

ADAPTED CLASSICAL & JAZZ SYLLABUS

Qualification specifications
for adapted graded exams
June-July 2020

Charity number England & Wales: 1014792

Charity number Scotland: SC049143

Patron: HRH The Duke of Kent KG

Chief Executive: Sarah Kemp

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Published by Trinity College London

Online edition, June 2020

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

Welcome

Welcome to Trinity College London's adapted Classical and Jazz music exams syllabus, containing details of adapted graded exams from Initial to Grade 8. Due to the impact of Covid-19, we are offering adapted assessment methods for graded music exams.

These adapted exams are valid between June and July 2020 to allow candidates taking graded exams for all Classical & Jazz instruments to continue their musical progression and receive recognition for their achievement.

Candidates can receive a regulated graded music exam by filming and uploading a performance of their pieces or songs. Based on your performances and the marks given, a total out of 100 will be calculated and awarded.

KEY NOTES

1. These guidelines are for use from June to July 2020.
2. Digital assessment provides an alternative for candidates who have already prepared for their Classical & Jazz exam.
3. To take this assessment you must have access to:
 - ▶ a high-quality audio-visual recording device with enough storage for your performance (eg good quality mobile phone, tablet, laptop or video camera)
 - ▶ a working internet connection for uploading your performance and supporting files.
4. You will need to provide an email address when booking, and complete content release forms for us to access your performance.

SUMMARY OF PROCESS

1. Prepare your three pieces or songs (or four songs for Singing Grades 6-8).
2. Film your performance of the pieces. It is important that you film all your performance pieces in one continuous take. Filming guidelines can be found at trinitycollege.com/digital-performance
3. Upload your performance to learning.trinitycollege.com, together with supporting files.
4. Receive feedback and marks, leading to a regulated graded exam. Successful Grades 6-8 candidates will also receive UCAS points.

ABOUT TRINITY COLLEGE LONDON

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

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

Introduction to Trinity's adapted graded music exams

This adapted version of our graded music exams offers a stepping-stone for musical progress by allowing you to continue to perform your pieces or songs in your own setting, then submitting them via an online portal to be marked by our examiners.

We will calculate your mark for the exam based on the performance you submit. You will receive a regulated graded qualification and, for those taking Grades 6-8, UCAS points.

WHICH INSTRUMENTS IS THE ADAPTED GRADED MUSIC EXAM OPTION AVAILABLE FOR?

- | | | |
|-------------------------------|------------------|-------------------------|
| ▶ Piano | ▶ Flute | ▶ Trumpet |
| ▶ Singing | ▶ Clarinet | ▶ Cornet |
| ▶ Violin | ▶ Oboe | ▶ Euphonium |
| ▶ Scottish Traditional Fiddle | ▶ Bassoon | ▶ Baritone |
| ▶ Viola | ▶ Saxophone | ▶ Trombone |
| ▶ Cello | ▶ Recorder | ▶ Tuba |
| ▶ Double Bass | ▶ Jazz Flute | ▶ Drum Kit |
| ▶ Harp | ▶ Jazz Clarinet | ▶ Orchestral Percussion |
| ▶ Classical Guitar | ▶ Jazz Saxophone | ▶ Tuned Percussion |
| ▶ Plectrum Guitar | ▶ French Horn | ▶ Snare Drum |
| ▶ Acoustic Guitar | ▶ Eb Tenor Horn | ▶ Electronic Keyboard |

HOW TO ENTER

Entries can be made via Trinity's network of centres, which are available throughout the world. Details are available at trinitycollege.com/worldwide, and candidates should contact their local Trinity representative for more information about how to enter.

OBJECTIVE OF THE QUALIFICATIONS

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

The exams assess performance and technical ability through practical assessment. They offer learners of any age the opportunity to measure their development as performers

against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music, or enter for Trinity's performance diplomas.

WHO THE QUALIFICATIONS ARE FOR

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

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

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

ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments using the assessment criteria on pages 16-17.

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 15-17 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.

