticked.

The appointment slip must be brought to the examination and given to the examiner. Trinity Guildhall reserves the right to refuse to examine a candidate who cannot produce this.

Candidates must be ready 15 minutes before the time of their appointment. Candidates who arrive late may find that their examination cannot be conducted, although every effort will be made to accommodate them.

Absence through illness – exceptional circumstances

If a candidate is ill and cannot take the examination, the Centre Representative must be informed as soon as possible. The person who signed the entry form may apply to the Centre Representative for a re-entry permit, providing a medical certificate current for the date of the examination and the appointment slip. The application must be made not later than 30 days after the examination date. The Centre Representative will forward the medical certificate and appointment slip to Trinity Guildhall, who will issue a re-entry permit for an examination at the same level in the same subject. This can be used for an examination within 12 months of the original examination date upon payment of 50% of the entry fee current at the new date of entering. If a permit is used towards entry for an examination at a higher level, any difference in fee is also payable.

Trinity Guildhall cannot normally offer re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.

Candidates with special educational needs/disabilities

Trinity Guildhall welcomes entries from candidates with special educational needs. Our policy is outlined below. A booklet giving details of all provision for candidates with special assessment needs is available from Trinity's Head Office on request.

Reasonable adjustments to assessment arrangements

Applications for reasonable adjustments are made when entries are sent to Trinity Guildhall. Adjustments are implemented according to individuals' disabilities reflecting their usual method of working, the assessment requirements as set out in the specification and the guidelines stipulated by the regulatory authorities as well as the Joint Council for Qualifications.

Trinity Guildhall scrutinises applications for reasonable adjustments and requires the person entering the candidate to ensure that the request is based upon firm evidence. The same standard of assessment applies to all candidates, regardless of any disability, and allowances will only be made to the conduct of the examination if appropriate.

Reasonable adjustments are generally not appropriate where a candidate's particular difficulty directly affects performance in the attributes that are the focus of assessment.

By regularly reviewing the way in which we provide our examination services, for example through audits covering instances of disability, illness, accident or bereavement, Trinity Guildhall aims to identify the barriers or impediments to access.

Requests for special educational needs provision

The specific condition(s) and any request(s) for special tests should be clearly notified on a Special Educational Needs Request Form, available directly from the Centre Representative, or as a download from the Trinity Guildhall website.

Supporting documentation must be supplied to the Centre Representative.

It is particularly important for candidates with special educational needs that their entries and full details of the disability are received on or before the closing date for the examination. The time between the closing date and the examination is used to prepare the appropriate materials – examiners do not carry special tests as a matter of course. Due to the extra preparation time required to provide these individual tests, late entries or entry forms which do not contain full details of the nature of the disability may not be able to be processed in time for the examination.

All provision for candidates with special educational needs is tailored to the particular needs of each candidate. It is therefore very important to give as full an explanation as possible of the nature of the condition, and the requirements for special tests. Trinity Guildhall reserves the right to turn down requests for provision if this information is not provided. In case of doubt, please contact Trinity's Head Office.

Candidates who require wheelchair access to Centres should notify the Centre Representative directly.

Venues and equipment

All Centres must provide appropriate examination facilities in order to host Trinity Guildhall examinations. Examiner Visit Centre organisers must follow Trinity Guildhall's published guidance and liaise with Trinity's Head Office to ensure that the facilities provided are adequate and meet Trinity's requirements.

Public Centres administered by Trinity Guildhall will provide waiting and warm-up room facilities wherever possible, but cannot guarantee this. The examination room will have a tuned piano which is in good condition, an adjustable stool and a music stand. All other instrumentalists must provide their own instruments and accessories (e.g. footstools for guitarists, extension leads and stands for keyboards and other electrical devices such as CD players). Candidates wishing to take examinations in Organ or Electronic Organ should discuss arrangements with their local Centre Representative before entering.

CD players or other playback devices provided by candidates must be able to produce a good sound quality with adequate volume. Small, un-amplified playback devices such as i-pods, mobile phones, etc. will not be acceptable.

Percussion examinations

At Public Centres where Percussion examinations are accepted, Trinity Guildhall will normally supply a five-piece drum kit plus cymbals (hi-hat, 20" ride, 16" crash, and 10" splash) as standard.

Teachers/parents/guardians should contact the Centre Representative well before the date of the examination to confirm that such equipment will definitely be available. In the case of an Examiner Visit, the organiser is responsible for providing the drum kit.

For all Drum Kit Grades (and other percussion examinations up to Grade 3) it is the responsibility of the person signing the entry form to ensure that suitable playback equipment for CDs is provided. Some centres may provide this equipment, but the applicant should contact the centre well in advance to confirm this. Other arrangements (about power supply, equipment insurance, etc.) must be agreed with the Centre Representative prior to the examination. In all cases, the candidate is responsible for providing the appropriate CD.

When the examination entry is made, it should be clearly indicated, for time-tabling purposes, when a Drum Kit candidate is left-handed.

Tuned and orchestral percussion equipment is not supplied as standard at all centres. The Public Centre Information leaflet indicates the centres where instruments will be available, but the specific instrumentation must be confirmed with the Centre Representative in advance of the examination.

With the exception of sticks (which must be in good condition), candidates are not normally permitted to bring their own percussion equipment where Trinity Guildhall provides it. Where it will not be available at the candidate's chosen centre, candidates may be permitted to provide their own equipment; however, this is subject to venue suitability and cannot be guaranteed. Applicants must include details about the instruments they wish to provide with the entry form. Candidates wishing to use their own kits may only do so at the discretion of the Centre Representative, and the setting-up of the kit must not be allowed to interfere with the timing of the session.

Outside the UK all arrangements must be discussed with the Centre Representative well in advance.

Please note that a percussion-equipped warm-up room is not supplied for Percussion examinations.

The examination

Before the examination begins candidates should ensure that their appointment slip is filled in with the names of the pieces that they are playing (listed in the correct order) and with their choice of technical work and supporting tests marked. The sheet should be handed to the examiner on entering the examination room. Candidates are permitted to play or sing a few notes before the examination starts to get used to the acoustics of the examination room.

For piano and other unaccompanied instruments, scales will normally be asked before pieces (or candidates will be asked which they would prefer to do first). This general order is reversed for accompanied instruments. Candidates wishing to present their examination in any other order may do so, but must write their preferred sequence on the appointment slip and point it out to the examiner at the start of the examination. This choice does not extend to cases where the syllabus stipulates the location of any item, e.g. Technical Work in Singing, or Own Compositions in any discipline.

