Classical Music Performance Diplomas Syllabus

Digital and face-to-face assessment

Qualification specifications for
ATCL, LTCL and FTCL diplomas

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Please check **trinitycollege.com/performance-diplomas** to make sure you are using the current version of the syllabus and for the latest information about our music performance diplomas.

Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus.

Welcome

Welcome to Trinity College London's Classical Music Performance Diplomas syllabus for face-to-face and digital exams, containing details of performance qualifications in a range of instruments and singing.

Face-to-face diplomas are taken at Trinity's exam centres. Digital diplomas enable candidates to record their recital at a place and time of their choice and then submit the video recording via our online platform to be assessed by our panel of specialist diploma examiners. Face-to-face and digital diplomas share the same format and are assessed to the same criteria, with the same certificate awarded to successful candidates.

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. Extensive and varied repertoire lists, combined with the option to select own-choice pieces, provide candidates with the opportunity to 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 at ATCL and LTCL levels. Candidates also provide a short, written programme, just as they would when putting together a professional recital.

Performance expertise

Submit your programme online through our approvals portal and receive feedback about your selection from our panel of instrumental experts. You can also develop your performance with our range of support resources available 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, established in 1872, is a leading internationally recognised awarding organisation (exam board), publisher and independent education charity. 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 people progress. We 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 classical music performance diplomas

Objective of the qualifications

Trinity's music diplomas offer candidates a comprehensive range of professional qualifications.

They are designed to appeal both to those aspiring to various branches of the profession, and those already involved in it who may be seeking to gain recognition for new or existing skills.

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

◗ 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 master's level degree 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 out more at trinitycollege.com/music-csn.

Entry requirements

Trinity's music performance diplomas are open to all candidates who can demonstrate the performance standard and skills required for the diploma level.

There is no minimum age, and there is no requirement for candidates to have passed any previous qualifications.

Candidates should study the exam requirements and repertoire lists carefully before entering to ensure that they fully understand the performance standard and expectations of the relevant diploma level.

While there is no formal prerequisite for FTCL, we strongly advise candidates to have attained LTCL in the same subject prior to entry, or an equivalent qualification in the same instrument, such as a Level 6 performance diploma from another regulated awarding organisation, or a BA (with performance), or BMus from a conservatoire or university.

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, and at ATCL and LTCL levels they also provide marks.

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

Total mark	Attainment level (ATCL & LTCL)
80-100	Distinction
60-79	Pass
45-59	Below Pass 1
0-44	Below Pass 2

Marks are not awarded for FTCL diplomas; candidates are assessed as Approved or Not Approved.

See Marking for further information about how the exams are assessed.

Recognition

Trinity College London is an international awarding organisation 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.

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

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 skills. Find more information about graded exams at trinitycollege.com/graded-exams, and information about certificate exams at trinitycollege.com/music-certificates.

Trinity's Rock & Pop graded and diploma exams are available for bass, drums, guitar, keyboards and vocals. Find out more at trinityrock.com.

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 in developing 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.

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

The Awards and Certificates in Musical Development are designed for those with learning difficulties, across the whole spectrum of abilities and needs, and are mapped to the Sounds of Intent inclusive framework of musical engagement. Find out more at trinitycollege.com/musical-development.

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.

Trinity music qualifications

RQF* Level	EQF** Level	Classical and Jazz	Rock & Pop	Theory of Music	Digital Grades and Diplomas	Graded Awards in Music Performance	Music Performance in Bands	Awards and Certificates in Musical Development	Solo and Group Certificates[†]
7	7	FTCL	FTCL		FTCL				
6	6	LTCL	LTCL	LMusTCL	LTCL				
5									
4	4/5	ATCL	ATCL	AMusTCL	ATCL				
		Certificate for Music Educators (Trinity CME)							
3	4	Grade 8	Grade 8	Grade 8	Grade 8			Level 3	Advanced
		Grade 7	Grade 7	Grade 7	Grade 7				
		Grade 6	Grade 6	Grade 6	Grade 6				
2	3	Grade 5	Grade 5	Grade 5	Grade 5			Level 2	Intermediate
		Grade 4	Grade 4	Grade 4	Grade 4				
1	2	Grade 3	Grade 3	Grade 3	Grade 3			Level 1	Foundation
		Grade 2	Grade 2	Grade 2	Grade 2	Grade 2	Grade 2		
		Grade 1	Grade 1	Grade 1	Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial		Initial	Initial	Initial	Entry 3	
Entry Level 2							Pre-initial	Entry 2	
Entry Level 1								Entry 1	

* Regulated Qualifications Framework   ** European Qualifications Framework   [†] Not RQF or EQF regulated

How to enter for an exam

Face-to-face 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.

