

MUSIC PERFORMANCE DIPLOMAS SYLLABUS

Qualification specifications
from August 2019

MUSICIANSHIP

RECOGNITION

PERFORMANCE

EXPERTISE

PATHWAYS



WHAT'S CHANGED?

- ▶ Repertoire lists have been refreshed and extended, providing candidates with a wider range of suggested programme content
- ▶ Repertoire lists and other instrument-specific information can now be found online at trinitycollege.com/performance-diplomas, allowing them to be updated more frequently
- ▶ Increased detail about how the diplomas are marked is contained in our updated assessment criteria
- ▶ Assessment of stagecraft has been moved to the recital section
- ▶ There is now increased mark weighting for performance, ensuring that candidates' results fully reflect their performance standard
- ▶ Detailed programme notes are no longer required for ATCL and LTCL diplomas
- ▶ The presentation skills section has been renamed as programme & planning
- ▶ Requirements for teaching diplomas are now available separately

KEEP UP TO DATE

This is the **first impression** of the Music Performance Diplomas Syllabus from August 2019.

Please check trinitycollege.com/performance-diplomas to make sure you are using the current version of the syllabus and repertoire lists.

OVERLAP ARRANGEMENTS

This syllabus is valid from 1 August 2019. The 2009-2018 syllabus is valid until 31 July 2019.

There will be **no overlap** between syllabuses, meaning that all exams from 1 August 2019 onwards will use this syllabus.

MUSIC PERFORMANCE DIPLOMAS SYLLABUS

Qualification specifications
from August 2019

Trinity College London
trinitycollege.com

Charity number | 1014792

Patron | HRH The Duke of Kent KG

Chief Executive | Sarah Kemp

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Published by Trinity College London

First impression, October 2018

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

Welcome

Welcome to Trinity College London's Music Performance Diplomas syllabus, containing details of performance qualifications in a range of instruments, and singing. Trinity's performance diplomas provide a pathway to professional musicianship, focusing exclusively on the planning and performance of a recital.

Performance pathways

Trinity's performance diplomas are available at three levels: ATCL, LTCL and FTCL, each reflecting progression beyond graded exams and providing pathways into professional musicianship. This updated syllabus for diploma exams from August 2019 sees the addition of over 1,200 new pieces to our repertoire lists, giving candidates more choice. Combined with the option to select own-choice pieces, this means that candidates can present programmes that reflect their own unique musical interests and strengths. The emphasis of these qualifications is on performance, with 96% of marks awarded for the recital section. Candidates also provide a short written programme, just as they would when putting together a professional recital.

Performance expertise

Submit your programme online with our approvals form and receive feedback from our panel of instrumental experts. You can also develop your performance with our range of support resources at trinitycollege.com/diploma-resources, which include guidance on exam structure and preparation, support on building a programme and advice and inspiration from our professional diploma alumni.

Performance recognition

Gain a respected qualification that is recognised globally. Our performance diplomas are a pathway to professional musicianship and successful candidates are entitled to use post-nominal letters after their name:

- ▶ ATCL (Associate of Trinity College London)
- ▶ LTCL (Licentiate of Trinity College London)
- ▶ FTCL (Fellow of Trinity College London)

We hope you enjoy exploring the music 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 music performance diplomas

OBJECTIVE OF TRINITY'S MUSIC PERFORMANCE DIPLOMA QUALIFICATIONS

Trinity's music performance diplomas are for musicians who wish to demonstrate higher-level performance skills and have them professionally recognised.

They offer learners the opportunity to measure their musical development against a series of internationally understood benchmarks, at three levels:

- ▶ Level 4 – equivalent standard to the first year of an undergraduate degree course
- ▶ Level 6 – equivalent standard to the final year of an undergraduate degree course
- ▶ Level 7 – equivalent standard to a masters level course.

WHO THE QUALIFICATIONS ARE FOR

Trinity's music performance diplomas are open to all learners, and there are no age restrictions.

