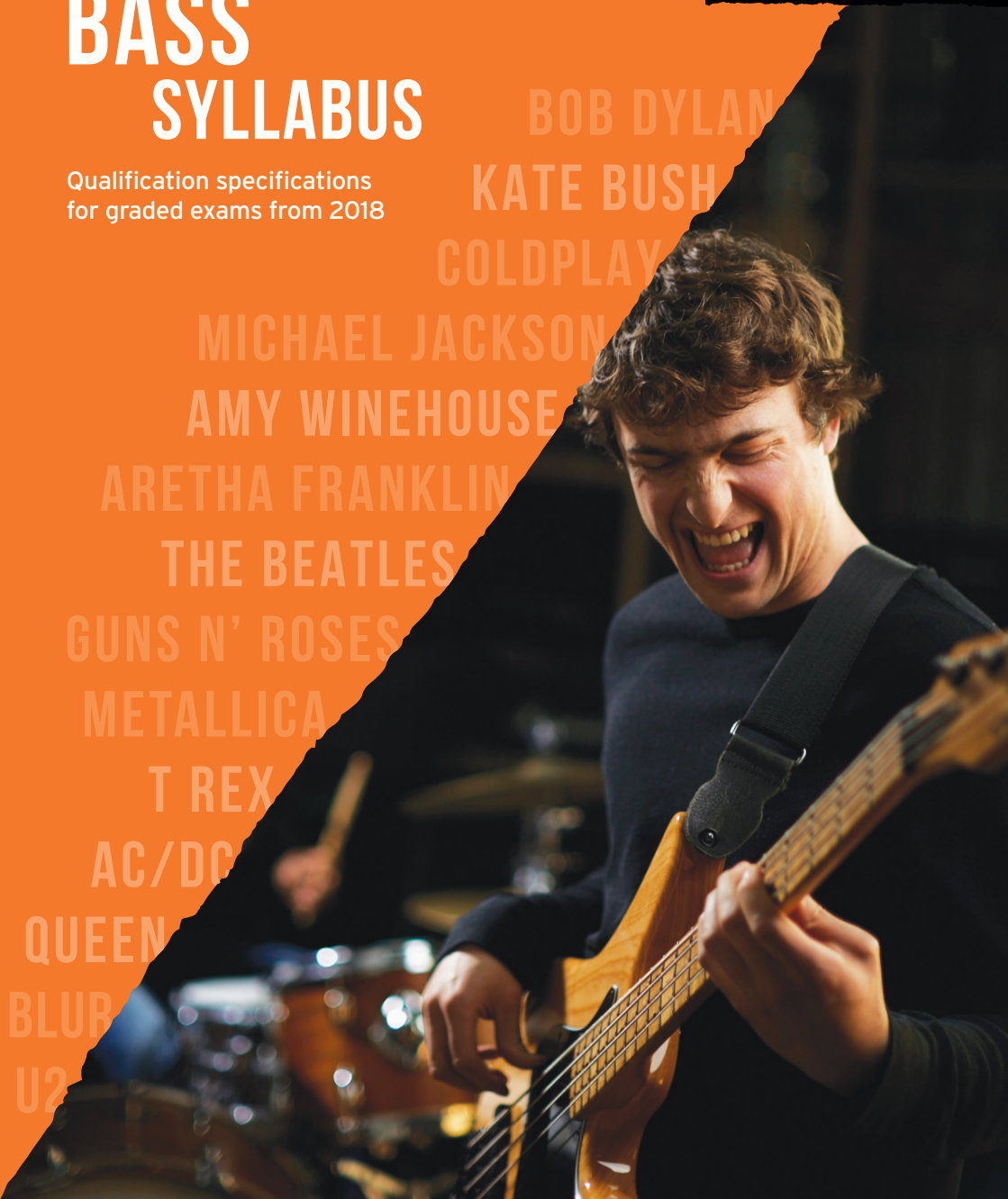
TRINITY
COLLEGE LONDON

ROCK & POP

BASS SYLLABUS

Qualification specifications
for graded exams from 2018



WHAT'S CHANGED?

This syllabus features the following changes from the 2015–2017 syllabus:

- New selection of songs at all levels, expertly arranged for the grade and in a wide range of styles
- Revised marking criteria, providing examiners, teachers and candidates with increased detail on how exams are marked (see pages 34–37)
- Revised parameters for own-choice songs (see pages 21–25)
- Technical focus songs now feature two technical elements
- Band exams are no longer offered

KEEP UP TO DATE WITH OUR SYLLABUSES

Please check **trinityrock.com** to make sure you are using the current version of the syllabus and for the latest information about our Rock & Pop exams.

You can also check out our syllabuses and graded songbooks for:

- drums
- guitar
- keyboards
- vocals.

OVERLAP ARRANGEMENTS

This syllabus is valid from 1 January 2018. The 2015–2017 syllabus will remain valid until 31 December 2018, giving a one year overlap. During this time, candidates may present songs from the 2015–2017 syllabus or the syllabus from 2018, but not both. Candidates should indicate which syllabus they are presenting on the appointment form handed to the examiner at the start of the exam.

TRINITY
COLLEGE LONDON

ROCK & POP

BASS
SYLLABUS

Qualification specifications
for graded exams from 2018

Trinity College London
trinitycollege.com

Charity number | 1014792
Patron | HRH The Duke of Kent KG
Chief Executive | Sarah Kemp

Copyright © 2017 Trinity College London
Published by Trinity College London
Online edition, March 2018

CONTENTS

3 / WELCOME

4 / INTRODUCTION TO TRINITY'S ROCK & POP EXAMS

9 / LEARNING OUTCOMES AND ASSESSMENT CRITERIA

14 / ABOUT THE EXAM

19 / EXAM GUIDANCE: SONGS

26 / EXAM GUIDANCE: SESSION SKILLS

32 / EXAM GUIDANCE: MARKING

38 / INITIAL

39 / GRADE 1

40 / GRADE 2

41 / GRADE 3

42 / GRADE 4

43 / GRADE 5

44 / GRADE 6

45 / GRADE 7

46 / GRADE 8

47 / PUBLICATIONS

48 / POLICIES

50 / ACCESS ALL AREAS...

51 / NOTES

Trinity College London accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus. Any amendments to the requirements will be published on our website and in reprints of the document.

WELCOME

Welcome to Trinity College London's Rock & Pop Bass syllabus. Whether self-taught or taking lessons, learning for fun or heading for a career in the music industry, these exams help musicians develop real technical and performance skills to achieve their musical ambitions. We place performance at the heart of our Rock & Pop exams, so everything in this syllabus is assessed within a performance context that mirrors the skills you need in the industry.

REAL SONGS

Play the music you love with our huge range of hit songs spanning all contemporary styles. Choose your set list from the eight songs in our graded songbooks, play a song of your own choice, or perform a song you've written yourself.

REAL SKILLS

Develop the improvisation and playback session skills that professional musicians need. Showcase your technical skills in a real-life context through our technical focus songs and demonstrate your ability to deliver a compelling live performance.

REAL PROGRESS

Achieve your goals with an externally regulated and internationally recognised qualification. Trust the 140-year heritage Trinity brings to contemporary music, and benefit from marks and comments on your performance from industry experts.

The exams are supported by a range of resources that provide essential support for learners:

- graded songbooks containing all the songs needed for the exam, background information on the songs, and performance hints and tips
- demo and backing tracks for the songs in the books, as downloads or on CD
- additional Trinity Rock & Pop arrangements suitable for use as own-choice songs, available at **trinityrock.com/extra-songs** – check the website for the latest additions
- session skills example tests books.

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

ABOUT TRINITY COLLEGE LONDON

Trinity College London is a leading international exam board and independent education charity that has been providing assessments around the world since 1877. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 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 ROCK & POP EXAMS

OBJECTIVE OF THE QUALIFICATIONS

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

The exams assess music performance, technical ability and responses to set musical tests through face-to-face practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music.

WHO THE QUALIFICATIONS ARE FOR

Trinity's Rock & Pop 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.

We are committed to making our 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**

PARENTAL AND TEACHER GUIDANCE

The songs in Trinity's Rock & Pop syllabuses have been arranged to represent the artists' original recordings as closely and authentically as possible. Popular music frequently deals with subject matter that some may find offensive or challenging. It is possible that the songs may include material that some might find unsuitable for use with younger learners.