For digital exams, details are available at trinitycollege.com/worldwide.

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).

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 for face-to-face exams

▶ Face-to-face 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 they 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.

Key notes for digital exams

1. To take this assessment you must have access to:
   - a good quality audio-visual recording device with enough storage for your performance (eg a good quality mobile phone, tablet, laptop or video camera).
   - the internet, to upload your performance video and supporting files.

2. All performances must be submitted as one continuous video. Any evidence of editing will result in a syllabus infringement and your exam will not be assessed.

3. You can be given assistance to film your performance, and another person can be present as an accompanist.

4. Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. No pre- or post-production techniques may be applied. A single external microphone may be used but multiple microphone set-ups are not permitted (except for drum kit: see Digital diplomas: filming your exam).

5. Digital diplomas may be filmed with an audience present. The audience should observe, not participate. So they should not applaud between items, but they may applaud at the very end.

Learning outcomes

ATCL

(RQF Level 4)

The learner will:

1. Present a fluent and accurate performance of the repertoire.

2. Be able to execute all technical aspects of the music at a standard commensurate with the level.

3. Communicate through a developing musical voice.

LTCL

(RQF Level 6)

The learner will:

1. Present a fluent and accurate performance of the repertoire, with contextual understanding of the material.

2. Communicate all technical and artistic aspects of the music at a standard commensurate with the level.

3. Demonstrate their own musical voice in interpreting the performance objectives, drawing upon a variety of experiences in individual performance.

FTCL

(RQF Level 7)

The learner will:

1. Demonstrate musical skills, knowledge and understanding at the forefront of the discipline.

2. Demonstrate acute judgement and insight, drawing upon creative approaches in individual performance which are based on research into performance practice.

3. Demonstrate a highly developed and individual artistic and musical personality, presenting the programme to public recital standard.
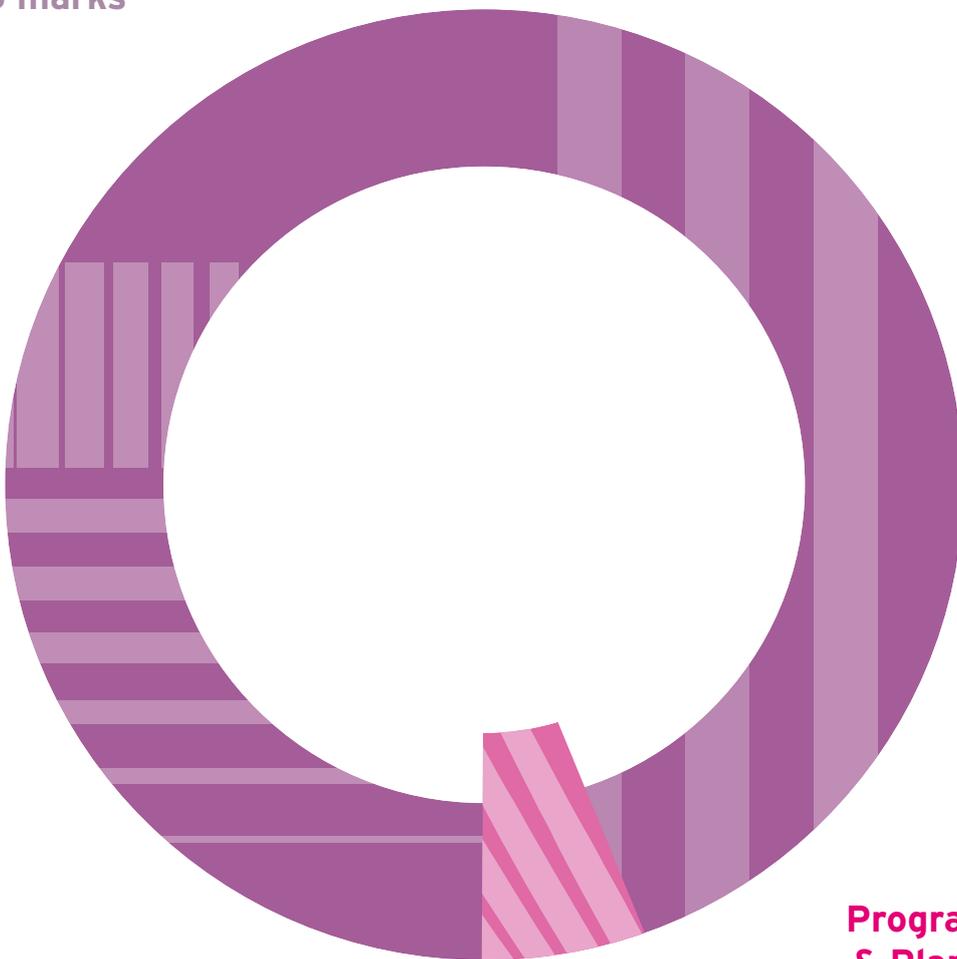
About the exams