Examiners may choose to curtail any performance once they have formed a judgement. In cases where

candidates are required to observe an overall timing in their chosen programme, they must ensure that these include the breaks between pieces. Over-running or under-running by more than 10% will be penalised.

No one apart from the candidate(s) and the accompanist (and the page-turner as and when required) may be present in the examination room, except in special cases such as when there is a need for interpreters, facilitators or assistants for candidates with special educational needs. Trinity's Head Office must approve such arrangements in writing before an entry is made.

Trinity Guildhall may engage more than one examiner for Grade examinations and reserves the right to audio record all examinations for quality assurance purposes and to maintain an archive of recordings for monitoring, examiner training and standardisation. These procedures are an essential feature of Trinity Guildhall's commitment to quality assurance and are in no way detrimental to the candidate. Performances recorded by Trinity Guildhall will under no circumstances be released and will not be used for commercial purposes without the performer's consent, but may be used for training purposes and assessment standardisation. Examiners will not refer to recordings when making their assessments and recordings will not be retained beyond their functional need.

For examiner training and quality assurance purposes, Trinity Guildhall examinations are sometimes videoed. Whenever filming is scheduled to take place at a centre, a form will be supplied, usually via the Centre Representative, to the parents/guardians of those entering the examinations concerned or directly to adult candidates. This form requests permission for the candidate to be videoed. It also offers the opportunity to withhold permission, without prejudice, and this will be accepted without question in all cases. Candidates may also decline to be video-recorded on entering the exam room whether or not they, or their parents/guardians have given permission in advance. It is the responsibility of the person entering the candidate to ensure that the forms have been completed, and they should be sent to the Centre Representative before the examination. Even where consent has been obtained, not all examinations in the session will necessarily be filmed.

Where video recording may take place, candidates will be informed by a notice on the exam room door and/or in the waiting room, although Trinity Guildhall is extremely concerned to ensure that this should not impose any additional pressure on the candidate, and has laid down strict rules about the way equipment is placed and used.

Video equipment used will be in the form of a discrete, single, static camera, operated by the examiner(s) and will be used without any additional lighting. The machine may be set running throughout some or all of the examination.

Trinity Guildhall is mindful of the sensitivities and legalities regarding the making of video recordings of young people, and will always be pleased to halt any recording, or erase specific examples on request, without any reason being given, nor prejudice to the assessment. Recordings of any kind may not be referred to in the case of any appeal, for whatever reason. If any further information or clarification is required, please contact the Chief Examiner in Music in writing.

Please note that no photography or unauthorised audio or video recording is permitted during the examination. Permission to record examinations by anyone other than those conducting the examining process will not be granted. Any recordings made without the written agreement of Trinity Guildhall will be confiscated and may invalidate the examination.

Page-turners, interpreters, accompanists and pre-recorded material

Trinity Guildhall does not provide accompanists nor can the examiner act as an accompanist or page-turner. Candidates must make all their own arrangements and cover all associated costs for accompanists, who will be allowed in the examination room only for those components of the examination in which they are actively accompanying.

Page turns should normally be facilitated by photocopying the relevant pages. Page-turners are only allowed for keyboard instruments. If a candidate needs to have a page-turner, arrangements are entirely the responsibility of the candidate, as are any related costs. The page-turner is only allowed to be present for the items requiring their services.

Interpreters are allowed for candidates whose first language is not English and where the candidate does not have sufficient mastery of the English language for the communication requirements of the examination. The candidate is responsible for all arrangements and costs of an interpreter, who must not be the teacher or a relation of the candidate and whose involvement must be agreed with the centre in advance of the examination.

With the exception of Jazz Woodwind, Guitar and Drum Kit examinations (where other rules apply and are listed in the appropriate syllabus), candidates may use a recording of the piano accompaniment in examinations up to and including Grade 3. Recordings of accompaniments need not be commercial products but must be of good CD quality, and must not include the solo part; cassette recordings are not acceptable. Any candidate using recordings will be responsible for providing and operating their own playback equipment. Arrangements (about power supply, equipment insurance, etc.) must be agreed well in advance with the Centre Representative by the person signing the entry form (see page 6 'Venues and equipment').

Solo performances of accompanied pieces are not permitted.

Results, reports and certificates

All candidates for practical examinations receive a written report.

Examiners issue reports only to the Centre Representative or Examiner Visit Organiser. In turn, they will issue reports only to the person who signed the application form. Examiners and Centre Representatives are not allowed to give details of reports or results in any other way, or to any other person. Neither Trinity Head Office staff nor Centre Representatives are allowed to give examination results over the telephone.

Grade reports are normally issued within a week of completion of a centre's examination session. Larger centres issue report forms on a fortnightly basis. Results are provisional until confirmed (in the case of successful candidates) by the issue of a certificate.

Certificates show the date, centre, subject and level at which they have passed, as well as the name of their teacher (and school – if requested). Each performer in an ensemble will receive a certificate showing his/her name and the name of the group. The details shown on certificates will be those on the entry form.

Reports and certificates will be posted to the Centre Representative, who will distribute them to teachers. Trinity Guildhall cannot accept responsibility for the non-arrival of any examination report form or certificate after it has been posted. A duplicate of a certificate which has been destroyed or lost

in the post can usually be provided for examinations passed within the previous 15 years. Duplicate reports cannot be issued, though a summary of the marks can be provided.

Applications for summaries of marks or replacement certificates should be made to Head Office unless indicated otherwise, quoting the Centre name, date of examination, candidate's name and number, Grade and subject of examination. The cost of a replacement certificate for **all** candidates taking examinations before 2009 (Trinity Guildhall, Trinity College London or Guildhall candidates) is £30.

Referrals

All examinations are assessed on the basis of the performance given on the day of the examination, without regard to any external circumstances.

If a candidate infringes examination regulations, e.g. by performing an incorrect item or using an unauthorised photocopy of music, the performance will be heard without prejudice by the examiner in order not to jeopardise the performance of valid items.

The infringement may be reported to Trinity's Head Office, rather than the report form being issued to the Centre Representative, so that a decision can be taken about the validity of the examination. Trinity Guildhall reserves the right to award no marks for invalid items. The outcome of referred examination reports will be passed to the Centre Representative as soon as possible after the matter has been considered.

