



CANDIDATE PREPARATION PACK

Piano syllabus 2018-2020

GETTING READY FOR YOUR

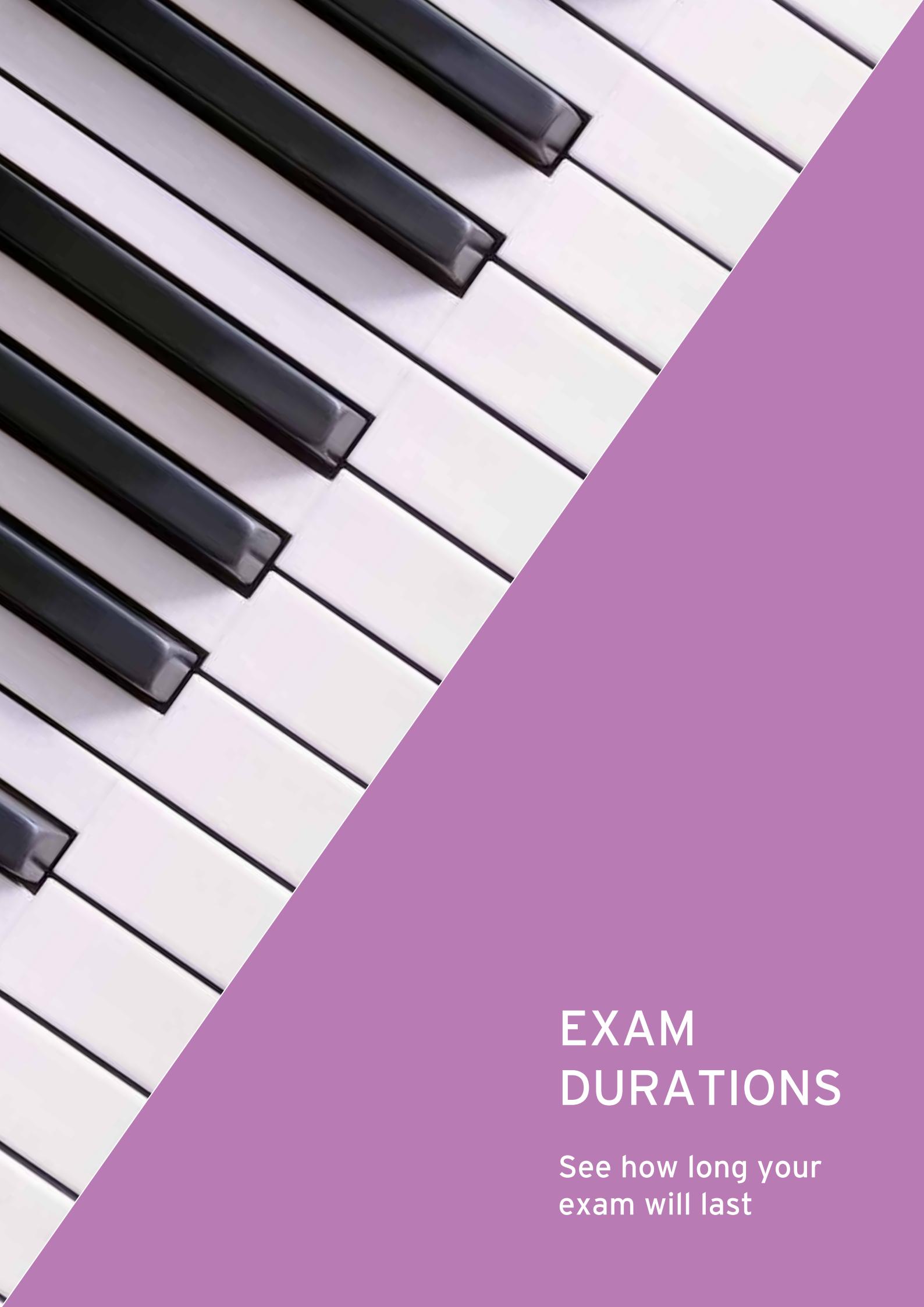
PIANO EXAM

Your teacher will help you to prepare for your piano exam with Trinity College London. Their expertise will be invaluable in guiding you to reach examination standard.