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

ENTRY REQUIREMENTS

There are no prerequisites for ATCL or LTCL.

The prerequisite for FTCL is LTCL in the same instrument. Candidates who have passed LTCL should indicate this in the appropriate place on the entry form. Candidates wishing to take FTCL who do not have LTCL may substitute an equivalent qualification, or offer prior learning at a similar level in lieu.

Any substitute qualification or prior learning must be approved by Trinity.

Examples of alternative qualifications accepted in place of LTCL include:

- ▶ ARCM, ARNCM, LGSMD(P), LMusA, LRAM, LRSM, LLCM diplomas in performance, in the same instrument
- ▶ other performance diplomas of graduate status, eg GTCL, GRSM, in the same instrument
- ▶ BA (with performance) or BMus from a conservatoire, eg Trinity Laban, or from a university, in the same instrument

Candidates who do not hold a qualification listed above but who have previous relevant learning experience at a similar level may submit details of this learning.

Applications for approval of substitute qualifications or prior learning must be sent to music@trinitycollege.com at least six weeks before the closing date for entries at the chosen exam centre. Applicants should attach as much evidence as possible of learning gained. This may include transcripts, syllabuses, concert programmes, references, etc. Each case will be considered on its individual merits. If the application is approved, Trinity will supply a reference number which must be quoted on the entry form.

Candidates may not enter until they have received this reference number; provisional and conditional entries cannot be accepted.

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) |
|------|----------------------------------------|---------------------------------------------|---------------------------------------------------|
| ATCL | 54 | 846 | 900 |
| LTCL | 108 | 1,692 | 1,800 |
| FTCL | 134 | 2,116 | 2,250 |

ASSESSMENT AND MARKING

Trinity's performance diploma qualifications are assessed by external examiners trained and moderated by Trinity. Examiners provide comments for each component of the exam using the assessment criteria on pages 18-21, and at ATCL and LTCL levels they provide marks.

ATCL and LTCL diplomas are marked out of 100. Candidates' results correspond to different attainment levels as follows:

| Mark | Attainment level (ATCL & LTCL) |
|-------------|-----------------------------------------------|
| 80-100 | DISTINCTION |
| 60-79 | PASS |
| 45-59 | BELOW PASS 1 |
| 0-44 | BELOW PASS 2 |

FTCL diplomas do not have marks awarded; candidates are assessed as 'Approved' or 'Not Approved'. See pages 17-21 for further information about how the exam is marked.

RECOGNITION

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 Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners music performance diplomas represent a personal goal or objective, they can also be used as a progression route towards:

- ▶ Higher level diplomas offered by Trinity and by other awarding organisations
- ▶ Postgraduate music courses at conservatoires and universities
- ▶ Employment opportunities in music and the creative arts

HOW TO ENTER FOR AN EXAM

Exams can be taken at selected Trinity public exam centres, which are available throughout the world. Details are available at trinitycollege.com/worldwide, and candidates should contact their local Trinity representative for more information.

OTHER QUALIFICATIONS OFFERED BY TRINITY

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 focus entirely on performance, including separate marks for presentation. Find more information about graded exams at trinitycollege.com/graded-exams, and information about certificate exams at trinitycollege.com/music-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

As well as performance, diplomas are also available in teaching (ATCL and LTCL) and theory (AMusTCL and LMusTCL). Find out more at trinitycollege.com/music-diplomas

Music Tracks is an initiative in the UK designed to support teachers in delivering instrumental tuition for both large and small groups. Find out more at trinitycollege.com/music-tracks

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

REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS

| 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 | | | | |
| 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 FOR MUSIC PERFORMANCE DIPLOMAS

| Regulated title | Qualification number |
|---------------------------------------------------------|-----------------------------|
| ATCL TCL Level 4 Diploma in Music Performance | 600/0949/4 |
| LTCL TCL Level 6 Diploma in Music Performance | 600/0984/6 |
| FTCL TCL Level 7 Diploma in Music Performance | 600/0985/8 |