Appeals procedure

Teachers, schools, parents/guardians and candidates who wish to question the outcome of practical examinations should use the following procedure:

Allowable grounds for appeal

Appeals which question the professional judgement of the examiner(s) or the marks awarded will not be accepted.

The two broad categories of appeal which can be considered are:

- a) claims of irregular procedure on the part of the examiner – for instance, 'incorrect scales asked for the Grade', 'Musical Knowledge questions outside the limits of the syllabus';
- b) a mis-match between the comments for one or more items and the marks awarded for those items in relation to the published criteria.

First level of appeal

The first level of appeal is free of charge.

Appeals must be made in writing and sent to the Chief Examiner in Music by the person who signed the original entry form. The grounds of appeal should be set out, and the original (not a photocopy) of the report form should be sent by post. Appeals cannot be discussed or considered over the telephone.

Appeals should be postmarked not later than 14 days after the Centre Representative has issued the results.

Trinity Guildhall will send an acknowledgement within 7 days and the appeal will be referred to the examiner(s) for comment as appropriate.

The Chief Examiner in Music will reach a decision after receiving the comments of the examiner(s). The target time for resolving appeals is 28 days from the date of receipt, although sometimes the process can take longer.

The outcome of a successful appeal may be a revision to the marks awarded or the opportunity of a free re-examination, usually at the same centre. If a re-examination is offered, a time limit will normally be prescribed in the interests of all concerned, so as to reproduce the original conditions as closely as possible.

Second level of appeal

Those who are not satisfied with the decision of the Chief Examiner in Music may proceed to a second level of appeal addressed to the Director of Performing & Creative Arts Examinations. Such appeals should state the grounds on which the Chief Examiner's decision is challenged, and should be postmarked not later than 14 days from the date of receipt of the previous decision. The original report form is not required. The further appeal will be handled in the same way as above.

Second-level appeals must be accompanied by a fee of £25 per candidate (for examinations outside the UK this should be drawn in pounds sterling on a UK clearing bank), made payable to Trinity College London. For appeals involving more than five candidates, a maximum fee of £125 applies. Where the appeal is upheld the fee will be returned; otherwise Trinity will retain the fee.

Third level of appeal

Those who are not satisfied with the decision of the Director of Performing & Creative Arts Examinations and to whom a re-examination has not been offered may proceed to a third level of appeal addressed to the Chief Executive. Such appeals should state the grounds on which the Director's decision is challenged, and should be postmarked not later than 14 days from the date of the previous decision. The original report form is not required.

A fee of £50 per candidate (or £250 for five or more candidates) should be enclosed with the further appeal, which will be handled by the Chief Executive who will appoint an external and independent adviser to consider the grounds for the appeal in the same way as above. Where the appeal is upheld the fee will be returned; otherwise Trinity will retain the fee.

General notes

Where an appeal is upheld that calls into question the accuracy of results for more than one candidate, the Chief Examiner may decide to review the awards for the complete session. If on further investigation there are grounds for concern relating to a specific examiner, the examiner in question will be monitored, re-standardised or asked to leave the panel. If there is evidence that the assessment procedure itself is at fault, the Chief Examiner will refer appropriate recommendations to the Director of Creative & Performing Arts for consideration.

Trinity Guildhall Centre Representatives are not permitted to be involved in the appeals process on behalf of candidates from their Centre.

No certificate will be issued by Trinity Guildhall in any case which is the subject of an appeal until the appeal has been adjudicated.

In any other dispute concerning the conduct of any examination, the decision of the Chief Executive shall be final.

Published material and copyright

Candidates should obtain the music for examination before entering. Trinity Guildhall cannot take responsibility for the non-arrival of any items of repertoire.

Publishers' names are given in the syllabuses simply as suggestions, and candidates are at liberty to use any other edition, provided that it has not been shortened or otherwise simplified.

While every effort is made to check that items listed in syllabuses will remain in print, publishers may withdraw a particular item. Always check availability before you decide to play a particular piece.

Photocopies

We subscribe to the Music Publishers Association's Code of Fair Practice (available at www.mpaonline.org.uk/Publications/The_Code_of_Fair_Practice_in_Full.html) which states:

'Nothing done for the purpose of an examination (including continuous assessment) infringes copyright, except that candidates performing a musical work in an examination may not use reprographic copies'.

What this means in practice is that:

- you must bring an original copy of the music to the examination room
- you can give a photocopy of this original copy to the examiner
- all photocopies supplied to the examiner will be retained after the examination and destroyed
- if there is no original in the room and you play from photocopies you are liable to disqualification.

Downloadable, web- or CD-based sheet music is acceptable, provided that the candidate can demonstrate to the examiner that the music is a legal copy.

Where appropriate, candidates may give the examiner photocopies of the music providing they have all the original music in the examination room. Examiners at upper grades particularly welcome the provision of scores for reference, especially in instruments for which a Trinity Guildhall book is not published.

Certificates of Special Merit

Candidates who have passed all the available Grades in a particular subject (excluding Initial) can apply for a Certificate of Special Merit. Those who have achieved a Distinction at every grade will have the words 'with Distinction' added to this certificate. To apply for a Certificate of Special Merit, send a copy of every certificate or report form to Trinity's Head Office. Since 2007, candidates have been allowed to use a combination of Trinity College London, Guildhall Examinations Service or Trinity Guildhall qualifications to apply for a Certificate of Special Merit.

Prizes and exhibitions

A number of prizes and exhibitions are awarded each year for outstanding achievement in examinations. Information about these is available from Centre Representatives or via Trinity Guildhall's website www.trinityguildhall.co.uk.

Malpractice

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 Centre may be required to suspend its activity until the cause of the problem is identified and rectified. In extreme circumstances, the Representative may be asked to resign, or the Centre may no longer be permitted to act as a registered Centre. Trinity Guildhall requires Centres to report any suspected malpractice by candidates, teachers or examiners.

Review Board

Trinity Guildhall's independent Review Boards consider:

- academic standards in relation to other qualifications and learning available
 - examiner training including reliability issues
 - validity of the examination system
 - the quality of current and new syllabuses
 - relevance of Trinity Guildhall's work to the needs of the sector.
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Customer service

Trinity Guildhall strives constantly to update and improve its syllabuses. Amendments and additions are published on the Trinity Guildhall website at www.trinityguildhall.co.uk. The website is also the source of general information about Trinity Guildhall and its services. A Customer Service Statement is available on the website.