There is no requirement that all songs in this syllabus must be learnt. We recommend that parents, guardians and teachers exercise their own judgement to satisfy themselves that the lyrics of selected songs are appropriate for the learners concerned. Trinity does not associate itself with, adopt or endorse any of the opinions or views expressed in the selected songs.

ASSESSMENT AND MARKING

Trinity's graded exams in Rock & Pop are assessed by external examiners, who are industry experts trained and moderated by Trinity. Examiners provide marks and comments for each section of the exam using the marking criteria on pages 34–37.

The exam is 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 32–37 for further information about how the exam is 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 shown in the next column.

Grade 6
UCAS POINTS
PASS **6** | MERIT **10** | DISTINCTION **12**

Grade 7
UCAS POINTS
PASS **10** | MERIT **12** | DISTINCTION **16**

Grade 8
UCAS POINTS
PASS **18** | MERIT **24** | DISTINCTION **30**

WHERE THE QUALIFICATIONS COULD LEAD

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

- music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- employment opportunities in music and the creative arts.

HOW TO BOOK AN EXAM

Exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at **trinityrock.com/exam-centres**, and candidates should contact their local Trinity representative for more information.

In the UK you may book a public centre exam session online at **trinityrock.com/book**. Alternatively, schools and private teachers with sufficient candidates may apply for an exam visit (please see **trinityrock.com/exam-visit** for details).

TRINITY QUALIFICATIONS THAT COMPLEMENT THE ROCK & POP QUALIFICATIONS

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical styles. All are designed to help candidates develop as musicians according to their individual needs as learners.

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams (available for classical instruments and voice) focus entirely on performance, including separate marks for presentation skills. Find more information about graded exams at **trinitycollege.com/gradedexams** and about certificate exams at **trinitycollege.com/certificates**

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

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

OTHER QUALIFICATIONS OFFERED BY TRINITY

After Grade 8 or the Advanced Certificate in classical subjects, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess higher skills in performance, teaching and theory. Find more information about diploma exams at **trinitycollege.com/diplomas**

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

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

We also offer:

- graded, certificate and diploma qualifications in drama-related subjects
- English language qualifications
- teaching English qualifications
- Arts Award (only available in certain countries).

Specifications for all these qualifications can be downloaded from **trinitycollege.com**

Table showing music qualifications available

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

* Regulated Qualifications Framework in England and Northern Ireland

** European Qualifications Framework

† Not RQF or EQF regulated

REGULATED TITLES AND QUALIFICATION NUMBERS

Regulated title	Qualification number
Initial TCL Graded Examination in Rock and Pop (Initial) (Entry 3)	600/3695/3
Grade 1 TCL Level 1 Award in Graded Examination in Rock and Pop (Grade 1)	600/3546/8
Grade 2 TCL Level 1 Award in Graded Examination in Rock and Pop (Grade 2)	600/3588/2
Grade 3 TCL Level 1 Award in Graded Examination in Rock and Pop (Grade 3)	600/3590/0
Grade 4 TCL Level 2 Certificate in Graded Examination in Rock and Pop (Grade 4)	600/3591/2
Grade 5 TCL Level 2 Certificate in Graded Examination in Rock and Pop (Grade 5)	600/3592/4
Grade 6 TCL Level 3 Certificate in Graded Examination in Rock and Pop (Grade 6)	600/3593/6
Grade 7 TCL Level 3 Certificate in Graded Examination in Rock and Pop (Grade 7)	600/3594/8
Grade 8 TCL Level 3 Certificate in Graded Examination in Rock and Pop (Grade 8)	600/3595/X

LEARNING OUTCOMES AND ASSESSMENT CRITERIA

INITIAL
(RQF Entry Level 3)

LEARNING OUTCOMES The learner will:	ASSESSMENT CRITERIA The learner can:
1. Produce a performance that demonstrates a basic foundation on their instrument and shows some interpretation	**1.1** Perform with adequate continuity and a sense of pulse **1.2** Perform with some evidence of individual interpretation
2. Perform audibly with a sense of enthusiasm and enjoyment and with some awareness of audience	**2.1** Demonstrate some sense of performance with some confidence and capacity for audience engagement
3. Demonstrate that the foundations of a secure technique have been established	**3.1** Demonstrate a generally adequate technique **3.2** Perform with an adequate basic sound
4. Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation	**4.1** Respond to a quick study piece with attention to note values and pitches **4.2** Improvise with some melodic development, some harmonic awareness, and a basic use of instrumental/vocal resources relevant to Initial level

GRADE 1

(RQF Level 1)

LEARNING OUTCOMES The learner will:	ASSESSMENT CRITERIA The learner can:
1. Produce a performance that demonstrates preparation and the beginnings of interpretation	**1.1** Perform with general continuity and a sense of pulse **1.2** Perform with a developing feeling of individual interpretation
2. Perform accurately and be able to create and convey mood to the audience	**2.1** Give a performance that is essentially accurate with general fluency and attention to musical and notational details **2.2** Demonstrate an overall sense of performance with basic confidence and some capacity for audience engagement
3. Show evidence of a basic familiarity with the fundamentals of instrumental/vocal technique	**3.1** Demonstrate a generally reliable technique **3.2** Perform with an adequate basic sound with some evidence of tonal control and projection
4. Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation	**4.1** Respond to a quick study piece with continuity of pulse and attention to note values and pitches **4.2** Improvise with some melodic development, harmonic awareness, and use of basic instrumental/vocal resources relevant to Grade 1

GRADE 2

(RQF Level 1)

LEARNING OUTCOMES The learner will:	ASSESSMENT CRITERIA The learner can:
1. Produce a performance that demonstrates preparation, understanding and the beginnings of thoughtful interpretation	**1.1** Perform with generally secure rhythm and a sense of pulse **1.2** Perform with a general feeling of individuality and commitment
2. Perform clearly and accurately and be able to create and convey mood to the audience	**2.1** Give a performance that is generally accurate and fluent with fair attention to musical and notational details **2.2** Demonstrate a competent sense of performance
3. Show evidence of a technical command of the instrument/voice	**3.1** Demonstrate a competent level of technical ability with varied use of instrumental/vocal resources **3.2** Perform with a good-quality sound that is flexible and well-projected
4. Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation	**4.1** Respond to a quick study piece with continuity of pulse, attention to note values and pitches, and some sense of musical interpretation **4.2** Improvise with a creative approach to melodic responses, awareness of harmonic implications, and generally wide use of instrumental/vocal resources relevant to Grade 2

GRADE 3
(RQF Level 1)

LEARNING OUTCOMES The learner will:	ASSESSMENT CRITERIA The learner can:
1. Produce a performance that demonstrates careful preparation, understanding and the beginnings of thoughtful interpretation	**1.1** Perform with secure rhythm and pulse **1.2** Perform with clear evidence of an emerging musical personality
2. Perform clearly and accurately, with a sense of spontaneity and be able to create and convey mood to the audience	**2.1** Give a performance that is accurate and fluent with perceptive attention to musical and notational details **2.2** Demonstrate a confident, communicative and consistent sense of performance
3. Show evidence of a fluent technical command of the instrument/voice	**3.1** Demonstrate a solid command of technique with musical and sensitive control of intonation and other instrumental/vocal resources **3.2** Perform with good production and projection of sound
4. Demonstrate a range of technical and musical abilities through either a quick study piece or an improvisation	**4.1** Respond to a quick study piece with continuity of pulse, attention to note values and pitches, and a sense of musical interpretation **4.2** Improvise with controlled melodic development, appropriate harmonic vocabulary, and full use of instrumental/vocal resources relevant to Grade 3

GRADE 4
(RQF Level 2)

LEARNING OUTCOMES The learner will:	ASSESSMENT CRITERIA The learner can:
1. Produce a performance that demonstrates an understanding of the material, leading to a personal interpretation	**1.1** Give a performance that pays attention to musical and notational details **1.2** Perform with some evidence of stylistic awareness and a general attempt to convey individual musical intent
2. Perform clearly and with projection, supporting mood and character and engaging with the audience	**2.1** Demonstrate an overall sense of performance with confidence and some capacity for audience engagement
3. Show evidence of a basic exploration of and familiarity with the fundamentals of instrumental/vocal technique	**3.1** Perform with a generally reliable technique **3.2** Perform with an adequate basic sound with some evidence of tonal control and projection
4. Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation	**4.1** Respond to a quick study piece with continuity of pulse, attention to note values and pitches, and a sense of musical interpretation **4.2** Improvise with melodic development, harmonic awareness, and use of instrumental/vocal resources relevant to Grade 4