GUIDANCE ON THE EXAM

- ▶ Diploma exams do not take place with audiences.
- ▶ Examiners do not normally interrupt performance diploma exams with any conversation, but will observe the candidate's professionalism and stagecraft at every stage of the exam. Candidates should treat the exam as if it were a public recital.
- ▶ Throughout the exam, examiners make notes for the report, in order to give professional feedback for development, and so may not be able to closely watch the performance at all times.
- ▶ Special arrangements can be made if an interpreter or a facilitator for a candidate with special needs is necessary. Such arrangements must be agreed in advance with Trinity's central office – email music-csn@trinitycollege.com.
- ▶ All exams are audio-recorded for quality assurance purposes. Further information is available at trinitycollege.com/recording

POST-NOMINALS AND ACADEMIC DRESS

In addition to being entitled to use the appropriate post-nominal letters after their name (ATCL, LTCL or FTCL), holders of Trinity diplomas are entitled to wear academic dress. Associates are entitled to wear an academic gown, Licentiates a gown and hood (purple edged with mauve), and Fellows a gown and hood (purple lined with mauve). Candidates wishing to obtain academic dress should contact Trinity's central office for appropriate authorisation.

Learning outcomes

ATCL

(RQF Level 4)

LEARNING OUTCOMES

The learner will:

-
- ▶ Present a fluent and accurate performance of the repertoire
 - ▶ Be able to execute all technical aspects of the music at a standard commensurate with the level
 - ▶ Communicate through a developing musical voice

LTCL

(RQF Level 6)

LEARNING OUTCOMES

The learner will:

-
- ▶ Present a fluent and accurate performance of the repertoire, with contextual understanding of the material
 - ▶ Communicate all technical and artistic aspects of the music at a standard commensurate with the level
 - ▶ Demonstrate their own musical voice in interpreting the performance objectives, drawing upon a variety of experiences in individual performance

FTCL

(RQF Level 7)

LEARNING OUTCOMES

The learner will:

-
- ▶ Demonstrate musical skills, knowledge and understanding at the forefront of the discipline
 - ▶ Demonstrate acute judgement and insight, drawing upon creative approaches in individual performance which are based on research into performance practice
 - ▶ Demonstrate a highly developed and individual artistic and musical personality, presenting the programme to public recital standard

About the exam

Each exam has two sections: recital and programme & planning.

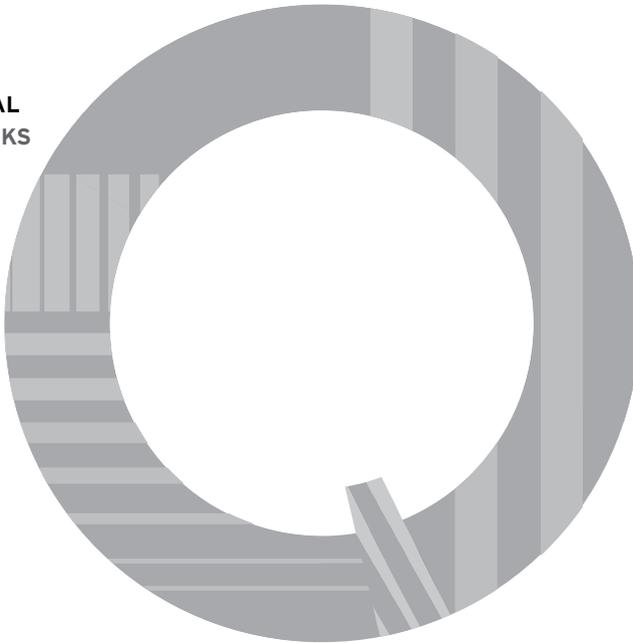
RECITAL

Compile and perform a programme of pieces, chosen from published repertoire lists, own-choice repertoire, or a combination of listed and own-choice repertoire.