Data protection

Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the UK under the Data Protection Act 1998. The Act requires that there should always be a legitimate basis for the processing of personal data and that the processing and collection of data be accurate, fair and lawful. Trinity is required to ensure that those to whom the data relate are aware of the purposes for which their data may be used, disclosed or transferred.

Trinity and its agents collect and process candidate/representative and centre data for the purpose of examination administration. This includes:

- a) the registration of candidate entries for examinations,
- b) the management of examination schedules and itineraries and
- c) the collection, registration and distribution of examination results to both individual candidates and to centres and representatives.

Personal data are transferred to third parties for the purpose of registering candidate entries and the results of examinations onto Trinity's online registration system.

Trinity also collects and processes data to respond to requests for information from members of the general public. This is the sole purpose of the collection of this data. Additionally, Trinity collects and processes data on individuals who have consented to the use of their names and addresses being retained for the purpose of providing them with Trinity event and examination information on a regular basis. Trinity will amend and update inaccurate personal data upon receipt of a hard copy written request to do so, with evidence of the individual's identity. Please write to Trinity's Head Office. The address to write to is 89 Albert Embankment, London, SE1 7TP, UK.

Trinity retains personal data for statistical analysis and to replace certificates upon request from candidates. All candidate/representative and centre data are stored securely. Once candidate certificates are issued, candidate/representative and centre data are securely archived.

Trinity must also fulfil its obligation to provide candidate and centre information, including personal data, to educational authorities and regulators worldwide.

Use of candidates' personal data

Examination candidates and those who take courses based upon any Trinity College London or Trinity Guildhall syllabus should be aware that by participating in courses, training or examinations that they are consenting to

- a) their teachers, colleges or examination centres collecting, processing, disclosing and transferring their personal data, and;
- b) Trinity or specifically contracted third parties (such as data processors) processing, transferring and disclosing their personal data to fulfil Trinity's obligation to administer examinations.

Furthermore, Trinity communicates candidates' personal data back to colleges or examination centres for distribution to individual candidates once examinations are complete.

Rights of access to personal data

Trinity employs the following procedure for individual candidate/Centre/Representative right of access to personal data records. Trinity will respond to requests from individuals for information to which they are entitled within 40 days of receipt of written requests. Requests will only be considered from persons who can prove that they are/were:

- a) candidates, or
- b) have written authorisation to act for candidates.

Proof of candidate identity needs to be enclosed with a signed letter from the candidate/representative making the request. Trinity will only consider the 40-day deadline active once all requested data, both proof of identity and a signed letter, is received at Trinity's Head Office. Copies of Trinity's Data Protection policy and procedures are available on the website www.trinityguildhall.co.uk

Publication of results

Representatives of Trinity are required to ensure that candidates and their parents or guardians are made aware that examination results may be published in electronic and hard copy publications. Explicit consent is not required for the publication of examination results; however, candidates and their parents have the right to object to publication. Candidates must indicate whether they consent to the publication of their examination results, by ticking the box marked 'Yes' on the entry form. Ticking the box marked 'Yes' does not guarantee publication of examination results but will enable Trinity to proceed with the publication of examination results without further candidate consultation.

Child protection

Trinity Guildhall examinations are delivered in full compliance with the requirements of The Children's Act 1989 and similar relevant legislation. Trinity has also implemented a policy relating to child protection, full details of which can be found on our website.

Equal opportunities

Trinity Guildhall 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 gender, age, ethnic origin or disability in its dealings with candidates, their parents/guardians, teachers, examiners, Centre Representatives or stewards.

Aims and objectives

The aims of the qualifications

The aim of Grade music examinations is to provide a framework for developing musical skills and an assessment scheme against which an individual's progress and development may be measured, whether they are studying as a leisure activity or with a view to a career as a teacher or performer. Candidates must show their musical ability by playing (or singing) three pieces, and must also take supporting tests designed to encourage the development of all-round musical skills that underpin performance, such as Technical Work, Sight Reading, Improvisation and Aural Tests.

Trinity Guildhall's eight practical examination Grades are numbered from 1 to 8 in increasing order of difficulty. In many subjects, an Initial examination acts as an introduction to the examination system.

The performance objectives of practical examinations are as follows:

Level	Objectives
Initial	Pieces and tests explore the basic ability to produce a restricted range of notes appropriate to the instrument. Pieces are brief, appropriate to the attention span of younger candidates, and feature only simple rhythms.
Grade 1	Immediately attractive and straightforward pieces, using a restricted range of notes in basic key(s) appropriate to the instrument; ability to sustain rhythmic fluency over a short time span. Supporting tests encourage the development of sound practice.
Grade 2	Extension of range of available notes, opening the way to new keys; ability to tackle more elaborate rhythmic patterns with some variety of pace. Gradually increasing complexity.
Grade 3	An increase in musical response to pieces, together with the development of instrumental techniques such as piano pedalling.
Grade 4	Fluency in performing pieces which are somewhat longer than in the earlier grades, and which might include interpretation of ornaments.
Grade 5	An increasing performance skill and sense of stylistic awareness are expected from this level onwards. An increased control over tone quality; fuller understanding of different patterns of articulation and phrasing, and how they are achieved technically.
Grade 6	More emphasis on interpretation to complement technical competence and accuracy in playing pieces of some sophistication.
Grade 7	Technical control covering all but the extremes of instrumental range, using a wide variety of keys; awareness of stylistic interpretation.
Grade 8	A fully integrated approach, combining technical assurance with a sense of style and creative flair in pieces drawn largely from the standard repertoire of the instrument.

Levels of achievement statements

Entry level (Initial)

At Initial, candidates will typically be able to show that they have acquired a basic foundation on their instrument; they will demonstrate some interpretation through variation in dynamics and articulation, with a limited variety of pace. They will perform audibly, with a sense of enthusiasm and enjoyment and with some awareness of audience. These features will be demonstrated through material that is short enough to allow candidates at this level to maintain concentration through to the end. Content will be simple and straightforward, often with attractive titles relating to familiar subjects and contexts. The musical language will be simple and accessible.

Technical work will show that the foundations of a secure instrumental/vocal technique have been established. A selection of supporting tests, set at the appropriate grade level, will allow candidates to demonstrate a wider range of technical and musical abilities: musical perception and instrumental facility through sight reading, instinctive musical awareness and understanding through aural tests, general and piece-specific knowledge through musical knowledge questions and musical imagination through improvisation.