GRADE 5
(RQF Level 2)

LEARNING OUTCOMES The learner will:	ASSESSMENT CRITERIA The learner can:
1. Produce a performance that demonstrates a sound understanding of the material, leading to a personal and imaginative interpretation	**1.1** Give a performance that pays close attention to musical and notational details **1.2** Perform with awareness of and sensitivity to appropriate style, with evidence of an emerging musical personality
2. Perform confidently with projection, control and engagement with the audience	**2.1** Give a performance that is rhythmically secure and has a strong sense of pulse **2.2** Perform confidently with a consistent sense of performance and engagement with the audience
3. Show evidence of consistent application of developing technical skills and sound production	**3.1** Perform with a solid command of technique, good intonation and a musical control of other instrumental/vocal resources **3.2** Perform with consistently good production, flexibility and projection of sound
4. Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation	**4.1** Respond to a quick study piece with fluency, accurate notes and tonality, and detailed phrasing, articulation and dynamics **4.2** Improvise with well-controlled and imaginative melodic development, strong planning and structure, appropriate harmonic vocabulary, and full use of instrumental/vocal resources relevant to Grade 5

GRADE 6
(RQF Level 3)

LEARNING OUTCOMES The learner will:	ASSESSMENT CRITERIA The learner can:
1. Produce a secure and sustained performance that demonstrates a stylistic awareness and mature grasp of the material	**1.1** Perform with attention to dynamics, articulation and phrasing **1.2** Perform with general evidence of stylistic awareness and some attempt to convey individual musical intent and commitment
2. Perform with confidence and a sense of ownership and self-awareness that engages the audience wholeheartedly	**2.1** Demonstrate an overall sense of performance with general confidence and a recognisable capacity for audience engagement
3. Show familiarity with the full compass of the instrument/voice and use some advanced techniques	**3.1** Give a performance that is technically reliable with generally secure intonation and a good quality of tone
4. Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation	**4.1** Respond to a quick study piece with mostly accurate notes and tonality, adequate continuity, musical development, and well-planned use of instrumental/vocal resources **4.2** Improvise with imaginative melodic development, appropriate harmonic procedures, well-planned length, and use of instrumental/vocal resources

GRADE 7
(RQF Level 3)

LEARNING OUTCOMES The learner will:	ASSESSMENT CRITERIA The learner can:
1. Produce a secure and sustained performance that demonstrates a sensitive stylistic interpretation	**1.1** Perform with a good standard of dynamics, articulation and phrasing **1.2** Perform with a clear awareness of appropriate style, with an individual musical personality
2. Perform with confidence and a sense of ownership and self-awareness, which engages the audience	**2.1** Demonstrate a comfortable sense of performance with consistent audience engagement
3. Show familiarity with the full compass of the instrument/voice and employ advanced techniques	**3.1** Give a performance that is fluent and accurate, with a strong technical facility and a high quality of tone and intonation
4. Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation	**4.1** Respond to a quick study piece with general accuracy in notes and tonality, with continuity and creative musical development, and with a wide use of instrumental/vocal resources **4.2** Improvise with creative melodic development, harmonic awareness, appropriate length and a wide use of instrumental/vocal resources

GRADE 8
(RQF Level 3)

LEARNING OUTCOMES The learner will:	ASSESSMENT CRITERIA The learner can:
1. Produce a secure and sustained performance that demonstrates a discriminating and sensitive personal interpretation	**1.1** Perform with keen attention to dynamics, articulation and phrasing **1.2** Perform with a high level of musical sensitivity and a convincing grasp of appropriate style, with a clear, distinctive and authoritative musical personality
2. Perform with confidence and a sense of authority and control that engages the audience wholeheartedly	**2.1** Perform with confidence and effective engagement with the audience
3. Show familiarity with the full compass of the instrument/voice and employ advanced techniques with even control across all registers	**3.1** Perform with a strong command of technique with musical and sensitive control of intonation and other instrumental/vocal resources
4. Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation	**4.1** Respond to a quick study piece with accuracy in notes and tonality, fluency, imaginative musical development, strong planning and construction, and full and creative use of instrumental/vocal resources **4.2** Improvise with well-controlled and imaginative melodic development, clear and appropriate harmonic vocabulary, appropriate length and full and creative use of instrumental/vocal resources

ABOUT THE EXAM

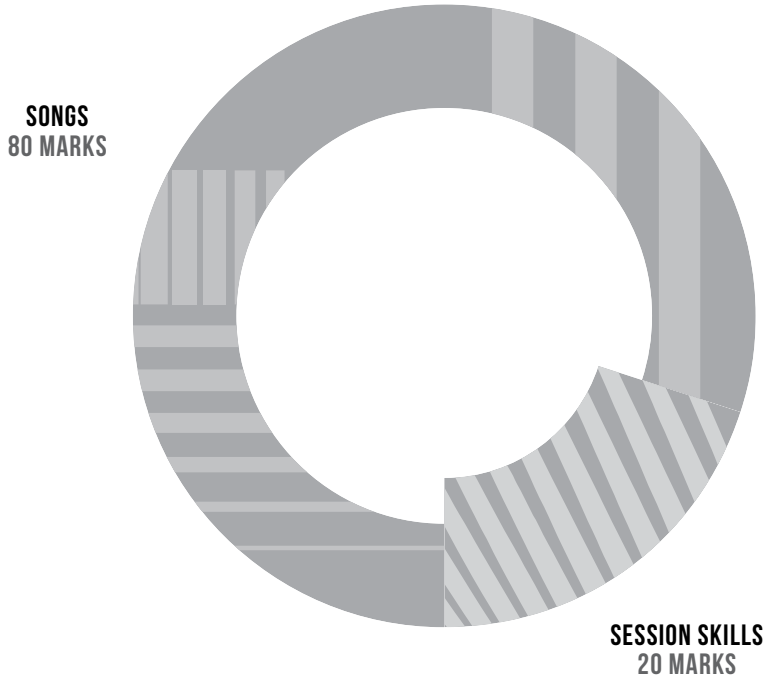
Each exam has two main sections: songs and session skills.

SONGS
(80 MARKS)

Choose three songs, including a technical focus song.

SESSION SKILLS
(20 MARKS)

Choose either playback or improvising.



EXAM STRUCTURE AND MARK SCHEME

	Maximum marks
SONG 1	**25**

A song chosen from the current graded Trinity Bass songbook, played to a backing track

SONG 2	**25**

Either a different song chosen from the current graded Trinity Bass songbook

or a song from the additional Trinity bass arrangements at **trinityrock.com/extra-songs**

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- be unaccompanied
- be played to a backing track (which can be pre-recorded by the candidate)
- include added vocals, performed live by the candidate
- include an accompaniment played or sung live by another musician

SESSION SKILLS	**20**

Either playback **or** improvising

SONG 3	**30**

A technical focus song chosen from the current graded Trinity Bass songbook, containing specific technical elements, played to a backing track

TOTAL	**100**

ORDER OF THE EXAM

Candidates can choose the order of the sections of their exam, and should indicate their preferred order on the appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated, the exam will follow the order listed on page 15.

EXAM DURATIONS

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

Initial
13 mins

Grade 1
13 mins

Grade 2
15 mins

Grade 3
15 mins

Grade 4
20 mins

Grade 5
20 mins

Grade 6
25 mins

Grade 7
25 mins

Grade 8
30 mins

THE EXAM ROOM

The exam room will be equipped with the following:

- stereo pair of left and right PA speakers
- amplifiers suitable for bass, guitar, keyboards and vocals
- CD player
- small mixer connected to examiner's laptop (used for playing backing tracks)
- digital or acoustic piano (contact centre for details)
- jack-to-jack and mic leads
- table, chairs and a music stand
- vocal microphone and adjustable microphone stand
- adjustable piano stool
- a good-quality drum kit which comprises:
  - snare drum with adjustable drum-kit-sized stand
  - toms (three minimum): high/medium/low
  - bass drum (18–22")
  - hi hat (12–14")
  - ride cymbal (18–22")
  - crash cymbal (14–18")
  - adjustable drum stool

A mains power supply will be available at centres – candidates are responsible for the electrical safety of any of their own equipment used in their exam.