PROGRAMME & PLANNING

Marks are awarded for the written programme, and for the planning, balance and construction of the programme.

RECITAL
96 MARKS



**PROGRAMME
& PLANNING**
4 MARKS

EXAM STRUCTURE AND MARK SCHEME*

| | Maximum marks |
|--------------------------------------------------------------------------------------------------------------------------------------|---------------|
| RECITAL | 96 |
| PROGRAMME & PLANNING | 4 |
| <ul style="list-style-type: none"> ▶ Written programme ▶ Planning, balance and construction of the programme | |
| TOTAL | 100 |

SUBJECTS OFFERED

Performance diplomas are available in the following subjects:

- ▶ Piano
- ▶ Harpsichord
- ▶ Organ
- ▶ Singing
- ▶ Recorder
- ▶ Flute
- ▶ Oboe
- ▶ Clarinet
- ▶ Saxophone
- ▶ Bassoon
- ▶ Horn in F
- ▶ Trumpet / B \flat cornet / E \flat cornet
- ▶ Trombone
- ▶ Bass trombone
- ▶ Tenor horn
- ▶ Baritone / Euphonium
- ▶ Tuba / E \flat bass / B \flat bass
- ▶ Drum kit
- ▶ Percussion
- ▶ Violin
- ▶ Viola
- ▶ Cello
- ▶ Double bass
- ▶ Harp
- ▶ Guitar

Repertoire lists for the above subjects are available at trinitycollege.com/performance-diplomas

Candidates wishing to perform on an instrument that is not listed should contact Trinity's music support team at music@trinitycollege.com

Exam guidance: Recital



CHOOSING PIECES

- ▶ Candidates should compile and perform a varied and contrasting programme, of the required duration (see timings, opposite).
- ▶ All programmes (except percussion) must consist of a minimum of two works. Percussion programmes must consist of a minimum of three works.
- ▶ The music performed can:
 - be drawn entirely from the appropriate repertoire list, which can be found online at trinitycollege.com/performance-diplomas
 - combine pieces from the appropriate repertoire list with own-choice pieces
 - contain only own-choice pieces

REPERTOIRE GUIDELINES

- ▶ Sonatas, sonatinas, suites and other works composed as complete unities should normally be played complete (ie all sections or movements should be played).
- ▶ Depending on the diploma level and the repertoire available for the instrument, candidates may include selected movements, provided that the overall programme is balanced. Suitable examples of selected movements are included in the repertoire lists. **NB any programme including single movements from items**

listed as complete must be submitted for approval, so that we can offer guidance to ensure all pieces are at a suitable level.

- ▶ Performance programmes should display a range of moods, styles and tempi. Candidates should bear the artistic coherence of the programme in mind when selecting repertoire and/or proposing programmes for approval. See page 16 for more information.

RECITAL TIMINGS

- ▶ Timings are as follows:

| Diploma | Performance duration (minutes) | Exam duration (minutes) |
|---------|--------------------------------|-------------------------|
| ATCL | 32-38 | 40 |
| LTCL | 37-43 | 45 |
| FTCL | 42-48 | 50 |

- ▶ Please note that the performance durations listed above refer to the total duration of all the pieces performed, but do not include the following, which are included in the overall exam duration:
 - Arrival/departure time
 - Setting up
 - Tuning

Excessive breaks between movements and/or pieces should be avoided.

- ▶ Performances which fall outside the listed durations will be referred to Trinity's central office and will be penalised by a mark reduction or, in extreme cases, by disqualification. Performances which exceed the required duration may be stopped when the maximum length is reached.