Structure

Each exam has two sections:

▶ **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:** Plan a balanced programme that includes contrasting styles, and provide a written programme

Recital
96 marks*

**Programme
& Planning**
4 marks*

* Marks are awarded for ATCL and LTCL only

Mark scheme

Section	Maximum marks*
Recital	96
Programme & planning ◗ Written programme ◗ Planning, balance & construction of the programme	4
Total	100

* Marks are awarded for ATCL and LTCL only

Subjects offered

◗ Piano
◗ Harpsichord
◗ Organ
◗ Singing
◗ Recorder
◗ Flute
◗ Oboe
◗ Clarinet
◗ Saxophone

◗ Bassoon
◗ Horn in F
◗ Trumpet / B♭ cornet / E♭ cornet
◗ Trombone
◗ Bass trombone
◗ Tenor horn
◗ Baritone / Euphonium
◗ Tuba / E♭ bass / B♭ bass

◗ Drum kit
◗ Percussion
◗ Violin
◗ Viola
◗ Cello
◗ Double bass
◗ Harp
◗ Guitar

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

Recital

Recital
96 Marks*

Choosing pieces

◗ Candidates should compile and perform a varied and contrasting programme of the required duration (see timings below).

◗ All programmes (except singing and percussion) must consist of a minimum of two works. Singing and 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 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), except where single movements are specified in the repertoire lists.

◗ Depending on the diploma level and the repertoire available for the instrument, it may be possible to include selected movements from a larger work using the approvals process, provided that the overall programme still meets the requirements. Some individual movements are included in the repertoire lists.

◗ To include single movements, or to request permission to perform unlisted works, please see **Programme approval** for more information.

◗ 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.

* Marks are awarded for ATCL and LTCL only

Recital timings

Timings are as follows:

Diploma	Performance duration
ATCL	32–38 minutes
LTCL	37–43 minutes
FTCL	42–48 minutes

◗ The performance durations listed above refer to the total duration of all works performed, including short breaks between movements, but not between works.

◗ Breaks between movements should be kept to a minimum where possible and should adhere to any directions in the score (eg *segue*, *attacca*).

◗ As a general guide, there should not be more than 10 seconds between movements of a sonata, suite or concerto, unless there are necessary adjustments to be made to an instrument, for instance occasional cleaning of woodwinds/brass or tuning of instruments.

◗ Each work is timed as a separate entity. The total performance time does not include breaks between complete works.

◗ Very short breaks between works, eg for sipping water or re-setting, are acceptable. However, longer breaks should not be included, and may result in referral and/or reduction of marks.

◗ The total performing time of the works must reach the minimum for the relevant diploma level (without inclusion of repeats; see Repeats). There is no leeway here, and diplomas where the total performing time falls under the stipulated time will be referred and a penalty applied. In extreme cases, this can result in invalidation of the recital.

◗ Diplomas that exceed the maximum time allotted for the exam may be curtailed.

Own choice repertoire

◗ Candidates wishing to propose a programme consisting partly or completely of works 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 work is set for a graded exam, the whole work may be submitted as an own-choice diploma item.

◗ Own-choice works must demonstrate a comparable level of technical and musical demand to the works listed in the repertoire list for the relevant instrument, available 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 work for two or more diplomas at increasing levels).