The resources in this Candidate Preparation Pack will help you to get ready for the big day. All the content here is taken from the 2018-2020 piano syllabus.



[Download the complete piano syllabus](#)

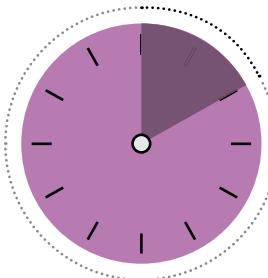


EXAM DURATIONS

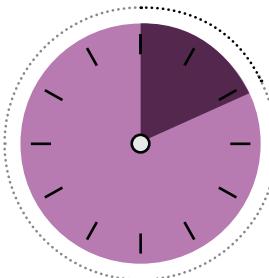
See how long your
exam will last

Exam Durations

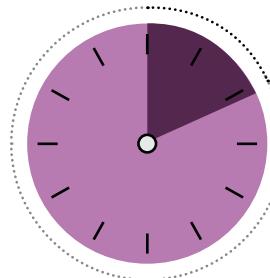
Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:



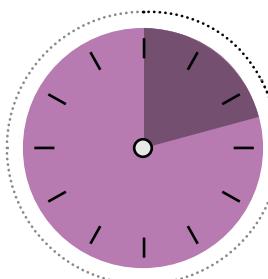
Initial
10 mins



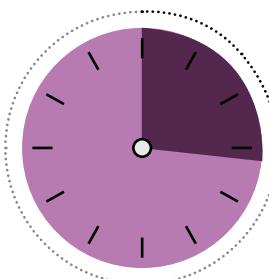
Grade 1
11 mins



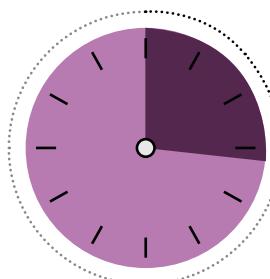
Grade 2
11 mins



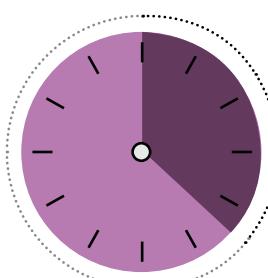
Grade 3
12 mins



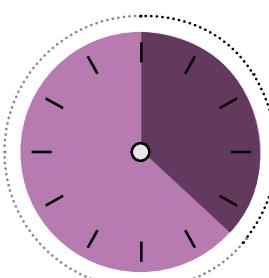
Grade 4
16 mins



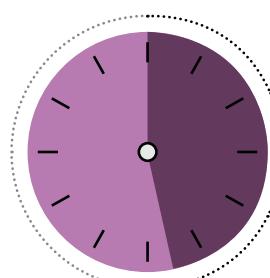
Grade 5
16 mins



Grade 6
22 mins



Grade 7
22 mins



Grade 8
27 mins



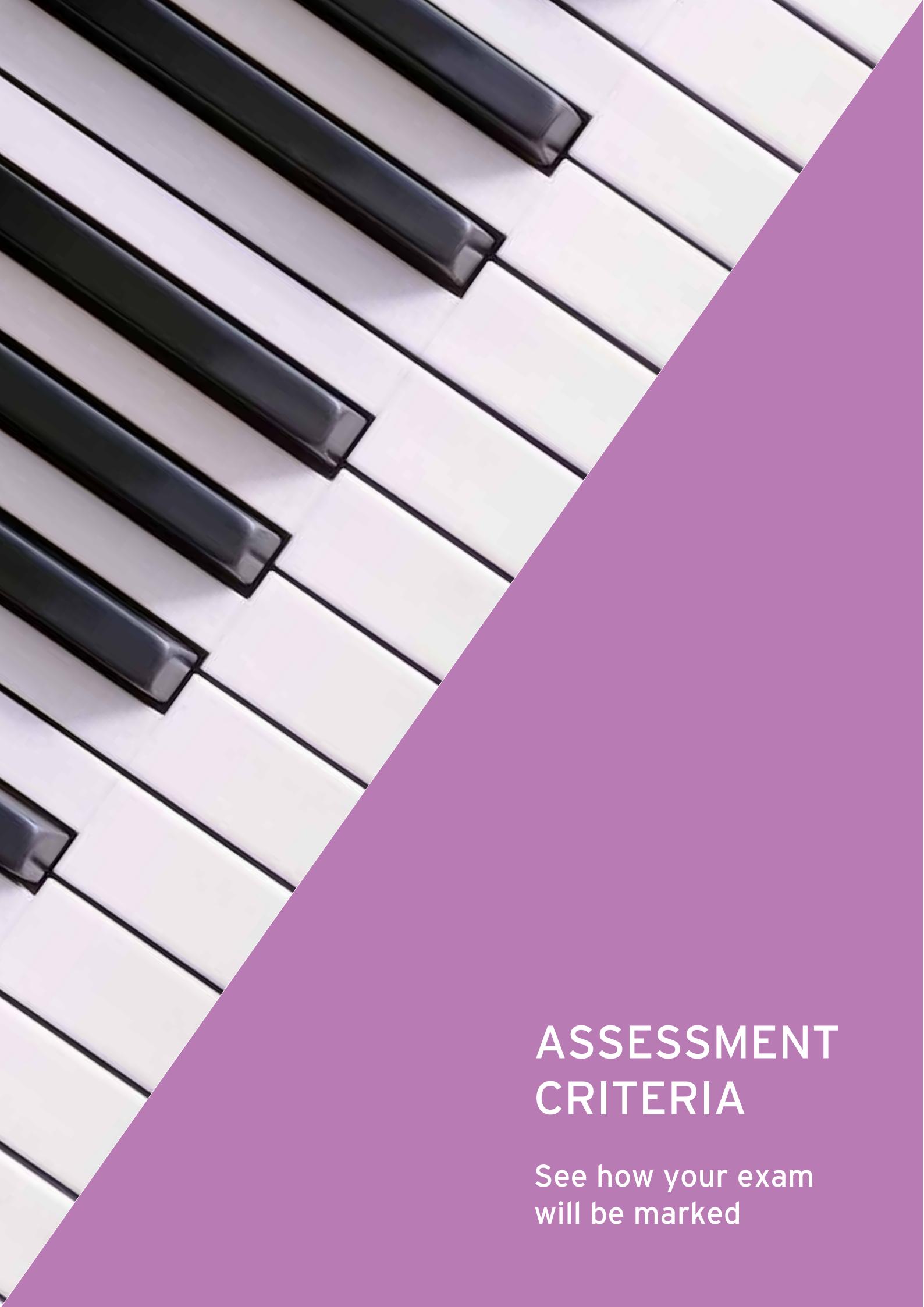
SIGHT READING

Find out what's expected
of you for sight reading
at each grade

Parameters For Sight Reading Tests

	Keys (*)	Time signatures (*)	Note values (*)	Dynamics & tempi (*)	Articulation (*)
Initial	C major	2 4	♩, ♪ and $\frac{1}{2}$	p, f and <i>moderato</i>	simple phrasing
Grade 1	G major, A minor (white notes only)	4	○ and $\frac{1}{2}$	mf	
Grade 2	A minor (including G#)	3 4	♩ and ties	<i>allegretto</i>	
Grade 3	D minor		♪ and ♩	mp , <i>andante</i>	slurs
Grade 4	D major, E minor		♩ and ♩		staccato, accents
Grade 5	F, Bb, Eb, A major; B & G minor (majors modulate to dominant only; minors to dominant or relative major only)	6 8	♩, ♪ and ♩	<i>rit.</i> , <i>rall.</i> , <i>a tempo</i> , pause, <i>allegretto</i>	simple pedalling
Grade 6	F# & C minor (majors modulate to dominant or relative minor only; minors to dominant or relative major only)				pedalling required but not always marked
Grade 7	E & Ab major (modulations to any related key)	9 8		any common terms	pedalling essential
Grade 8	B & Db major; G# & Bb minor (incl. double sharps & flats)	2 2 & changing time signatures	duplets & triplets	<i>dim.</i> and <i>cresc.</i> (as text) ff and pp change in terms, different dynamics for RH and LH	<i>tenuto</i>