There may be a warm-up room or area where candidates can prepare just before the exam. Facilities will vary between centres.

TUNING AND SET-UP

Candidates are responsible for ensuring that their instrument is in tune before the start of the exam – examiners are unable to help with this.

Assistance in tuning and set-up is permitted up to and including Grade 5. From Grade 6 onwards, candidates are expected to tune and set up equipment without assistance.

TYPES OF INSTRUMENT

For all bass exams, an electric bass guitar must be used. Candidates may use a fretless or electro-acoustic bass guitar, and a bass with five or more strings may also be used.

Candidates may use more than one instrument in the exam (eg a regular bass and a fretless bass).

IN THE EXAM ROOM

Candidates can choose to play standing up or sitting down.

The examiner will have all the backing tracks for songs in the Trinity songbooks so the candidate's backing tracks are only required as back-up copies.

At the beginning of the exam, the examiner will play the first few bars of the backing track of the first song as a sound check, and any adjustments to volume and set-up can be made before the exam begins.

WHAT TO BRING TO THE EXAM

Essential – candidates must bring:

- an original Trinity Rock & Pop songbook and backing tracks, even if performing from memory
- their completed appointment form
- their own bass guitar
- if performing an own-choice song – the original score and one copy for the examiner, plus the backing track in MP3 format on USB stick or CD (if appropriate).

Optional – candidates may bring:

- their own guitar lead(s)
- FX pedals/boxes/equalizers etc
- their own amplifier and mains power lead
- plectrums
- any other equipment required for their performances
- a set of spare strings
- a guitar tuner.

EXAM GUIDANCE: SONGS

The bass arrangements are as authentic as possible to the original songs. They have been created to develop the candidate's technique, musicianship, ensemble skills, timekeeping and stylistic awareness, while providing the opportunity to improvise, embellish and vary the bass line creatively when appropriate, just as a player would on stage or in the studio.

Candidates should familiarise themselves with the technical demands of each song, particularly when preparing for song 3 (the technical focus song). Some songs specify certain requirements such as the use of a pick, or a suggested FX unit, and if so, candidates must make sure they do this.

Songs 1 and 3 must be played along with the backing track. Only song 2 may be played unaccompanied (if appropriate – see further details below).

SONG 1

Song 1 must be selected from the current Trinity Bass songbook for the grade, and must be performed with the Trinity backing track.

SONG 2

Song 2 may be selected from the current Trinity Bass songbook for the grade, or it can be an own-choice song.

Own-choice songs must be equivalent in standard to the songs in the Trinity Bass songbook for the grade. Parameters indicating the length and level of difficulty required at each grade are listed on pages 21–25. Please note that revised own-choice parameters apply for this syllabus.

The own-choice song can be:

- sheet music from a printed or online source
- an original song that the candidate has written
- a cover version that the candidate has arranged.

Own-choice songs can:

- be unaccompanied
- be played to a backing track (not including the solo part) – this can be self-created
- include added vocals, performed live by the candidate
- be accompanied live by a musician, either playing or singing – the additional musician should remain in the exam room for song 2 only and may be a teacher.

Candidates must provide a (photo)copy of their chosen song for the examiner, with name and candidate number clearly shown. The examiner will retain this copy. Own-choice songs may be presented as an original score, handwritten or computer generated, in one of the following formats:

- a lead sheet with lyrics, chords and melody line
- a chord chart with lyrics
- a full score using conventional staff notation
- a full score using conventional staff notation and TAB.

A song from the 2015–2017 Trinity Rock & Pop syllabus may be selected as an own-choice song, provided that it meets the current own-choice parameters. A list of suitable songs can be found at **trinityrock.com**

SONG 3

Three of the songs in each Trinity songbook are identified as technical focus songs, and these are marked with [TF] in the song list sections of this syllabus. One of these should be chosen for song 3, and it must be performed with the Trinity backing track.

These songs are designed to develop technical skills, and each song has two technical elements identified. Guidance on the preparation of these technical skills is included in the songbooks.

For the technical focus song, higher marks are available in the technical control component to reflect the increased emphasis on this area. Examiners will refer to the technical elements in their comments.

If a candidate includes two or three technical focus songs in their set list, they should clearly indicate on the appointment form which one is to be examined as the technical focus song.

PERFORMANCE AND INTERPRETATION

Trinity's Rock & Pop exams are designed to encourage musical performances that reflect a candidate's own personal style and approach. This is because we understand that contemporary music is flexible in its stylistic interpretation, particularly at the higher grades. However, performances should not be simplified and musical integrity should always be maintained.

REPEATS, EXPRESSIVE TECHNIQUES AND TEMPI

All songs should be prepared in full with all repeats, *da capo* and *dal segno* instructions and 1st and 2nd time bars observed. Candidates are encouraged to include a range of expressive techniques such as vibrato, slides, grace notes, bends, etc appropriate to the style of the song, particularly in the higher grades. Candidates should observe terms showing tempo, dynamics, character and style of the music.

BACKING TRACKS

Backing tracks for own-choice songs must be of good quality, in MP3 format and presented on a USB stick or computer-readable audio CD. They must not include the solo part.

PERFORMING FROM MEMORY

Candidates may perform any or all of their songs from memory. However, this is not compulsory and no additional marks are given for this.

MUSIC AND COPIES

It is essential that candidates bring an original copy, or an authorised download, of the music being performed into the exam room. If an unauthorised copy is used, Trinity may not award marks for that song. Original copies of own-choice sheet music can be purchased or downloaded from music shops and publishers. Proof of purchase will be required for downloads. Allowances cannot be made for delays in obtaining printed music.

PAGE TURNERS

The examiner will not be able to help with page turning. Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist at Grades 6–8 if necessary, but must only be present in the exam room when required to turn pages. The page turner should not be the candidate's teacher.

COPYRIGHT IN A SONG

Points to remember:

- Candidates can create a cover version of a song and perform it in an exam or other non-public performance.
- Candidates cannot record a cover version or make recordings available to others (by uploading it to a website or copying it) without the appropriate licence.
- Candidates own the copyright of any songs they have written themselves.

Further information is available at **trinityrock.com/syllabus**

OBTAINING MUSIC FOR THE EXAM

Trinity's Rock & Pop songbooks contain eight songs (including three technical focus songs), plus background information on the songs and performance tips. They are available from **trinityrock.com/shop** or from your local music shop. See page 47 for further details.

PARAMETERS FOR OWN-CHOICE SONGS

Own-choice songs should match the standard of songs in the Trinity Bass songbook for the appropriate grade.

The following tables give guidelines for what might be included at each grade. All techniques are cumulative, but it is not expected that songs will contain everything in the list – this is intended to be a general guide to the type of techniques appropriate at each grade.

Please note that if the length of the song is towards the maximum end of the time limit then examiners may stop the performance once they have heard enough to form a balanced assessment. Songs that exceed the required duration will be stopped when the maximum length is reached. Own-choice songs may be shortened from the original if necessary, for example by cutting instrumental intros and outros, or by limiting the number of verses.