Foundation level (Grades 1-3)

At Foundation level, candidates will typically be able to apply their knowledge, understanding and skills to produce a performance that demonstrates careful preparation, understanding and the beginning of thoughtful interpretation based on some creative engagement with the material. Candidates will perform clearly and accurately, with a fluent technical command appropriate to the level and a sense of spontaneity, sustaining these qualities through to the end. Through variations in pace, volume, rhythm and articulation they will be able to create and convey mood.

These features will be demonstrated through material of sufficient length to allow candidates to show their ability to establish and sustain their performance and interpretation. Content will include easily recognisable forms (e.g. minuet, blues) as the foundation for the exploration of musical styles outside their immediate experience. The musical language will contain a variety of expression across the three pieces, with some independence from the accompaniment where present, and will demand awareness of balance and phrase.

The technical work performed will show evidence of a basic exploration of and familiarity with the fundamentals of instrumental/vocal command through use of a range of keys and other techniques. A selection of supporting tests, set at the appropriate grade level, will allow candidates to demonstrate a wider range of technical and musical abilities: musical perception and instrumental facility through sight reading, instinctive musical awareness and understanding through aural tests, general and piece-specific knowledge through musical knowledge questions and musical imagination through improvisation.

Intermediate level (Grades 4-5)

At Intermediate level, candidates will typically be able to support their intentions in performance by demonstrating a sound understanding of the material, leading to a more personal and imaginative interpretation, in which there is a reasonably consistent application of developing technical skills. Performances will be clear and well-projected with appropriate volume, control of pace (including variations in speed), control of tone quality and appropriate application of instrumental colour (e.g. vibrato, tone control) to support mood and character. Candidates will show evidence of sensitivity to

and considerable control of material. Effective preparation and study will lead to a secure, accurate and sustained performance which will engage the audience.

These features will be demonstrated through material which is substantial enough to convey some development, in terms of both the composer's intentions and the candidate's interpretation. Content will be sufficiently complex to provide some internal contrast and range (e.g. the preparation and achievement of climax, or a ternary form movement with a contrasting middle section). There will be a stylistic variety of musical language and form. Some subtleties of syntax will provide opportunity for a variety of approaches and interpretative choices (e.g. choice of articulation patterns in a movement from a Baroque suite) and candidates will demonstrate increasing independence from the accompaniment, where present, as well as appropriate interaction with it.

Technical work will explore the basic range of the instrument in a complete and mostly chromatic way, demonstrating familiarity with all commonly encountered keys and articulation patterns. Evidence of considerable fluency and variety in ways of performing the material is required, and opportunities will exist to show growing strength and flexibility. A selection of supporting tests, set at the appropriate grade level, will allow candidates to demonstrate a wider range of technical and musical abilities: musical perception and instrumental facility through sight-reading, instinctive musical awareness and understanding through aural tests, general and piece-specific knowledge through musical knowledge questions and musical imagination through improvisation.

Advanced level (Grades 6-8)

At Advanced level, candidates will typically be able consciously to integrate their skills, knowledge and understanding in a secure and sustained performance which demonstrates mature grasp of the material. Along with confidence, a sense of ownership and self-awareness, this will result in a discriminating and sensitive personal interpretation that conveys complexity and control of shape (e.g. throughout a sonata movement), and awareness of stylistic interpretation. The performance will be grounded in thorough and relevant preparation and will demonstrate authority and control. Candidates will combine skillful and appropriate command with imaginative response and flair to engage the audience wholeheartedly.

These features will be demonstrated through material largely drawn from the standard repertoire for the instrument. Overall length will be sufficient to enable variety and range of presentation to be demonstrated and sustained. Content will be substantial, with some depth and sophistication, enabling the candidate to engage with complex emotions and abstract musical thought. It will be such as to require analysis and reflection in the preparation, and present challenging physical requirements in one or more technical aspects. The musical language may demand considerable inferential understanding and thoughtful interpretation to reflect subtlety of meaning (e.g. contrapuntal texture; musical irony or humour). Candidates will demonstrate independence from as well as complex interaction with the accompaniment, where present.

Technical work will show familiarity with the full compass of the instrument/voice and a comprehensive physical integration, with even control across all registers. Advanced and sometimes extended techniques will be employed proficiently, showing the instrumental/vocal facility required to perform the basic core of standard solo and orchestral works. A selection of supporting tests, set at the appropriate grade level, will allow candidates to demonstrate a wider range of technical and musical abilities: musical perception and instrumental facility through sight reading, instinctive musical awareness and understanding through aural tests and musical imagination through improvisation.

Structure – Grade examinations

Pieces

Candidates play three pieces, chosen from the published list.

Technical work

Most instruments have a choice of playing either scales and arpeggios or a study. Occasionally the study may be preceded by one or more short exercise(s). In addition to scales and arpeggios, pianists must play three short exercises. Scales and arpeggios should be performed from memory; exercises and studies may generally be played from the music.

Supporting tests

For most examinations there are two further tests:

Up to and including Grade 5 candidates may choose any two tests from:

- Aural
- Sight Reading
- Improvisation
- Musical Knowledge

In Grades 6, 7 and 8, Test 1 **must** be Sight Reading. For Test 2 there is a choice between **Aural** and **Improvisation**.

Variations to exam structure

The structure is as above for all instruments and singers except for:

- Singing Grades 6, 7 & 8: four songs are performed, other elements identical
- Woodwind Technical Work: in addition to a study, candidates play a short exercise from memory
- Brass Technical Work: this includes a lip flexibility exercise and transposition for French Horn and Trumpet
- Drum Kit: two longer pieces are played and an extended Rudimental Study combines the third piece and the technical requirements. The Musical Knowledge option is replaced by Unpitched Aural Tests
- Piano accompanying (only available at Grades 5-8): there are no options for Supporting Tests – Test 1 is of Sight Reading and Test 2 is of Keyboard Musicianship

The following instruments have no alternatives to technical work:

- Harp (technical development book)
- Piano (scales and exercises)
- Plectrum Guitar (scales only)
- Electronic Keyboard (scales only)
- Digital Keyboard (stylistic exercises only)
- Organ (scales only)
- Electronic Organ (scales only)
- Percussion (see syllabus for details)
- Piano accompanying (exercises only)

Marks – Grade examinations

All Grade examinations are marked out of 100, and for almost all, the mark scheme is as follows:

Piece 1	22
Piece 2	22
Piece 3	22
Technical Work	14
Supporting Test 1	10
Supporting Test 2	10

The mark thresholds are as follows:

Distinction	87
Merit	75
Pass	60
Below Pass 1	45
Below Pass 2	30

It is not necessary to pass each component to pass the exam overall.