OWN-CHOICE REPERTOIRE

- ▶ Candidates wishing to propose a programme consisting partly or completely of pieces that are not listed in the relevant repertoire list (available at trinitycollege.com/performance-diplomas) must submit the whole programme for approval. Programmes must also be submitted if they include single movements from items listed as complete in the repertoire list. The process for submitting programmes is outlined below.
- ▶ Before submitting a programme, candidates should check each own-choice item against Trinity's current grade, certificate and diploma repertoire lists. Repertoire listed in any current Trinity grade, certificate or lower diploma cannot be selected as own-choice repertoire. However, where a movement or part of a piece is set for a graded exam, the whole piece may be submitted as an own-choice diploma item.
- ▶ Own-choice pieces must demonstrate a comparable level of technical and musical demand to the pieces listed in the repertoire list for the relevant instrument, available online at trinitycollege.com/performance-diplomas
- ▶ Inclusion of repertoire items in any other exam board's diploma lists does not guarantee that they will be approved for a Trinity diploma.
- ▶ Items considered to be of greater demand than the level may be proposed, but may not then be performed in any higher level diploma subsequently entered (ie candidates may not submit the same piece of music for two or more diplomas at increasing levels).
- ▶ Our online approvals process helps you check the level of the repertoire, with the help of our experts. Items are considered in the context of the whole programme, and pieces approved in one programme may not necessarily be approved in another.

PROGRAMME APPROVAL

- ▶ We offer an online programme approvals process, which puts you directly in touch with our panel of instrumental experts. Candidates should visit trinitycollege.com/approvals and provide all details as requested on the online form.
- ▶ Candidates must submit complete programmes and may send in only one complete programme for approval at any time.
- ▶ Please note that we are unable to consider submissions of individual pieces.
- ▶ Our panel of expert instrumental specialists consider own-choice programme submissions, and applicants normally receive a response within 15 working days.
- ▶ If the proposal is accepted we will email the candidate a permission statement, which will remain valid for two years. A copy of the statement must be shown to the examiner at the start of the exam, otherwise results may be delayed or the candidate may be disqualified.
- ▶ If the proposal is not approved we will notify the candidate by email. The candidate should then change piece(s) as necessary and re-submit the programme (or replace the whole programme with pieces from the relevant repertoire list). The whole programme must be re-submitted, if applicable, following the procedure above.
- ▶ In approving programme proposals we do not consider either timing or balance. The approval is simply in terms of technical and musical difficulty, and it is the candidate's responsibility to design an appropriate and balanced programme that complies with the stipulated timings.
- ▶ Once an approval letter has been issued, if any alteration needs to be made the complete programme must be resubmitted for approval.

- ▶ Where an online submission has not been possible, an application by post or email may be made, but it may take longer to process. Telephone applications are not accepted.
- ▶ Trinity cannot accept responsibility if candidates enter for an exam without approval for their programme. Candidates are strongly advised not to enter until their programme has been approved.
- ▶ Trinity's decision on approval of any item or programme will be final.

INSTRUMENTS

- ▶ Candidates should only perform on one type of instrument throughout their recital.
- ▶ Candidates may, however, use two or more different members of the same instrument family (eg soprano and alto recorders, or B♭ and E♭ trumpets).
- ▶ For all diplomas other than piano, candidates must provide their own instrument(s) (NB arrangements for organists are detailed in the organ repertoire list online).
- ▶ If the instrument takes time to set up, eg drum kit, candidates must make suitable arrangements with the centre in advance so that the exam timetable is not affected by setting up or removing the instrument.
- ▶ Candidates must complete basic tuning before entering the exam room.
- ▶ Piano candidates will be allowed a few moments to familiarise themselves with the piano at the start of the exam.
- ▶ Instrument-specific information and requirements is included in the relevant repertoire lists available at trinitycollege.com/performance-diplomas
- ▶ Candidates wishing to perform on an instrument that is not listed on page 11 should contact Trinity's music support team at music@trinitycollege.com

PERFORMANCE AND INTERPRETATION

- ▶ All *da capo* and *dal segno* instructions should be observed. Exposition/recapitulation repeats and other long repeats, as well as those within variations, should not be played. If the examiner feels that the overall performing time of the recital has been compromised, for instance by the inclusion of repeats in other areas which are not justified musically, the exam may be referred and/or invalidated.
- ▶ All cadenzas should be played; these may be improvised or played from scores.
- ▶ Candidates are not required to perform from memory at any level, and no additional marks are given for this. However, candidates are encouraged to play all or part of their programme from memory if they feel that it will enhance their performance.
- ▶ Spoken introductions are not permitted.