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

RECOGNITION AND UCAS POINTS

Trinity College London is an international 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

REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS

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

* Regulated Qualifications Framework

** European Qualifications Framework

† Not RQF or EQF regulated

REGULATED TITLES AND QUALIFICATION NUMBERS

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

Learning outcomes and assessment criteria

These learning outcomes and assessment criteria are the same as those outlined in the current Classical & Jazz syllabuses. Examiners mark your video performance using these learning outcomes and assessment criteria.

INITIAL TO GRADE 3

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

LEARNING OUTCOMES

The learner will:

- 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 instrumental 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 instrumental command
 - 2.2** Demonstrate technical control and facility within set tasks
-

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

GRADES 6-8

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

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

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

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

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

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

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

Structure

In this adapted syllabus, you perform your three pieces or songs (or four songs for Singing Grades 6-8), just as you would in a normal graded exam.

The adaptation involves assessment of a filmed performance of pieces or songs only, and the marks for the technical work and supporting tests sections of your exam will be calculated based on your performance marks.

STRUCTURE AND MARK SCHEME*

	Maximum marks
PIECE 1	22
PIECE 2	22
PIECE 3	22
TECHNICAL WORK AND SUPPORTING TESTS: CALCULATED PERCENTAGE	34
TOTAL	100

* The structure and mark scheme are different for Singing Grades 6-8. For full details please refer to the Singing syllabus at trinitycollege.com/singing

Digital performance: pieces or songs

CHOOSING PIECES

- ▶ Candidates perform pieces chosen from the repertoire list in the current Trinity syllabus for their instrument.
- ▶ For some instruments and grades pieces are divided into groups A and B, while for others candidates may choose pieces from a single list. Please refer to the relevant graded syllabus for full requirements relating to piece selection.

PERFORMANCE AND INTERPRETATION

- ▶ Please refer to the relevant graded syllabus.

FILMING

- ▶ Guidance for filming, appropriate rooms and equipment can be found at trinitycollege.com/digital-performance
- ▶ Prepare yourself for performance – get into position and ensure you are correctly in shot so that the examiner can see you clearly and nothing is obscured by the music stand.
- ▶ You should film all three pieces in one continuous recording. You must not upload three separate performances or edit takes together. Uploaded performances that have been edited will not be eligible for assessment.
- ▶ Before you submit and upload your performance recording, it is recommended that you play it back to check that the audio and video quality are suitable, and allow an examiner to see and hear the best presentation of your performance. If there are audio issues, or we are unable to see your hands and performance adequately, you can reshoot your performance and upload again. Your recordings must always be a continuous performance of all three pieces.

UPLOADING SUPPORTING DOCUMENTS

You must upload the following documents along with your video (there is a section on the online portal to allow you to upload any supporting documentation):

- ▶ A Word document (or similar) listing each of your pieces or songs (with composers) in the order you are playing them.
- ▶ If you are not playing from a Trinity graded music exam book, or are performing your own composition, you must also upload scanned copies or photographs of those pieces.
- ▶ If, as a result of a previous SEN application, you have a supporting letter to notify the examiner of any extra time or special allowances we should be aware of, please also upload this.

ACCOMPANIMENT

- ▶ Candidates should perform accompanied pieces with piano accompaniment if an accompanist is available. The accompanist does not need to be in shot during the filming of the performance.
- ▶ Backing tracks and pre-recorded accompaniments are acceptable for all exams from Initial to Grade 8. Candidates may have help operating the equipment so that it does not disrupt their performance. Performing levels should be checked before the recording starts to ensure that there is a correct balance and the candidate's instrument can be heard properly.
- ▶ Candidates may only play accompanied pieces solo if they have no facility to provide live or backing track accompaniment.

MUSIC AND COPIES

- ▶ We publish selected pieces for many instruments in our graded repertoire books. Recommended editions for other pieces are listed in graded syllabuses, but candidates may perform from any reliable edition

which has not been shortened or otherwise simplified. Editions containing inauthentic performance directions are not acceptable. If a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.

- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's **Code of Fair Practice**, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.