INITIAL

Duration	45 seconds–2 minutes
Rhythmic values	Simple rhythms – mainly crotchet-based lines or repeated patterns, with some use of dotted crotchets, quavers, minims, semibreves and equivalent rests
Syncopation	Very simple use if featured in repeating patterns
Time signatures	$\frac{4}{4}$, $\frac{2}{2}$, $\frac{3}{4}$
Tempos	60–130 bpm
Dynamics	*mp*, *mf*, *f* – few changes, simple contrasts only
Range/position	Most songs within an octave, occasional use of a wider range if straightforward, basic hand positions
Keys	Keys that lend themselves to open-string bass lines (eg A major), otherwise up to one sharp or flat
Part writing	Repeated notes, stepwise movement, simple leaps of 3rds, 4ths and 5ths
Improvisation	None

GRADE 1

Duration	1–2.5 minutes
Rhythmic values	As Initial but with slightly more variety and complexity
Syncopation	More frequent use, offbeat quavers
Time signatures	As Initial
Tempos	60–160 bpm
Dynamics	*p*, *mp*, *mf*, *f* with occasional hairpins
Range/position	As Initial
Keys	As Initial
Part writing	Faster repeated notes, octave leaps
Other directions/ techniques	*Staccato*, accents, pause on last note
Improvisation	None

GRADE 2

Duration	1.5–3 minutes
Rhythmic values	More varied rhythms: longer notes featuring alongside semiquaver patterns, more rests and silent bars
Syncopation	Slightly more complex than Grade 1, involving semiquavers
Time signatures	$\frac{2}{4}$, occasional changes of time signature
Tempos	50–160 bpm
Dynamics	*Crescendo/decrescendo* within phrases, greater use of contrasts
Range/position	Range of an octave and a half, position slightly more varied than Grade 1
Keys	Up to three sharps/flats
Part writing	More melodic, alternating between straight bass line and slightly more complex fills, decorated lines
Other directions/ techniques	Slides
Improvisation	None

GRADE 3

Duration	1.5–3.5 minutes
Rhythmic values	Faster repeated notes, not always in regular patterns
Syncopation	Subtle syncopation an element of some or most phrases
Time signatures	$\frac{6}{8}$, $\frac{12}{8}$
Tempos	Full range of tempos, tempo changes within songs
Dynamics	*pp*, *ff*
Range/position	Songs can span two octaves, hand positions starting to move up the neck more often, ranges becoming more extended
Keys	As Grade 2
Part writing	As Grade 2
Other directions/ techniques	Hammer-on, pull-off
Improvisation	Basic *cont. sim.* rhythmic improvisation on a chord sequence

GRADE 4

Duration	2.5–4 minutes
Rhythmic values	All rhythmic values
Syncopation	Syncopation becoming a more important feature
Time signatures	All regular time signatures
Range/position	Further extension of range and position, introducing faster shifts
Keys	As previous grades
Part writing	Faster repeated notes, more lyrical writing with more variety of colour and attack, starting to explore more foreground/background roles
Improvisation	Slightly more complex *cont. sim.* improvisation, four-bar improvised solos

GRADE 5

Duration	2.5–4 minutes
Syncopation	Now a regular feature
Time signatures	Irregular time signatures, more frequent changes of time signature
Range/position	Range and position as appropriate to demands of the music, including fast shifts
Keys	Up to four sharps/flats
Part writing	Two-note power chords, written-out solo breaks, wider leaps (octave and a half), wider variety of articulation
Other directions/ techniques	Bends, distortion, cross-head notes (LH muted), ring, occasional basic slap technique
Improvisation	Improvised solos of about eight bars

GRADE 6

Duration	3–4.5 minutes
Syncopation	Complex in places
Keys	Any key
Part writing	Two-note chords spanning a 4th or other intervals that are similarly manageable at this level, three-note power chords, wide leaps and varied writing now a constant feature, parallel octaves/10ths/12ths with basic rhythmic independence between the two lines (eg minims in the lower part, dotted crotchet/quaver in the upper part), trills
Other directions/ techniques	Slides and slurs (hammer-on, pull-off) appearing more regularly, slap technique
Improvisation	Improvised solos of about 12 bars

GRADE 7

Duration	3–4.5 minutes
Syncopation	More frequent use of complex syncopation
Part writing	Large leaps, playing in parallel intervals (eg 3rds)
Other directions/ techniques	More complex picking patterns; quarter-tone bends; more rhythmically complex independent lines, including with the top part playing parallel intervals over a single line lower part; trill markings, including one note of a double stop; 'endurance' semiquaver passages; percussive effects; cross-string hammer-ons
Improvisation	Improvised solos of about 16 bars

GRADE 8

Duration	3.5–5 minutes
Syncopation	Complex syncopation throughout
Part writing	Further development of complexity introduced at earlier grades, very varied and often melodic writing requiring considerable agility
Other directions/ techniques	Long trills, artificial harmonics
Improvisation	Multiple improvised solos, any length

EXAM GUIDANCE: SESSION SKILLS

Contemporary musicians need to develop a range of listening and improvisation skills, whether they are an artist or session musician. The session skills tests have been specifically designed to develop and reinforce those skills.

Candidates choose either **playback** or **improvising**.

PLAYBACK

Professional musicians need excellent listening and sight reading skills. The playback test develops both.

Candidates choosing this option are required to perform some music they have not seen or heard before.

Candidates are given a song chart and have 30 seconds to study it and try out any sections. The examiner then plays the backing track.

Candidates should listen to the backing track, repeating what they hear, reading the music from the song chart if they wish. The test consists of a series of short melodic phrases, and candidates should repeat each of these straight back in turn. A count-in is given at the beginning of the backing track, and a backing rhythm is played throughout.

In the exam, candidates have two chances to play along with the track:

- first time – for practice
- second time – for assessment.

Candidates should follow the musical direction in the written score, and copy the expressive techniques heard on the track. No variation or improvisation is required – the song chart/recording should be copied as accurately as possible, including details of phrasing, articulation and dynamics.

Technical expectations for the playback test are given in the table on pages 28–29.

All requirements are cumulative, meaning that tests may also include requirements from lower grades.

Sample tests are available in our Session Skills books (see page 47) and free examples can be downloaded from **trinityrock.com**

IMPROVISING

Improvisation is a key skill for contemporary musicians. Many of the best songs came from studio improvisation sessions. Improvisation skills allow players to work with other musicians to bounce creative ideas around and develop their own songs or unique cover versions. When on stage, improvisation can help bring excitement and colour to the live performance. Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical ability. Our tests are designed to introduce candidates to improvisation gradually, creatively and with a range of supporting resources.

Candidates choosing this option are required to improvise in a specified style over a recorded backing track that they have not seen or heard before. The backing track consists of a passage of music played on a loop.

Candidates are given a chord chart and the examiner plays a short section of the backing track so they can get a feel for the tempo and style. They then have 30 seconds to study it and try out any sections. The examiner then plays the backing track.

Candidates should improvise in the given style over the backing track, which is played four times through before fading out. A count-in is given at the beginning of the recording, and a backing rhythm is played throughout.

In the exam candidates have two chances to play along with the track:

- first time – for practice
- second time – for assessment.

Candidates should respond to the test by considering the style, the time signature and the harmonic structure of the supplied chart. The improvisation should explore variety and development, while demonstrating a fundamental sense of feel for the suggested groove.

Technical expectations for the improvisation test are given in the table on pages 30–31.

All requirements are cumulative, meaning that tests may also include requirements from lower grades.

Sample tests are available in our Session Skills books (see page 47) and free examples can be downloaded from **trinityrock.com**

Playback

	Initial	Grade 1	Grade 2	Grade 3
Total length	8 bars			8 to 12 bars
Length of repeated sections	2 bars			2 to 4 bars
Time signatures	$\frac{4}{4}$, $\frac{2}{4}$		$\frac{3}{4}$	
Note values	semibreves, minims, crotchets	quavers	dotted minims	dotted crotchets, semiquavers, swung quavers
Rest values	crotchets	minims		semibreves, quavers
Dynamics and articulation	no dynamics or phrasing	***p*** and ***f***	accents	***mp*** and ***mf***; *staccato* and *legato*, *crescendo* and *diminuendo*
Keys	A minor, E minor	C major, G major	F major, D minor	D major, B minor
Additional parameters	first position including open strings		ties	blues scale, second position, H-O and P-O

 Please note that all requirements are cumulative.

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	12 to 16 bars	16 to 20 bars		20 to 24 bars
		4 to 8 bars		
$\frac{6}{8}$	$\frac{12}{8}$	$\frac{2}{2}$, $\frac{9}{8}$	$\frac{7}{4}$, $\frac{7}{8}$, $\frac{5}{4}$, $\frac{5}{8}$	$\frac{12}{16}$, time signature changes
quaver triplets	dotted quavers	double dotted crotchets, dotted semiquavers, demisemiquavers	crotchet triplets, semiquaver triplets	
dotted crotchets	dotted minims	semiquavers, dotted quavers		
	pp, *ff* and *sfz*		any common terms and signs	
A major, C minor	E major, G minor	B major plus any major or minor key up to four sharps or flats	any major or minor key up to five sharps or flats	any key
slides, double stopping, syncopation	up to 5th position, chromatic melodic notes, chord symbols included in the song chart	vibrato, slaps and pulls, up to 7th position	full fretboard range, bends	harmonics, any notation including double sharps and flats

Improvising

	Initial	Grade 1	Grade 2	Grade 3
Total bars	4			8
Time signatures & rhythm	$\frac{4}{4}$		$\frac{3}{4}$	$\frac{2}{2}$, swung quavers
Harmonic changes	1 chord per bar			
Solo break				
Keys	D major, E minor	C major, G major	F major, D minor	B minor, G minor
Chords	I, IV and V chords, simple major and minor chords only	diatonic chord on any degree of the scale (not diminished or augmented)		7th chords
Styles	simple rock, pop	ballad, heavy rock	country	blues

Please note that all requirements are cumulative.