(*) Cumulative. Tests may also include requirements from preceding grade(s).



ASSESSMENT CRITERIA

See how your exam
will be marked

How The Pieces Are Marked

Examiners use the criteria below to decide on the mark:

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

4 MARKS**3 MARKS****1-2 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.

Only a limited sense of fluency with a lack of basic control of pulse and rhythm. Accuracy in notes sporadic, with errors becoming intrusive.

Little or no sense of fluency – control of pulse and rhythm not established. Accuracy in notes very limited with many errors of substance.

4 MARKS**3 MARKS****1-2 MARKS**

The various technical demands of the music generally managed despite some inconsistencies. A basic level of tone control despite some insecurity.

The technical demands of the music often not managed. The performance lacks a basic level of tone control.

Many or all of the technical demands of the music not managed. Significant flaws in tone control.

4 MARKS**3 MARKS****1-2 MARKS**

A reasonable level of stylistic understanding though some performance details omitted. Communication and interpretation basically reliable though with some lapses.

Stylistic understanding generally lacking with limited realisation of performance details. Communication and interpretation inconsistent.

Stylistic understanding not apparent with little or no realisation of performance details. Communication and interpretation ineffective.

How Technical Work Is Marked

Examiners use the criteria below to decide on the mark:

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

PASS**9-10 MARKS****BELOW PASS 1****6-8 MARKS****BELOW PASS 2****1-5 MARKS**

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

A reasonable degree of technical control despite some inconsistencies.

Generally prompt responses despite some hesitancy and/or restarts.

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

An inconsistent degree of technical control.

Hesitancy in responses and restarts.

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

An unreliable degree of technical control.

Uncertain responses with many restarts and/or items not offered.

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

A reasonable degree of technical control despite some inconsistencies.

Some attention to performance details and musical character.

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

An inconsistent degree of technical control.

Limited attention to performance details and musical character.

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

An unreliable degree of technical control.

Little or no attention to performance details and musical character.

How Supporting Tests Are Marked

Examiners use the criteria below to decide on the mark:

	DISTINCTION 9-10 MARKS	MERIT 8 MARKS
Sight reading	<p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p>
Aural	<p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
Musical knowledge	<p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
Improvisation	<p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p>	<p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p>

PASS
6-7 MARKS

BELOW PASS 1
4-5 MARKS

BELOW PASS 2
1-3 MARKS

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

A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.

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

Accuracy in notes sporadic with no attention to musical detail.

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

Accuracy in notes very limited with no attention to musical detail.

A generally reliable degree of aural perception in most aspects though with some imprecision.

Generally confident and prompt responses though with occasional hesitation or uncertainty.

A limited or very limited aural perception with some lack of precision in most aspects.

Hesitant or uncertain responses.

Unreliable aural perception in the majority or all aspects.

Very hesitant or uncertain/missing responses.

A generally reliable degree of musical knowledge in most aspects.

Generally confident and prompt responses though with occasional hesitation or uncertainty.

A limited or very limited degree of musical knowledge in most aspects.

Hesitant or uncertain responses.

Unreliable musical knowledge in the majority or all aspects.

Very hesitant or uncertain/missing responses.

A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.

Some element of creativity and imagination in the response.

A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.

A lack of creativity and imagination in the response.

Musical structure only partially or not apparent with no relation to the stimulus and fluency often compromised.

Little or no creativity or imagination in the response.