STAGECRAFT

- ▶ Marks are awarded for stagecraft, which takes into account the overall presentation of the recital.
- ▶ For instrumentalists (other than pianists) this includes:
 - Positioning and platform arrangement
- ▶ For all performers and participants this includes:
 - Management of music and page turns, including use of a page turner where appropriate
 - General comportment and stage manner
 - Dress, which should be suitable for a public recital (jeans and trainers are not considered appropriate dress)
 - Pacing; breaks between movements and works should neither hurry nor disrupt the flow of the recital

ACCOMPANIMENTS

- ▶ For single-line instruments, no more than one unaccompanied piece should be included.
- ▶ Pieces that are published with an accompaniment must not be performed unaccompanied.
- ▶ Candidates are responsible for providing their own accompanist. There should normally be only one accompanist, however there may be two in some cases, eg baroque continuo group.
- ▶ Where accompaniments feature long introductions or endings (or long *tutti* passages in concerto movements), these should be shortened in a way that is musically appropriate.
- ▶ Recorded accompaniments are not allowed in diploma exams except where required by the genre, in which case approval must be obtained in advance of the exam.
- ▶ Any electrical equipment used must comply with the health and safety requirements of the country where the exam is taking place.

PAGE TURNS

- ▶ The examiner will not be able to act as a page turner.
- ▶ A page turner is allowed to turn pages for the soloist in piano, harpsichord, organ or harp diplomas, or for the accompanist in any other diploma.

MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- ▶ Recommended editions are indicated in the repertoire lists, but candidates may perform from any reliable edition that has not been shortened or otherwise simplified. Editions containing inauthentic performance directions, for example Romantic phrasing in Baroque repertoire, are not acceptable.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the MPA *Code of Fair Practice*, candidates must produce original copies of all pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- ▶ Candidates must provide copies of all pieces to be performed as a reference for the examiner (these may be photocopies). Failure to provide copies will result in invalidation of the exam. If photocopies are provided, these will be kept by the examiner and destroyed after the exam.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

Exam guidance: Programme & planning



This section of the exam is split into two:

WRITTEN PROGRAMME

2 marks

- ▶ Candidates should present a printed programme to the examiner at the beginning of the exam.
- ▶ At **ATCL** and **LTCL** levels, programmes must include the following:
 - Names of the candidate and accompanist (if applicable)
 - Date, place and time of the recital
 - Composers, full titles and opus numbers (where available) of all the works to be played, in order of performance (NB detailed notes on the pieces are not required)
 - An accurate timing for each piece, and for the entire programme
 - For singing diplomas only: translations of the song texts

- ▶ At **FTCL** level, programmes must include the following:
 - Names of the candidate and accompanist (if applicable)
 - Date, place and time of the recital
 - Composers, full titles and opus numbers (where available) of all the works to be played, in order of performance
 - An accurate timing for each piece, and for the entire programme
 - Programme notes on each piece to be performed, totalling 1,200-1,600 words overall. Content of the programme notes might include the musical and historical context of the pieces, their structure and form, and significant musical elements contained within them. They may include quotations and *short* extracts from other sources (credited as appropriate), but must not plagiarise other sources
 - For singing diplomas only: translations of the song texts (not included in word count)

PLANNING, BALANCE AND CONSTRUCTION OF THE PROGRAMME

2 marks

- ▶ Examiners will consider the extent to which:
 - The programme is well balanced and includes a contrast of styles
 - The programme order is musically effective, and the programme is artistically effective as a whole

Exam guidance: Marking

ATCL AND LTCL: HOW THE EXAM IS MARKED

Examiners give comments and marks for each section of the exam, up to the maximum marks listed in the table on page 11. It is not necessary to pass both sections in order to achieve a pass overall. The total mark for the exam corresponds to different attainment levels as follows:

| Total mark | Attainment level |
|------------|------------------|
| 80-100 | DISTINCTION |
| 60-79 | PASS |
| 45-59 | BELOW PASS 1 |
| 0-44 | BELOW PASS 2 |

RECITAL

The recital is awarded three separate marks for 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 recital.