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	12	16		
$\frac{6}{8}$, syncopation	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$, $\frac{7}{8}$	time signature changes
some use of 2 chords per bar			more varied rate of harmonic change	
		up to 2 bars		up to 4 bars
E major, C minor	B major, F minor	any key		
major 7th and minor 7th chords	sus 4 chords	power chords, added 6th chords (major and minor), slash chords	major and minor 9ths, diminished and augmented chords	any common chords
reggae, R 'n' B	funk, shuffle, disco	Latin, metal	jazz, boogie-woogie, boogie-style rock	any common style including hybrid styles (eg jazz funk, Latin soul, samba)

EXAM GUIDANCE: MARKING

HOW THE EXAM IS MARKED

The examiner gives comments and marks for each section of the exam, up to the maximums listed on page 15.

It is not necessary to pass all sections or any particular section in order to achieve a pass overall. No marks are awarded for a section if no attempt is made.

The total mark for the exam corresponds to different attainment levels as follows:

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

HOW THE SONGS ARE MARKED

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

The three components are:

Fluency & security
Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control
Ability to control the instrument effectively, achieving the various technical demands of the song; sound quality.

Communication & style
Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

Marks are awarded for these, to form a maximum total mark for each song as follows:

Songs 1 & 2	Song 3	Component
8	8	FLUENCY & SECURITY
8	12	TECHNICAL CONTROL
9	10	COMMUNICATION & STYLE
25	**30**	**TOTAL MAXIMUM MARK FOR EACH SONG**

The marks for song 3 are different because higher marks are awarded under technical control to reflect the two areas of technical focus.

Total marks awarded for songs correspond to the attainment levels as follows:

Songs 1 & 2	Song 3	Attainment level
22–25	26–30	DISTINCTION
19–21	22–25	MERIT
15–18	18–21	PASS
11–14	14–17	BELOW PASS 1
0–10	0–13	BELOW PASS 2

HOW SESSION SKILLS ARE MARKED

Session skills are awarded a single mark that corresponds to different attainment levels as follows:

Overall mark	Attainment level
17–20	DISTINCTION
15–16	MERIT
12–14	PASS
9–11	BELOW PASS 1
0–8	BELOW PASS 2

HOW THE SONGS ARE MARKED

Examiners use the criteria below to decide on the mark:

Fluency & security	**8 MARKS** Excellent fluency and synchronisation. Very high level of security in notes and rhythm.	**7 MARKS** Very good sense of fluency and synchronisation with only momentary lapses. High level of security in notes and rhythm with minimal inaccuracies.	**6 MARKS** Good sense of fluency and synchronisation though with occasional lapses. Good level of security in notes and rhythm despite occasional inaccuracies.
Technical control (Songs 1 & 2)	**8 MARKS** Technical demands fulfilled to a very high degree. Excellent sound quality.	**7 MARKS** Technical demands fulfilled with only momentary insecurities. Very good sound quality with minimal blemishes.	**6 MARKS** Technical demands largely fulfilled though with occasional insecurities. Good sound quality despite occasional lapses.
Technical control (Song 3)	**12 MARKS** Technical focus elements fulfilled to a very high degree. Excellent sound quality.	**10-11 MARKS** Technical focus elements fulfilled with only momentary insecurities. Very good sound quality with minimal blemishes.	**8-9 MARKS** Technical focus elements largely fulfilled though with occasional insecurities. Good sound quality despite occasional lapses.
Communication & style	**9 MARKS** (SONGS 1 & 2) **10 MARKS** (SONG 3) Highly convincing communication and engagement. Excellent stylistic understanding and realisation of musical detail.	**8 MARKS** (SONGS 1 & 2) **9 MARKS** (SONG 3) Very good communication and engagement with only momentary insecurities. Very good stylistic understanding and realisation of musical detail with minimal lapses.	**6-7 MARKS** (SONGS 1 & 2) **7-8 MARKS** (SONG 3) Good communication and engagement overall though with occasional insecurities. Good stylistic understanding and realisation of musical detail despite occasional lapses.

5 MARKS	3-4 MARKS	1-2 MARKS
Generally reliable level of fluency and synchronisation though with some lapses. Reasonable level of security in notes and rhythm despite some inaccuracies.	Unreliable fluency and synchronisation. Unreliable level of security in notes and rhythm.	Little or no sense of fluency or synchronisation. Extremely unreliable level of security in notes and rhythm.

5 MARKS	3-4 MARKS	1-2 MARKS
Technical demands generally fulfilled though with some insecurities. Basic sound quality achieved despite some lapses.	Technical demands often not fulfilled. Unreliable sound quality.	Technical demands hardly or not at all fulfilled. Basic sound quality not achieved.

7 MARKS	4-6 MARKS	1-3 MARKS
Technical focus elements generally fulfilled though with some insecurities. Basic sound quality achieved despite some lapses.	Technical focus elements often not fulfilled. Unreliable sound quality.	Technical focus elements hardly or not at all fulfilled. Basic sound quality not achieved.

5 MARKS (SONGS 1 & 2) **6 MARKS** (SONG 3)	**3-4 MARKS** (SONGS 1 & 2) **4-5 MARKS** (SONG 3)	**1-2 MARKS** (SONGS 1 & 2) **1-3 MARKS** (SONG 3)
Generally reliable level of communication and engagement though with some insecurities. Reasonable stylistic understanding and realisation of musical detail despite some lapses.	Unreliable communication and engagement. Unreliable stylistic understanding and realisation of musical detail.	Little or no communication and engagement. Extremely unreliable stylistic understanding and realisation of musical detail.

HOW SESSION SKILLS ARE MARKED

Examiners use the criteria below to decide on the mark:

Playback	**19-20 MARKS** Very high level of security in notes and rhythms. Excellent sense of fluency and synchronisation. Excellent sound quality and attention to musical detail.	**17-18 MARKS** High level of security in notes and rhythms with only minimal inaccuracies. Very good sense of fluency and synchronisation. Very good sound quality and attention to musical detail.	**15-16 MARKS** Good level of security in notes and rhythms despite occasional inaccuracies. Good sense of fluency and synchronisation. Good sound quality and attention to musical detail.
Improvising	**19-20 MARKS** Highly convincing stylistic communication and development. Excellent fluency and synchronisation. Excellent sound quality and command of instrumental resources.	**17-18 MARKS** Very good level of stylistic communication and development with only minimal limitations. Very good fluency and synchronisation. Very good sound quality and command of instrumental resources.	**15-16 MARKS** Good level of stylistic communication and development despite occasional limitations. Good sense of fluency and synchronisation. Good sound quality and command of instrumental resources.

12-14 MARKS	7-11 MARKS	1-6 MARKS
Generally reliable level of security in notes and rhythms though with some inaccuracies. Basic level of fluency and synchronisation. Basic sound quality and attention to musical detail.	Unreliable level of security in notes and rhythms. Unreliable level of fluency and synchronisation. Unreliable sound quality and attention to musical detail.	Little or no accuracy in notes and rhythms. Little or no fluency and synchronisation. Little or no sound quality and attention to musical detail.

12-14 MARKS	7-11 MARKS	1-6 MARKS
Generally reliable level of stylistic communication and development though with some limitations. Basic level of fluency and synchronisation. Basic sound quality and command of instrumental resources.	Unreliable level of stylistic communication and development. Unreliable level of fluency and synchronisation. Unreliable sound quality and command of instrumental resources.	Little or no stylistic communication and development. Little or no fluency and synchronisation. Little or no basic sound quality and command of instrumental resources.