Variations to mark scheme

The mark scheme is as above for all instruments and singers except for:

Singing Grades 6-8 – four songs are performed, other elements identical:

17 marks for each song (total 68), 12 for Technical Work, and 10 each for two Supporting Tests.

Drum Kit – Two longer pieces are played and an extended Rudimental Study combines the third piece and the technical requirements:

28 marks for each piece (total 56), 24 for Rudimental Study, and 10 each for two Supporting Tests.

	Below Pass 2 30%	Below Pass 1 45%	Pass 60%	Merit 75%	Distinction 87%	Maximum Mark Available
Piece 1	7	10	13	16	19	22
Piece 2	7	10	13	16	19	22
Piece 3	7	10	13	16	19	22
Technical Work	5	7	9	11	12	14
Test 1	2	4	6	8	9	10
Test 2	2	4	6	8	9	10
TOTAL	30	45	60	75	87	100

Timings – Grade examinations

Grade/level	Examination length in minutes			
	Piano	Other Keyboard instruments, Piano Accompanying, Harp, Organ	Percussion	All other instruments
Initial	10	13	-	11
1	11	15	15	13
2	11	15	15	13
3	12	15	16	13
4	16	20	21	18
5	16	20	21	18
6	22	25	27	23
7	22	25	27	23
8	27	30	32	28

Assessment criteria – Grade examinations

Pieces (except Drum Kit*)

Notational Accuracy & Fluency

	Initial-Grade 3	Grade 4-5	Grade 6-8
Distinction	<ul style="list-style-type: none"> Accurate and fluent reading with keen and perceptive attention to musical and notational details. Secure rhythm and pulse. 	<ul style="list-style-type: none"> Accurate, fluent and precise reading with close attention to musical and notational details. Secure rhythmically with a strong sense of pulse. 	<ul style="list-style-type: none"> Fully accurate, fluent and effortless with acute attention to all musical and notational details. Fully secure in rhythm and notes with a sensitive and strong sense of pulse.
Merit	<ul style="list-style-type: none"> Accurate and generally fluent playing with fair attention to musical and notational details. Generally secure rhythm and pulse with only minor lapses. 	<ul style="list-style-type: none"> Mainly accurate and fluent playing with some attention to musical and notational details. Generally reliable rhythm and pulse with only occasional lapses. 	<ul style="list-style-type: none"> Accurate and generally fluent playing with some attention to musical and notational details. Generally rhythmical playing with a reliable pulse.
Pass	<ul style="list-style-type: none"> Essentially accurate with adequate fluency and some attention to musical and notational details. Adequate continuity with a sense of pulse. Only a few slips, hesitations and/or confusions. 	<ul style="list-style-type: none"> Essentially accurate with adequate fluency and basic attention to musical and notational details. Pulse evident though with occasional lapses. 	<ul style="list-style-type: none"> Generally accurate playing with adequate fluency and some attention to musical and notational details. Pulse evident with occasional inconsistencies.
Below Pass 1	<ul style="list-style-type: none"> Some mis-readings, stumbles and/or errors of pitch and rhythm, implying limited preparation. Poor continuity with re-starts, little sense of pulse, frequent stumbles. 	<ul style="list-style-type: none"> Some mis-readings and/or errors of pitch and rhythm with little attention to detail, implying limited preparation. Cautious tempo, pulse often not evident, with frequent hesitations. 	<ul style="list-style-type: none"> Mis-readings and errors of pitch and rhythm with little attention to detail, implying limited preparation. Cautious tempo and pulse not evident, with frequent stumbles and little continuity.
Below Pass 2	<ul style="list-style-type: none"> Frequent and serious mis-readings and errors, clearly inadequate preparation. Very poor continuity with frequent stumbles, many restarts and/or stoppages. 	<ul style="list-style-type: none"> Frequent and serious mis-readings and errors, clearly inadequate preparation. Very poor continuity with frequent stumbles, restarts and/or stoppages. 	<ul style="list-style-type: none"> Frequent and serious mis-readings and errors, clearly inadequate preparation. Very poor continuity with frequent stumbles, restarts and/or stoppages.

*for criteria for Drum Kit pieces please see page 28.

Technical Facility

	Initial-Grade 3	Grade 4-5	Grade 6-8
Distinction	<ul style="list-style-type: none"> • Strong command of technique with musical control of intonation and other instrumental resources. • Well-produced basic sound with appropriate flexibility and projection. 	<ul style="list-style-type: none"> • Solid command of technique with musical and sensitive control of intonation and other instrumental resources. • Consistently good production, flexibility and projection of sound, showing an awareness of the physiology of performance. 	<ul style="list-style-type: none"> • Seamless and effortless command of technique with musical, acute and sensitive control of intonation and other instrumental resources. • Excellent production, flexibility and projection of sound, showing a clear understanding of the physiology of performance.
Merit	<ul style="list-style-type: none"> • A secure technique evident, with some variety in use of instrumental resources. • Generally good basic sound with some flexibility and variety of tone. 	<ul style="list-style-type: none"> • A competent level of technical ability, with varied use of instrumental resources. • Good quality, flexibility and projection of sound. 	<ul style="list-style-type: none"> • A secure level of technical ability, with confident and varied use of instrumental resources. • Good quality, flexibility and projection of sound.
Pass	<ul style="list-style-type: none"> • Generally reliable technique, with some lapses and occasional variety in use of instrumental resources. • Adequate basic sound with some evidence of tonal control. 	<ul style="list-style-type: none"> • Generally reliable technique, with some limitations in use of instrumental resources and lapses in intonation. • Adequate basic sound with some evidence of tonal control and projection. 	<ul style="list-style-type: none"> • Technically adequate with occasional limitations in use of instrumental resources and flaws in intonation. • Generally reliable tone quality with some capacity for tonal variety and projection.
Below Pass 1	<ul style="list-style-type: none"> • Unreliable technical control of the instrument with significant flaws. • Variable and unstable basic sound, poorly produced and maintained. 	<ul style="list-style-type: none"> • Limited evidence of appropriate technical ability with significant flaws in some areas. • Inadequate basic sound, unstable and/or uncontrolled. 	<ul style="list-style-type: none"> • Limited technical command of the instrument with significant flaws in some areas. • A poor basic sound with limited flexibility and potential for expression.
Below Pass 2	<ul style="list-style-type: none"> • Many fundamental technical problems and errors. • Unsatisfactory basic tone. 	<ul style="list-style-type: none"> • Obvious and consistent failings in technical command. • Unsatisfactory basic tone. 	<ul style="list-style-type: none"> • Inadequate technical command. • Unsatisfactory basic tone with no attempt at variety.

