

# Electronic Keyboard: Grade 6

## EXAM STRUCTURE



The Grade 6 exam lasts 25 minutes and contains the following:

	Maximum marks
<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>
<ul style="list-style-type: none"> <li>Keyboard exercise</li> <li>Either scales &amp; chord knowledge or exercises</li> </ul>	
<b>SUPPORTING TEST 1</b>	<b>10</b>
<ul style="list-style-type: none"> <li>Sight reading</li> </ul>	
<b>SUPPORTING TEST 2</b>	<b>10</b>
ONE of the following:	
<ul style="list-style-type: none"> <li>Aural</li> <li>Improvisation</li> </ul>	
<b>TOTAL</b>	<b>100</b>

## PIECES

Candidates play a balanced programme of three pieces, chosen from the list below. Instead of one listed piece, candidates can play an own composition, an own choice piece or an own arrangement. See pages 16-18 for further guidance.

The following pieces are in Trinity's *Electronic Keyboard Pieces & Technical Work 2019-2022: Grade 6*.

1.	J S BACH	Jesu, Joy of Man's Desiring (from <i>Cantata</i> , BWV 147)
2.	CHOPIN	Romanze (from <i>Piano Concerto no. 1</i> , op. 11)
3.	DOWLAND	Flow, My Tears
4.	JOBIM	Girl from Ipanema
5.	MORTON	King Porter Stomp
6.	PROUDLER	Samba Nights
7.	TRAD.	Celtic Medley*
8.	WHITE/MCKAY/ WILLIS (EARTH, WIND & FIRE)	September

\* Own interpretation piece

### Own composition

Candidates may perform an own composition instead of one listed piece. More information can be found on page 18.



**Duration:**  
**3–4 minutes**

Own compositions must be comparable in technical and musical demand to the pieces listed for this grade. Suitable features include:

- More advanced use of form, eg theme and variations
- Extensive range
- More advanced melodic ornamentation
- Use of any key/mode

## TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** (see pages 19–20).

All requirements are in Trinity's *Electronic Keyboard Pieces & Technical Work 2019–2022: Grade 6.*

### 1. KEYBOARD EXERCISE (from memory)

Candidates should choose *one* of the scale & arpeggio combinations (marked \*) in section **2.** below using *one* of the tonal/modal centres of F, D or D $\flat$ /C $\sharp$  (candidate choice).

#### **Either**

### 2. SCALES & CHORD KNOWLEDGE (from memory) – Examiners select from the following:

Using the tonal/modal centres of F, D and D $\flat$ /C $\sharp$ * Major scale followed by major 7th arpeggio * Dorian scale followed by minor 7th arpeggio * Mixolydian scale followed by major arpeggio with a lowered 7th (F $^7$ , D $^7$ , D $\flat^7$ ) (NB: candidates will not be asked again for whichever scale & arpeggio combination they selected for section 1.)	scale hands together, arpeggio in RH only	two octaves	<i>legato</i> , <i>mf</i>	min. ♩ = 120
▶ Major pentatonic scale on F, D and D $\flat$	hands separately, straight or swung (examiner choice)			
▶ Minor pentatonic scale on F, D and C $\sharp$				
▶ Chromatic scale in similar motion starting on any white note (examiner choice)	hands together			
▶ Blues scale on F, D and C $\sharp$	RH only, straight or swung (examiner choice)			

Chords in root position: ► F <sup>6</sup> , D <sup>6</sup> , D <sup>b6</sup> , Fm <sup>6</sup> , Dm <sup>6</sup> , D <sup>b</sup> m <sup>6</sup> ► F <sup>7</sup> , D <sup>7</sup> , D <sup>b7</sup> , C <sup>7</sup> , A <sup>7</sup> , A <sup>b7</sup> ► F <sup>Δ7</sup> , D <sup>Δ7</sup> , D <sup>bΔ7</sup> , Fm <sup>7</sup> , Dm <sup>7</sup> , D <sup>b</sup> m <sup>7</sup> ► F <sup>o7</sup> , D <sup>o7</sup> , D <sup>b</sup> o <sup>7</sup>	bass note in LH and remaining notes in RH	
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**Or**

**3. EXERCISES** (music may be used) – Candidates prepare three of the following four exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two prepared exercises to be performed.

1. Eastern Song	keyboard functions exercise
2. Beguine	scalic exercise
3. Latin Escapade	pianistic exercise
4. Fishes' Lament	sequencing exercise

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See page 22 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 24 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 24-31 for the requirements and parameters.

Aural questions

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