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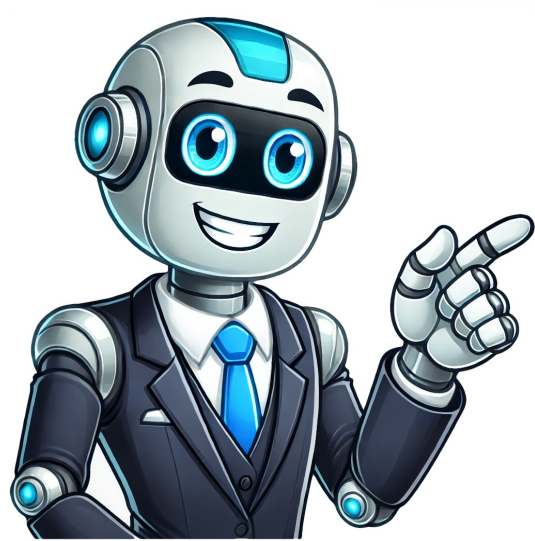


Image not available forColour: To view this video download Flash Player Image not available forColour: To view this video download Flash Player Original post by august_gilmorehello!!ive recently gotten back my abrms results for grade 7 and i scored 128/150. I know this isn't a bad score but I was a little frustrated and surprised since I was predicted to be well into the distinction category - as I have been for the past 2 of my music exams.my teacher believes its unfair marking especially since i scored 25/30 for all 3 of my exam pieces when ive been playing at what he believed was a 26-28 mark range for my pieces and thinks i should appeal the decision. he told me that it was likely a very harsh examiner since at the school i applied to - during the whole 3 days when exams were taking place, more people scored passes than merits, and only one person got a distinction (and it was bang on 130/150).ive done some research and surfing around and it seems that most people found that appeals were unsuccessful - since abrms re-marks are all internally done, lots of people say that they might give a mark or two but not enough to go to the next boundary since that would be admitting their examiners' judgement was wrong. moreover, its a full 45pounds for an appeal! it would be a lot to pay if the odds weren't favourable.i wanted to ask if anyone has experience with appealing their marks and whether it's worth the effort? thank you! xHonestly, it's grade 7, not grade 8, and I'm assuming you'll do a grade 8 eventually? In which case, it won't really matter what you got in grade 7. (I never did grade 7, and went straight from 6 to 8, and nobody really cared, but I'm not studying music and just do it as a hobby).I know the feeling though, and how unfair it all feels (which it is), and I'm sorry that's happened to you.I think an appeal could work, but a merit is already good, and the process could be frustrating, especially if your grade doesn't go up. It might be best to just focus on your grade 8, as that's the one which really matters, and the step up isn't too bad from 7 to 8. Image not available forColour: To view this video download Flash Player Image not available forColour: To view this video download Flash Player Original post by unaveragestudentfor trinity what resources do you need? i've seen that abrms has a bunch of different books (arpeggios and scales ect)Yeah so it depends on what you do. If you go down the practical route with ABRSM, you'd get a book with 9 pieces and you'd choose 3 (there are more pieces available that aren't in the book too), and you'd also get a separate scales book. The scales book also has the arpeggios and broken chords and stuff. Then there's the aural book, and when I got that in 2017 for grade 1 (which I ended up not doing) it came with a disc to help. I'd imagine it's more online now? Not sure though, so I'd check that. That has listening practice and stuff.There are also sight reading books. I'm not sure if you need all of them. I just bought what my first teacher told me to, so if you do that route then check with someone else what you need. It may be different to when I was studying for them.When I did Grade 5 ABRSM it was the 4 piece performance, and so I just bought the book and also did one piece that wasn't in the book that I got a copy of. ABRSM has 3 lists, A B C, you choose 1 from each list and then a fourth piece of the same level. My fourth piece was an ABRSM Grade 5 piece from another year, so if you do ABRSM performance then it's easiest to take the fourth piece from one of their lists as then they can't dispute the difficulty level.With Trinity, all I bought was one pdf from their website. You can get the normal version or the extended version. I wanted some pieces from the extended version so I bought that one. It has about 20 pieces in it so I've printed the 4 I'm playing. Trinity is divided into 2 lists, A and B, and you have to choose at least 1 from each. List A is more technical, it has more classical stuff, and List B is more sort of emotional? That's how I'd describe it. You can mix and match though like I'm doing 3 from B and 1 from A. Both lists have a wide variety though and even though I don't like a lot of the A pieces the one I've chosen is really jazzy and it's well cool. I am enjoying it more than the ABRSM one.Basically, yeah you're right: practical exams you need a few books, performance exams you need one book/pdf and can print.I would say though Trinity are very funny about buying their pdfs, and you can't just photocopy like I did with some ABRSM stuff. The pdfs have your order number on each page, and in the video that you'd submit for the exam I think you have to show the order number on camera to prove you've bought it legitimately.Ok so basically it looks like this (I hope this comes out right)(the dots are just to keep the letters in place, spaces dont work).....C.....# - F.....G.....b - B.....D.....E...A.....This circle, in case you forget it, is just a circle of fifths so every letter is a fifth away from the last with C at the top, and A at the bottom.The way to find what key or what the key signature is, you must count to the key you want to get to. Let me explain:If you count away from the letter C in a clockwise direction you get the major key using sharps key signature, however if you count away from C anticlockwise you get the major flat keys.So if you count to D, there would be 2 sharps in the key signature of D major, as it is two away from C going clockwise.The sharps in question are the sharps beginning at F continuing round the circle clockwise. So for D major, F# and C#, since they are the first two sharps, and we know there are two sharps since D is two spots away from C (clockwise).The flats start at B, going anticlockwise, so Bb, Eb, Ab etc.If you want the minor key, you follow the similar pattern of counting, but instead of counting away from C you count away from A. The direction of flats or sharps key is the same. so counting away from "A" clockwise is minor sharp keys and anticlockwise is minor flats keys. The sharps and flats also start at the same place (B=b, F=#) If, for example, you want to find the key signature for G major, count to G from C. If you go clockwise, there is one, showing there is one sharp (F#) in the key signature of G.If you go anticlockwise, however, G is 6 away from C, showing there are 6 flats (Bb, Eb, Ab, Db, Gb and Cb). Notice how one flat was G? Therefore, this is not the key signature of G major, but instead of Gb major. It's the same for minor. If you choose to find the key signature of, for example, F minor, count clockwise from A. You have 3 sharps (F#, C# and G#), and this is F# minor because one of the sharps in the key signature is F. If you count anticlockwise, you get 4 flats (Bb, Eb, Ab, Db) and therefore the key signature of F minor is this. It works the same if you are trying to find the key from the key signature you have. If you have a key signature of 3 flats, you are either in Eb major or C minor. Its up to you to figure out if it's major or minor then you pick the appropriate one.So sorry this was such a long explanation. I hope it makes sense? If not, don't worry, it may take a while to click. If I could make anything clearer, please let me know.Oh, and the minor key signatures don't account for the raised 7th, that should be added as an accidental if it's not already in the key sig.KEY RULES:If counting away from C, the key is major.If counting away from A, the key is minor.If counting clockwise (from C or A), use sharps.If counting anticlockwise, use flats. Sharps start at F, continue counting round clockwise.Flats start at B, continue counting round anticlockwise. Image not available forColour: To view this video download Flash Player Image not available forColour: To view this video download Flash Player Image not available forColour: To view this video download Flash Player

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