Communication and Interpretation

	Initial-Grade 3	Grade 4-5	Grade 6-8
Distinction	<ul style="list-style-type: none"> • Confident and consistent sense of performance with some engagement with the audience. • Awareness of appropriate style with clear evidence of an emerging musical personality. 	<ul style="list-style-type: none"> • Confident, communicative and consistent sense of performance and engagement with the audience. • Awareness of and sensitivity to appropriate style with evidence of an emerging musical personality. 	<ul style="list-style-type: none"> • Confident, exciting and effective engagement with the audience. • A high level of musical sensitivity and a convincing grasp of appropriate style with a clear, distinctive and authoritative musical personality.
Merit	<ul style="list-style-type: none"> • Recognisable sense of performance with occasional lapses in engagement. • Coherent sense of appropriate style with a general feeling of individuality and commitment. 	<ul style="list-style-type: none"> • Recognisable and competent sense of performance with occasional lapses in engagement. • Coherent sense of appropriate style with a general feeling of individuality and commitment. 	<ul style="list-style-type: none"> • Recognisable and comfortable sense of performance with consistent audience engagement. • Clear awareness of appropriate style with a recognisable and individual musical personality.
Pass	<ul style="list-style-type: none"> • A variable sense of performance with basic confidence and some capacity for audience engagement. • A developing feeling of stylistic awareness with some evidence of individual interpretation. 	<ul style="list-style-type: none"> • An overall sense of performance with basic confidence and some capacity for audience engagement. • Some evidence of stylistic awareness and a general attempt to convey individual musical intent. 	<ul style="list-style-type: none"> • An adequate overall sense of performance with general confidence and a recognisable capacity for audience engagement. • General evidence of stylistic awareness and some attempt to convey individual musical intent and commitment.
Below Pass 1	<ul style="list-style-type: none"> • Limited sense of performance and communication. • Limited and/or inappropriate stylistic awareness and personal engagement. 	<ul style="list-style-type: none"> • Limited and inconsistent sense of performance with little attempt at engagement with the audience. • Variable and/or inappropriate stylistic awareness with little personal engagement. 	<ul style="list-style-type: none"> • An inconsistent and/or variable sense of performance or attempt at communication. • Poor stylistic awareness and only sporadic evidence of personal engagement or commitment.
Below Pass 2	<ul style="list-style-type: none"> • No sense of performance or attempt at communication. • Stylistic awareness and personal engagement not evident. 	<ul style="list-style-type: none"> • No sense of performance or attempt at communication. • Stylistic awareness and personal engagement not evident. 	<ul style="list-style-type: none"> • No sense of performance or attempt at communication. • Stylistic awareness and personal engagement not evident.

Technical Work

Distinction	<ul style="list-style-type: none"> • Fluent, accurate and even with a strong technical facility. • High quality of tone and secure intonation. • Keen attention to details of dynamics, articulation and phrasing. • Prompt responses.
Merit	<ul style="list-style-type: none"> • Technically secure with occasional errors under stress. • Quality of tone and intonation mostly reliable. • Good standard of dynamics, articulation and phrasing. • Generally prompt responses.
Pass	<ul style="list-style-type: none"> • Mostly fluent but some unevenness of technique and/or tempi apparent. • Some degree of variance in quality of tone and intonation. • Inconsistency in dynamics, articulation and phrasing. • Hesitant and uncertain responses, occasional restarts.
Below Pass 1	<ul style="list-style-type: none"> • Limited knowledge of the work set with frequent errors in notes and technique. • Poor tone quality and intonation. • Inattention to dynamics, articulation, phrasing. • Frequent restarts and/or mistakes in tonality.
Below Pass 2	<ul style="list-style-type: none"> • No sense of fluency. • Further work needed to build on all areas of existing technique. • Lacking awareness of control of dynamics, articulation and phrasing. • Most examples containing serious flaws; evident guesswork.

Sight Reading

Distinction	<ul style="list-style-type: none"> • Fully correct in notes and tonality. • Fluent and persuasive with assured and appropriate continuity. • Musically persuasive, alert to details of phrasing, articulation and dynamics.
Merit	<ul style="list-style-type: none"> • Generally accurate in notes and tonality. • Mostly consistent pulse and appropriate tempo. • Some details of phrasing, articulation and dynamics.
Pass	<ul style="list-style-type: none"> • Note values and pitches substantially correct with general awareness of tonality. • Adequate continuity of pulse with occasional errors and/or hesitations. • Little attention to details of musical interpretation.
Below Pass 1	<ul style="list-style-type: none"> • Misreadings and errors in many notes, tonality variable and insecure. • Hesitations, stumbles and/or resummptions, with little sense of pulse. • No attention to phrasing, articulation and dynamics.
Below Pass 2	<ul style="list-style-type: none"> • Most pitches and note values incorrect, no sense of tonality. • No basic pulse apparent. • Performance abandoned or curtailed.

Aural

Distinction	<ul style="list-style-type: none"> • No errors of substance; musically perceptive and well-informed. • Convincing rhythmic and harmonic sense. • Prompt and intuitive responses.
Merit	<ul style="list-style-type: none"> • Substantially correct; occasional errors or lack of knowledge of detail or substance. • Secure rhythmic and harmonic sense. • Ready responses, mostly confident.
Pass	<ul style="list-style-type: none"> • Generally correct in two-thirds of the responses, basic knowledge and perception of main features. • Sustainable awareness of pulse, rhythm and harmony. • Some caution; self-corrected responses.
Below Pass 1	<ul style="list-style-type: none"> • Frequent errors of knowledge and perception of main features. • Unconvincing awareness of pulse, rhythm and harmony. • Over cautious and tentative responses.
Below Pass 2	<ul style="list-style-type: none"> • Clear lack of basic knowledge. • Many errors in pulse, rhythm and harmony. • Evident guesswork.