OWN COMPOSITION

- ▶ Candidates can choose to perform an own composition as one of their pieces. Own composition pieces will be assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed in graded syllabuses.
- ▶ Own compositions should be candidates' own unaided work, although teachers may offer guidance as necessary.

OBTAINING MUSIC FOR THE EXAM

- ▶ All publications listed in graded syllabuses can be ordered at trinitycollege.com/shop or your local music shop.
- ▶ Trinity publishes repertoire books for many instruments for which graded exams are offered, as well as technical work, sight reading and aural test books.
- ▶ 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.

Submitting your performance

Please read the following closely before you submit your video performance at learning.trinitycollege.com:

- ▶ Ensure you have played back your video and that the sound and visual quality is sufficient for an examiner to mark it.
- ▶ Ensure your video is one continuous recording of all your pieces from start to finish and you have not edited this into different sections.
- ▶ Only submit one take of your performance.
- ▶ **Your files should be labelled with your name, subject and grade, for example: ForenameSurname_Classical(Instrument)_Grade(Number).**
- ▶ Upload a supporting Word document listing the pieces or songs you are playing (titles and composers), in the order that you will be playing them.
- ▶ If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books (including own compositions, alternative pieces and instruments where Trinity graded music exam books are not published).
- ▶ Remember to upload any supporting letters that you may have, where relevant.
- ▶ Do not delete your performance until you have received your feedback and certificate just in case there are any technical issues and you are required to resubmit.
- ▶ If you have any technical issues please contact digital@trinitycollege.com
- ▶ Full details of how to film your performance, what should be in shot and how to upload your files can be found at trinitycollege.com/digital-performance

You will need to submit your video and supporting documentation within 14 days of receiving your log in details.

Marking

HOW THE EXAM IS MARKED

Examiners give comments and marks for each piece up to the maximums listed in the table on page 11.

Examiners will calculate the mark you would have received for technical work and supporting tests, based on the filmed performance of your pieces or songs. You can find more information on how final marks are calculated at trinitycollege.com/adapted-marking

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:

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

HOW THE PIECES ARE MARKED

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

The three components are:

Fluency & accuracy

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

Technical facility

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

Communication & interpretation

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

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

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

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

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

HOW THE PIECES ARE MARKED

Examiners use the criteria below to decide on the mark.

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

4 MARKS

A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.

A reasonable degree of accuracy in notes despite a number of errors.

3 MARKS

Only a limited sense of fluency with a lack of basic control of pulse and rhythm.

Accuracy in notes was sporadic with errors becoming intrusive.

1-2 MARKS

Little or no sense of fluency – control of pulse and rhythm was not established.

Accuracy in notes was very limited with many errors of substance.

4 MARKS

The various technical demands of the music were generally managed despite some inconsistencies.

A basic level of tone control despite some insecurity.

3 MARKS

The technical demands of the music were often not managed.

The performance lacked a basic level of tone control.

1-2 MARKS

Many or all of the technical demands of the music were not managed.

There were significant flaws in tone control.

5 MARKS

A reasonable level of stylistic understanding though some performance details were omitted.

Communication and interpretation were basically reliable though with some lapses.

3-4 MARKS

Stylistic understanding was generally lacking with limited realisation of performance details.

Communication and interpretation were inconsistent.

1-2 MARKS

Stylistic understanding was not apparent with little or no realisation of performance details.

Communication and interpretation were ineffective.

Music resources

Information on how to film your performance and how to enter for your exam can be found online amongst a wide range of resources to supporting teaching and learning at trinitycollege.com/digital-performance

For further help you can contact the music support team at Trinity's central office at music@trinitycollege.com, or find the contact details of your local representative at trinitycollege.com/worldwide

Facebook

 [/TrinityCollegeLondon](https://www.facebook.com/TrinityCollegeLondon)

YouTube

 [/TrinityVideoChannel](https://www.youtube.com/TrinityVideoChannel)

Twitter

 [@TrinityC_L](https://twitter.com/TrinityC_L)

Instagram

 [@trinity_college_london_music](https://www.instagram.com/trinity_college_london_music)