The three components are:

Fluency & accuracy

- ▶ Fluency
- ▶ Rhythmic and notational accuracy

Technical assurance & application

- ▶ Technical facility
- ▶ Control, flexibility and variety of tone
- ▶ Expressive, stylistic use of articulation, phrasing and detail.

Musical sense & communication

- ▶ Idiomatic engagement and musical sensitivity
- ▶ Communication of the repertoire
- ▶ Persuasive and convincing interpretation
- ▶ Stagecraft
- ▶ Delivery

Marks are awarded for these components to form a total mark for the recital as follows:

| Max. mark | Component |
|-----------|-----------------------------------|
| 32 | FLUENCY & ACCURACY |
| 32 | TECHNICAL ASSURANCE & APPLICATION |
| 32 | MUSICAL SENSE & COMMUNICATION |
| 96 | TOTAL MARK FOR THE RECITAL |

The remaining 4 marks are awarded for the written programme and the planning, balance and construction of the programme.

HOW THE RECITAL IS MARKED

Examiners use the criteria below to decide on the mark.

| | DISTINCTION 30-32 MARKS | DISTINCTION 26-29 MARKS | PASS 23-25 MARKS |
|----------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Fluency & accuracy | <p>Completely consistent and accomplished fluency.</p> <p>Slips are wholly insignificant.</p> | <p>Excellent fluency.</p> <p>There are few errors.</p> | <p>Very good fluency.</p> <p>There are some errors, but a very good level of security.</p> |
| Technical assurance & application | <p>Completely assured technical facility.</p> <p>Exceptional control, flexibility and variety of tone.</p> <p>Fully expressive, stylistic use of articulation, phrasing and detail.</p> | <p>Assured technical facility.</p> <p>Excellent control, flexibility and variety of tone.</p> <p>Highly expressive, stylistic use of articulation, phrasing and detail.</p> | <p>Strong technical facility.</p> <p>Very good control, flexibility and variety of tone.</p> <p>Expressive, stylistic use of articulation, phrasing and detail.</p> |
| Musical sense & communication | <p>A completely consistent and exceptionally high level of idiomatic engagement and musical sensitivity.</p> <p>Highly effective communication of the repertoire.</p> <p>Fully persuasive, convincing interpretations.</p> <p>Strong stagecraft and delivery.</p> | <p>An excellent level of idiomatic engagement and musical sensitivity.</p> <p>Very effective communication of the repertoire.</p> <p>Highly persuasive, convincing interpretations.</p> <p>Secure stagecraft and delivery.</p> | <p>A very good level of idiomatic engagement and musical sensitivity.</p> <p>Effective communication of the repertoire.</p> <p>Persuasive, convincing performances.</p> <p>Largely secure stagecraft and delivery.</p> |