Musical Knowledge (Initial-Grade 5 only)

Distinction	<ul style="list-style-type: none"> • Full understanding of all aspects tested and their context. • Fully complete and correct answers. • Confident and prompt responses.
Merit	<ul style="list-style-type: none"> • Secure understanding of most aspects. • Generally complete and correct answers. • Generally confident with occasional confusion.
Pass	<ul style="list-style-type: none"> • Adequate basic understanding. • Correct answers, sometimes limited in scope. • Some hesitation and searching before responding.
Below Pass 1	<ul style="list-style-type: none"> • Flaws in basic understanding; general concepts not grasped. • Answers incomplete or mostly wrong. • Uncertain responses or prompting.
Below Pass 2	<ul style="list-style-type: none"> • Lack of basic knowledge or understanding. • Consistently inaccurate answers. • Evident guesswork or failure to respond.

Improvisation

Distinction	<ul style="list-style-type: none"> • Well-controlled, imaginative and adventurous melodic responses. • Strong planning and construction with clear and appropriate harmonic vocabulary and syntax. • Full and creative use of instrumental resources, relevant to the grade.
Merit	<ul style="list-style-type: none"> • A creative approach to melodic responses. • Awareness of most harmonic implications. • Length generally well-planned. • Generally wide use of instrumental resources relevant to the grade.
Pass	<ul style="list-style-type: none"> • Some attempt at melodic development. • Awareness of tonality and basic harmonic procedures. • Appropriate length. • Use of most basic instrumental resources relevant to the grade.
Below Pass 1	<ul style="list-style-type: none"> • Little melodic development, repetitive and/or hesitant. • Poor harmonic awareness, little planning. • Inappropriate length. • Rudimentary use of instrumental resources relevant to the grade.
Below Pass 2	<ul style="list-style-type: none"> • Very poor evidence of melodic inventiveness or creativity, rhythmic stimulus not acknowledged. • No harmonic awareness, understanding or planning evident. • Very poor and limited use of instrumental resources relevant to the grade.

Assessment criteria for Drum Kit pieces

	Notational accuracy and communication	Technical facility	Timekeeping and style
Distinction	<ul style="list-style-type: none"> Accurate, with observant detail and a consistent sense of performance. 	<ul style="list-style-type: none"> Solid/strong command of technique. Consistent tone with flexibility and projection. Sensitive and appropriate playing. 	<ul style="list-style-type: none"> Completely secure rhythm and pulse. Stylish and idiomatic with a clear musical personality.
Merit	<ul style="list-style-type: none"> Mainly accurate with a recognisable sense of performance. 	<ul style="list-style-type: none"> Secure level of technique. Good tone with some variety, flexibility and projection. 	<ul style="list-style-type: none"> Generally secure rhythm and pulse. A coherent sense of appropriate style.
Pass	<ul style="list-style-type: none"> Reasonably accurate with adequate, if variable, sense of performance. 	<ul style="list-style-type: none"> Generally reliable technique with some limitation in variety. Adequate tone – some lapses in sound production. 	<ul style="list-style-type: none"> Adequate fluency and continuity of pulse. Some awareness of style and individuality.
Below Pass 1	<ul style="list-style-type: none"> Some misreadings and/or errors. Little sense of performance or engagement. 	<ul style="list-style-type: none"> Unreliable/limited control. Poor sound with significant flaws. 	<ul style="list-style-type: none"> Poor continuity and pulse with frequent stumbles and/or fluctuations. Limited stylistic awareness.
Below Pass 2	<ul style="list-style-type: none"> Frequent and serious mistakes and/or misreadings. No sense of performance. 	<ul style="list-style-type: none"> Inadequate technical control with frequent failings. Unsatisfactory basic tone. 	<ul style="list-style-type: none"> Very poor continuity. No sense of style.

Official recognition of qualifications

Trinity works closely with government agencies worldwide to secure appropriate official recognition of all suitable qualifications. In the UK, Trinity's full range of Grade and Diploma examinations in music (Practical and Theory) have been formally accredited in England by the Qualifications and Curriculum Authority (QCA/OFQual) and the corresponding regulatory authorities in Wales (DCELLS/WAG) and Northern Ireland (CCEA). The Grade examinations are now recognised within the National Qualifications Framework according to the following chart, and can be built with confidence into music education programmes in the school curriculum, in the independent sector and in private tuition. They have also been approved under Section 96 and 97 of the Learning and Skills Act (2000), signifying that colleges, school sixth forms and other UK-based organisations may apply to the Learning and Skills Council (T 0870 900 6800) for funding of courses (for students aged 16-19) leading to Trinity's examinations.

Trinity Qualifications	National Qualifications Framework Level	Other Qualifications
FTCL	7	Masters Degrees/ Postgraduate Certificates and Diplomas
LTCL	6	Honours Degrees/ Graduate Diplomas
ATCL	4	Certificates of Higher Education
Grades 6-8	3 (Advanced)	A/AS Level
Grades 4-5	2 (Intermediate)	GCSE Grade A*-C
Grades 1-3	1 (Foundation)	GCSE Grade D-G
Initial	Entry	Certificate of Educational Achievement

Initial is not accredited by QCA/OFQual but is comparable to Entry level.

Comparisons to other qualifications are made in terms of standards, not breadth of study. Qualifications vary in terms of content, assessment methods, volume and purpose.

Entry to UK higher education and UCAS points

The United Kingdom Universities' and Colleges' Admissions Service (UCAS) has confirmed the inclusion of Trinity Guildhall Grade music examinations within the UCAS tariff system, which is open to any student applying for a course of study at a UK University or other higher education institution. These examinations will contribute towards a student's 'score' of UCAS points when they apply for entry to higher education.

The UCAS points system assists admissions tutors to make broad comparisons across applicants to higher education with different types and levels of qualifications. The way in which points are awarded provides a level of confidence to university admissions staff for the use of the tariff within the higher education sector. Therefore, recognition is attributed to qualifications offered by applicants which may otherwise not be known by university staff, and is important in the context of increasing participation in and widening access to higher education as a whole. Trinity Guildhall Diplomas are also awarded credit by the Open University towards their degree programmes.

**Allocation of UCAS tariff points to Trinity College London's
Trinity Guildhall Grade examinations in music
(Practical & Theory awards).**

UCAS points	A Levels (Grades A-E)		Practical examinations (Pass, Merit, Distinction)			Theory examinations (Pass, Merit, Distinction)		
	AS level	A2 level	Grade 6	Grade 7	Grade 8	Grade 6	Grade 7	Grade 8
120		A						
110								
100		B						
90								
80		C						
75					D			
70					M			
65								
60	A	D		D				
55				M	P			
50	B							
45			D					
40	C	E	M	P				
35								
30	D							D
25			P					M
20	E						D	P
15						D	M	
10						M	P	
5						P		