INITIAL

EXAM STRUCTURE

The Initial exam contains the following:

	Maximum marks
SONG 1	**25**

A song chosen from the Trinity Initial Bass songbook, played to a backing track

SONG 2	**25**

Either a different song chosen from the Trinity Initial Bass songbook

or a song from the additional Trinity bass arrangements at **trinityrock.com/extra-songs**

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- be unaccompanied
- be played to a backing track (which can be pre-recorded by the candidate)
- include added vocals, performed live by the candidate
- include an accompaniment played or sung live by another musician

SESSION SKILLS	**20**

Either playback **or** improvising

SONG 3	**30**

A technical focus song chosen from the Trinity Initial Bass songbook, containing specific technical elements, played to a backing track

TOTAL	**100**

SONGS

See pages 19–21 for requirements about the selection of songs.

The following songs are included in the Trinity Initial Bass songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 21–25.

ALL ALONG THE WATCHTOWER	Bob Dylan
GLORIA	Them
RIDE A WHITE SWAN	T Rex
SHELTER [TF]	The XX
STAND BY ME [TF]	Ben E King
WITH OR WITHOUT YOU	U2
YELLOW [TF]	Coldplay
YOU MAKE LOVING FUN	Fleetwood Mac

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26–31 for full details of the requirements and parameters.

EXAM DURATION

The Initial exam lasts 13 minutes.

GRADE 1

EXAM STRUCTURE

The Grade 1 exam contains the following:

	Maximum marks
SONG 1	**25**

A song chosen from the Trinity Grade 1 Bass songbook, played to a backing track

SONG 2	**25**

Either a different song chosen from the Trinity Grade 1 Bass songbook

or a song from the additional Trinity bass arrangements at **trinityrock.com/extra-songs**

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- be unaccompanied
- be played to a backing track (which can be pre-recorded by the candidate)
- include added vocals, performed live by the candidate
- include an accompaniment played or sung live by another musician

SESSION SKILLS	**20**

Either playback **or** improvising

SONG 3	**30**

A technical focus song chosen from the Trinity Grade 1 Bass songbook, containing specific technical elements, played to a backing track

TOTAL	**100**

SONGS

See pages 19–21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 1 Bass songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 21–25.

BILLIE JEAN [TF]	Michael Jackson
FLOAT ON	Modest Mouse
JUST LOOKING [TF]	Stereophonics
LABELLED WITH LOVE [TF]	Squeeze
LEARN TO FLY	Foo Fighters
LITTLE TALKS	Of Monsters and Men
MULL OF KINTYRE	Paul McCartney & Wings
NOT THE GIRL YOU THINK YOU ARE	Crowded House

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26–31 for full details of the requirements and parameters.

EXAM DURATION

The Grade 1 exam lasts 13 minutes.

GRADE 2

EXAM STRUCTURE

The Grade 2 exam contains the following:

	Maximum marks
SONG 1	**25**

A song chosen from the Trinity Grade 2 Bass songbook, played to a backing track

SONG 2	**25**

Either a different song chosen from the Trinity Grade 2 Bass songbook

or a song from the additional Trinity bass arrangements at **trinityrock.com/extra-songs**

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- be unaccompanied
- be played to a backing track (which can be pre-recorded by the candidate)
- include added vocals, performed live by the candidate
- include an accompaniment played or sung live by another musician

SESSION SKILLS	**20**

Either playback **or** improvising

SONG 3	**30**

A technical focus song chosen from the Trinity Grade 2 Bass songbook, containing specific technical elements, played to a backing track

TOTAL	**100**

SONGS

See pages 19–21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 2 Bass songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 21–25.

BROWN EYED GIRL [TF]	Van Morrison
DON'T WANNA FIGHT	Alabama Shakes
KNOCK ON WOOD	Eddie Floyd
PRIVATE LIFE	Grace Jones
SHE SELLS SANCTUARY	The Cult
SOMETHING TO TALK ABOUT [TF]	Badly Drawn Boy
SWEET DISPOSITION [TF]	The Temper Trap
YOU'VE GOT A FRIEND	Carole King

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26–31 for full details of the requirements and parameters.

EXAM DURATION

The Grade 2 exam lasts 15 minutes.

GRADE 3

EXAM STRUCTURE

The Grade 3 exam contains the following:

	Maximum marks
SONG 1	**25**

A song chosen from the Trinity Grade 3 Bass songbook, played to a backing track

SONG 2	**25**

Either a different song chosen from the Trinity Grade 3 Bass songbook

or a song from the additional Trinity bass arrangements at **trinityrock.com/extra-songs**

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- be unaccompanied
- be played to a backing track (which can be pre-recorded by the candidate)
- include added vocals, performed live by the candidate
- include an accompaniment played or sung live by another musician

SESSION SKILLS	**20**

Either playback **or** improvising

SONG 3	**30**

A technical focus song chosen from the Trinity Grade 3 Bass songbook, containing specific technical elements, played to a backing track

TOTAL	**100**

SONGS

See pages 19–21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 3 Bass songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 21–25.

ANOTHER ONE BITES THE DUST	Queen
COME TOGETHER	The Beatles
(I'M A) ROAD RUNNER [TF]	Jr Walker & the All Stars
MISERY BUSINESS [TF]	Paramore
PAPA'S GOT A BRAND NEW BAG	James Brown
SEASONS (WAITING ON YOU) [TF]	Future Islands
SONG 2	Blur
WALKING ON THE MOON	The Police

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26–31 for full details of the requirements and parameters.

EXAM DURATION

The Grade 3 exam lasts 15 minutes.

GRADE 4

EXAM STRUCTURE

The Grade 4 exam contains the following:

	Maximum marks
SONG 1	**25**

A song chosen from the Trinity Grade 4 Bass songbook, played to a backing track

SONG 2	**25**

Either a different song chosen from the Trinity Grade 4 Bass songbook

or a song from the additional Trinity bass arrangements at **trinityrock.com/extra-songs**

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- be unaccompanied
- be played to a backing track (which can be pre-recorded by the candidate)
- include added vocals, performed live by the candidate
- include an accompaniment played or sung live by another musician

SESSION SKILLS	**20**

Either playback **or** improvising

SONG 3	**30**

A technical focus song chosen from the Trinity Grade 4 Bass songbook, containing specific technical elements, played to a backing track

TOTAL	**100**

SONGS

See pages 19–21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 4 Bass songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 21–25.

FOREVER [TF]	Haim
I NEVER LOVED A MAN (THE WAY I LOVE YOU)	Aretha Franklin
I WISH	Stevie Wonder
RIFF RAFF [TF]	AC/DC
THE RIVERBOAT SONG	Ocean Colour Scene
SLEDGEHAMMER [TF]	Peter Gabriel
SMELLS LIKE TEEN SPIRIT	Nirvana
YOU KNOW I'M NO GOOD	Amy Winehouse

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26–31 for full details of the requirements and parameters.

EXAM DURATION

The Grade 4 exam lasts 20 minutes.

GRADE 5

EXAM STRUCTURE

The Grade 5 exam contains the following:

	Maximum marks
SONG 1	**25**

A song chosen from the Trinity Grade 5 Bass songbook, played to a backing track

SONG 2	**25**

Either a different song chosen from the Trinity Grade 5 Bass songbook

or a song from the additional Trinity bass arrangements at **trinityrock.com/extra-songs**

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- be unaccompanied
- be played to a backing track (which can be pre-recorded by the candidate)
- include added vocals, performed live by the candidate
- include an accompaniment played or sung live by another musician

SESSION SKILLS	**20**

Either playback **or** improvising

SONG 3	**30**

A technical focus song chosen from the Trinity Grade 5 Bass songbook, containing specific technical elements, played to a backing track

TOTAL	**100**

SONGS

See pages 19–21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 5 Bass songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 21–25.

CAR WASH [TF]	Rose Royce
CAUSE I'M A MAN	Tame Impala
DAY TRIPPER	The Beatles
HEARTBREAKER	Led Zeppelin
REACH OUT I'LL BE THERE	Four Tops
SMOOTH CRIMINAL [TF]	Alien Ant Farm
SWEET CHILD O' MINE [TF]	Guns N' Roses
WAKE UP	Rage Against the Machine

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26–31 for full details of the requirements and parameters.

EXAM DURATION

The Grade 5 exam lasts 20 minutes.