| PASS 19-22 MARKS | BELOW PASS 1 10-18 MARKS | BELOW PASS 2 1-9 MARKS |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Good fluency.</p> <p>There are some errors, but a good level of security overall.</p> | <p>An inconsistent level of fluency.</p> <p>Accuracy is unreliable.</p> | <p>Fluency is not achieved.</p> <p>Security in accuracy is lacking.</p> |
| <p>Reliable technical facility.</p> <p>Good control, flexibility and variety of tone.</p> <p>Mostly expressive, stylistic use of articulation, phrasing and detail.</p> | <p>Unreliable technical facility.</p> <p>Inconsistent control, flexibility and variety of tone.</p> <p>Stylistic or expressive use of articulation, phrasing and detail is not persuasive.</p> | <p>Technical facility is not in evidence.</p> <p>Limited control, flexibility and variety of tone.</p> <p>Little stylistic or expressive use of articulation, phrasing and detail.</p> |
| <p>A good level of idiomatic engagement and musical sensitivity.</p> <p>Generally effective communication of the repertoire.</p> <p>Generally persuasive, convincing interpretations overall.</p> <p>Mostly secure stagecraft and delivery.</p> | <p>An inconsistent level of idiomatic engagement and musical sensitivity.</p> <p>Inconsistent communication of the repertoire.</p> <p>The interpretations are not fully persuasive or convincing.</p> <p>Stagecraft and delivery lack assurance.</p> | <p>Idiomatic and musical sensitivity are not in evidence.</p> <p>Communication is very restricted.</p> <p>The interpretations lack persuasion and conviction.</p> <p>Stagecraft and delivery are insecure.</p> |

HOW PROGRAMME & PLANNING IS MARKED

Examiners use the criteria below to decide on the mark.

| | 2 MARKS | 1 MARK | 0 MARKS |
|------------------------------------------------------------|----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| Written programme | The programme booklet is well presented and contains all the required elements. | Not all of the required elements are included and the format is not completely as expected. | No written programme is offered. |
| Planning, balance and construction of the programme | A well balanced, interesting programme. The order is musically effective. | A generally well balanced, interesting programme. The order has been given some consideration. | The programme choices are narrow in contrast. The order has not been considered. |

FTCL: HOW THE EXAM IS MARKED

The FTCL is assessed as either 'Approved' or 'Not Approved'.

Examiners use the criteria below to decide on the mark.

| | APPROVED | NOT APPROVED |
|---------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Recital | <p>Excellent fluency; accuracy is very secure throughout. A small number of errors do not detract from the overall strength of and commitment to the performance.</p> <p>Control, flexibility and variety of tone are highly accomplished; there is fully expressive and stylistic use of articulation, phrasing and detail. An excellent level of idiomatic engagement and musical sensitivity with assured handling of structure.</p> <p>Excellent communication of the repertoire, thoroughly persuasive, convincing performances and strong command of the presentation. Completely convincing interpretation, with choices that are appropriate to the style.</p> | <p>Some lapses in fluency and/or accuracy which detract from the overall strength of and commitment to the performance.</p> <p>Control, flexibility and variety of tone are not sufficiently accomplished; use of articulation, phrasing and detail is not wholly stylistic. Idiomatic engagement and musical sensitivity are not fully in place; handling of structure lacks assurance.</p> <p>Communication and interpretation of the repertoire is not fully persuasive and the presentation lacks a sense of command overall; the choices may not be fully appropriate to the style.</p> |
| Programme & planning | <p>The programme booklet is well presented and contains all the required elements.</p> <p>Programme notes on the pieces performed are well-written, informative and accessible.</p> <p>A well balanced, interesting programme.</p> <p>The order is musically effective.</p> | <p>Not all of the required elements are included and the format is not completely as expected or no written programme is offered.</p> <p>Programme notes on the pieces performed are insufficiently informative and/or contain errors.</p> <p>The programme choices are narrow in contrast.</p> <p>The order has not been fully considered.</p> |

Policies

SAFEGUARDING AND CHILD PROTECTION

Trinity 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 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 is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see trinitycollege.com/data-protection for the most up-to-date information about Trinity's data protection procedures and policies.

CUSTOMER SERVICE

Trinity 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 a 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 have its registered status withdrawn.

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 their exam result should refer to trinitycollege.com/results-enquiry for full details of our results review and appeals process.

Diploma resources

Join us online to access a range of resources to support teaching and learning at trinitycollege.com/diploma-resources

Digital resources are available to support learning, including advice and content on:

- ▶ Planning and construction of a programme
- ▶ Preparing for a recital
- ▶ FTCL programme notes

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

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