GRADE 6

EXAM STRUCTURE

The Grade 6 exam contains the following:

	Maximum marks
SONG 1	**25**

A song chosen from the Trinity Grade 6 Bass songbook, played to a backing track

SONG 2	**25**

Either a different song chosen from the Trinity Grade 6 Bass songbook

or a song from the additional Trinity bass arrangements at **trinityrock.com/extra-songs**

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- be unaccompanied
- be played to a backing track (which can be pre-recorded by the candidate)
- include added vocals, performed live by the candidate
- include an accompaniment played or sung live by another musician

SESSION SKILLS	**20**

Either playback **or** improvising

SONG 3	**30**

A technical focus song chosen from the Trinity Grade 6 Bass songbook, containing specific technical elements, played to a backing track

TOTAL	**100**

SONGS

See pages 19–21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 6 Bass songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 21–25.

GET LUCKY	Daft Punk
NO ONE KNOWS [TF]	Queens of the Stone Age
ORION [TF]	Metallica
RIO	Duran Duran
SCAR TISSUE	Red Hot Chili Peppers
SOMETHING GOT ME STARTED [TF]	Simply Red
WHAT'S GOING ON	Marvin Gaye
WITH A LITTLE HELP FROM MY FRIENDS	Joe Cocker

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26–31 for full details of the requirements and parameters.

EXAM DURATION

The Grade 6 exam lasts 25 minutes.

GRADE 7

EXAM STRUCTURE

The Grade 7 exam contains the following:

	Maximum marks
SONG 1	**25**
A song chosen from the Trinity Grade 7 Bass songbook, played to a backing track	
SONG 2	**25**
Either a different song chosen from the Trinity Grade 7 Bass songbook **or** a song from the additional Trinity bass arrangements at **trinityrock.com/extra-songs** **or** an own-choice song **or** a song composed by the candidate If song 2 is an own-choice song or one composed by the candidate it may: • be unaccompanied • be played to a backing track (which can be pre-recorded by the candidate) • include added vocals, performed live by the candidate • include an accompaniment played or sung live by another musician	
SESSION SKILLS	**20**
Either playback **or** improvising	
SONG 3	**30**
A technical focus song chosen from the Trinity Grade 7 Bass songbook, containing specific technical elements, played to a backing track	
TOTAL	**100**

SONGS

See pages 19–21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 7 Bass songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 21–25.

BABOOSHKA	Kate Bush
HIGHER GROUND	Red Hot Chili Peppers
I BELIEVE IN MIRACLES	The Jackson Sisters
PHANTOM OF THE OPERA [TF]	Iron Maiden
SIR DUKE	Stevie Wonder
THE SPIRIT OF RADIO	Rush
TOO SHY [TF]	Kajagoogoo
TWO TRIBES [TF]	Frankie Goes to Hollywood

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26–31 for full details of the requirements and parameters.

EXAM DURATION

The Grade 7 exam lasts 25 minutes.

GRADE 8

EXAM STRUCTURE

The Grade 8 exam contains the following:

	Maximum marks
SONG 1	**25**
A song chosen from the Trinity Grade 8 Bass songbook, played to a backing track	
SONG 2	**25**
Either a different song chosen from the Trinity Grade 8 Bass songbook **or** a song from the additional Trinity bass arrangements at **trinityrock.com/extra-songs** **or** an own-choice song **or** a song composed by the candidate If song 2 is an own-choice song or one composed by the candidate it may: • be unaccompanied • be played to a backing track (which can be pre-recorded by the candidate) • include added vocals, performed live by the candidate • include an accompaniment played or sung live by another musician	
SESSION SKILLS	**20**
Either playback **or** improvising	
SONG 3	**30**
A technical focus song chosen from the Trinity Grade 8 Bass songbook, containing specific technical elements, played to a backing track	
TOTAL	**100**

SONGS

See pages 19–21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 8 Bass songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 21–25.

BIRDLAND [TF]	Weather Report
DUNE TUNE	Level 42
GOOD LAVA	Esperanza Spalding
LOPSY LU	Stanley Clarke
RUN FOR COVER [TF]	David Sanborn
SILLY PUTTY	Stanley Clarke
TOMMY THE CAT [TF]	Primus
YOU CAN CALL ME AL	Paul Simon

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 26–31 for full details of the requirements and parameters.

EXAM DURATION

The Grade 8 exam lasts 30 minutes.

PUBLICATIONS

The following Trinity publications support this syllabus. All are available from **trinityrock.com/shop** or from your local music shop.

ROCK & POP SONGBOOKS FROM 2018

Trinity's Rock & Pop songbooks contain eight songs (including three technical focus songs), plus background information on the songs and performance tips. Each also contains a code that gives free access to downloadable MP3 files of demo and backing tracks for the songs.

Bass Initial	TCL 016898
Bass Grade 1	TCL 016904
Bass Grade 2	TCL 016911
Bass Grade 3	TCL 016928
Bass Grade 4	TCL 016935
Bass Grade 5	TCL 016942
Bass Grade 6	TCL 016959
Bass Grade 7	TCL 016966
Bass Grade 8	TCL 016973

DEMO AND BACKING TRACK CDS

The demo and backing tracks that accompany the graded songbooks (and are free as downloads with the purchase of a songbook) are also available as graded CDs.

Bass Initial CD	TCL 017376
Bass Grade 1 CD	TCL 017383
Bass Grade 2 CD	TCL 017390
Bass Grade 3 CD	TCL 017406
Bass Grade 4 CD	TCL 017413
Bass Grade 5 CD	TCL 017420
Bass Grade 6 CD	TCL 017437
Bass Grade 7 CD	TCL 017444
Bass Grade 8 CD	TCL 017451

SESSION SKILLS

Specimen playback and improvising tests are available in Trinity's Session Skills series. A CD is included with each book.

Bass Session Skills Initial–Grade 2	TCL 014245
Bass Session Skills Grades 3–5	TCL 014252
Bass Session Skills Grades 6–8	TCL 014269

Syllabuses and Rock & Pop songbooks are also available for:

- drums
- guitar
- keyboards
- vocals.

POLICIES

CHILD PROTECTION

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

EQUAL OPPORTUNITIES

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

REASONABLE ADJUSTMENT

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

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

DATA PROTECTION

Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see **trinitycollege.com/policies** for the most up-to-date information about data protection procedures and policies. You can write to the Data Protection Officer at Trinity's central office for further information.

CUSTOMER SERVICE

Trinity College London is committed to providing a high quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at **trinitycollege.com/customer-service**

QUALITY ASSURANCE

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

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

EXAM INFRINGEMENTS

All exam infringements (eg choosing an incorrect piece) will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

MALPRACTICE

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may no longer be permitted to act as an exam centre registered with Trinity.

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

RESULTS REVIEW AND APPEALS PROCEDURE

Anyone who wishes to question the outcome of their exam result should refer to **trinitycollege.com/results-enquiry** for full details of our results review and appeals process.

ACCESS ALL AREAS...

Get the full Rock & Pop experience online at **trinityrock.com**

THE PRACTICE ROOM

Explore hundreds of digital resources designed to support teaching and learning as well as to provide useful information on rock and pop music and the music industry at **trinityrock.com/practice-room**

The Practice Room includes advice and content on:

- songs, performance and technique
- session skills
- teaching rock and pop music
- making it in the music industry.

You can access:

- bite-sized videos featuring professional musicians that include demonstrations of techniques, whole-song performances, music industry advice and syllabus support
- 'producer's notes' on the songs that include background information to help you increase your knowledge of rock and pop
- articles by musicians, contributors, teachers and examiners that include tips and advice on performance, musical styles, developing technique, and careers in the music industry.

PLAY TRINITY ROCK & POP APP

Master your exam performance with our practice app. The Play Trinity Rock & Pop app puts you in front of your own digital mixing desk – adjust pitch, tempo and the volume levels of individual instruments in the mix. Buy and download the Rock & Pop songs you're working on directly to your phone or tablet, and practise in the way that best suits you.

The app allows you to:

- control the mix
- loop a section
- adjust the speed
- change the pitch
- come in with a count-in
- keep perfect time
- follow the lyrics.

Find out more and download the app for iOS and Android at **trinityrock.com/app**

GET IN TOUCH

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 **trinityrock.com/exam-centres**

Facebook
/TRINITYROCKANDPOP

YouTube
/TRINITYROCKANDPOP

Twitter
@TRINITY_ROCK

NOTES