◗ Our online approvals process enables you to check the level of the repertoire with the help of our experts. Items are considered in the context of the whole programme, and works 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 programme approval confirmation letter, which will remain valid for three years (or as specified in the letter). A copy of the letter must be shown to the examiner at the start of face-to-face exams, or uploaded with the filmed recital and written programme for digital exams, otherwise results may be delayed or the exam may be invalidated.

◗ If the proposal is not approved, we will notify the candidate by email. The candidate should then change piece(s) as necessary and resubmit the whole programme (or replace the whole programme with pieces from the relevant repertoire list).

◗ In approving programme proposals we do not consider either timing or balance. The approval is made on the basis of the technical and musical difficulty of the programme as a whole, 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 then the complete programme must be resubmitted for approval.

◗ 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 is 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.

◗ Instrument-specific information and requirements are included in the relevant repertoire lists available at **trinitycollege.com/performance-diplomas**.

◗ **Face-to-face exams:**
  − For all diplomas other than piano, candidates must provide their own instrument(s) (NB arrangements for organists are detailed in the organ repertoire list).
  − 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. Electronic tuning devices are not permitted.

- Piano candidates are allowed a few moments to familiarise themselves with the piano at the start of the exam.

▶ **Digital exams:**

- Candidates should ensure that they have a suitable instrument available on which to perform the repertoire for their recital. (NB for piano diplomas digital instruments are not allowed).
- Candidates must complete basic tuning before beginning the recording.

Performance and interpretation

▶ All cadenzas should be played; these may be self-composed or by other composers. If performing a self-composed cadenza, or one from an edition other than that recommended in the repertoire list, this should be submitted for approval, and must be included in the uploaded materials.

▶ 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.

▶ The use of metronomes or other timekeeping assistance is not allowed.

▶ Spoken introductions are not permitted.

▶ In digital exams, candidates must not state their name or show identification on their video recording at any time.

Repeats

▶ There is only limited flexibility available regarding repeats.

▶ Repeats that should be observed:

- All *da capo* and *dal segno* instructions should be observed.
- **Drum Kit:** only where the published backing track includes the repeat. Embellishment is accepted/expected as directed in the score, as appropriate.

▶ Repeats that should not be observed:

- Repeats of the exposition/recapitulation sections must not be played (in concertos and sonatas, for instance).
- Repeats of more than two bars in any work must not be played.
- Repeats within variations must not be played, even where there are 1st and 2nd time options.

Timing the recital

▶ Recitals are timed carefully by the examiner. If repeats are included, the recital will be referred to our post-results team, delaying release of results. A mark penalty may also be applied, as follows:

- If repeats are included but, after deduction of the time taken for these, the total performance time is still above the required minimum, the recital will be referred and a reminder letter issued.
- If repeats are included and, after deduction of the time taken, the total performance falls below the minimum requirement, the recital will be referred and a penalty applied.

◗ The only exception is in the performance of a Baroque suite. If repeats are performed, the examiner will use their judgement to determine whether these have been musically justified by the inclusion of significant embellishment/ornamentation. If justified, they will be allowed to stand. If not, the time taken will be removed and the recital will be referred.

Accompaniments

◗ Accompanied instrumentalists may perform unaccompanied works for up to 40% of their programme duration if they wish. A single listed work which comprises more than 40% of the total duration will also be accepted.

◗ 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, although there may be two in some cases, eg Baroque continuo group.

◗ **Face-to-face exams:**
  − Recorded accompaniments are not allowed in face-to-face 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.

◗ **Digital exams:**
  − Candidates may use recorded accompaniments for digital diplomas.
  − Recorded accompaniments must match the printed music and must be played on the piano.
  − If recorded accompaniment is used, this must be clearly audible on the submitted video. Recorded accompaniments should be played through an external speaker rather than directly from a phone or tablet.
  − A count-in at the start of a pre-recorded track is permitted, only where there is no introduction. Indications of pulse, verbal or non-verbal entry cues during performance items, or the playing of an additional instrument will result in a syllabus infringement.

Introductions/epilogues in accompanied exams

◗ In accompanied exams, long introductions and endings in all single pieces should be shortened in a way that is musically appropriate.

◗ If single concerto movements are included in the programme, long *tutti* passages at the start or finish should be shortened in a way that is musically appropriate.

◗ Where a complete concerto is being performed, *tuttis* should be appropriately shortened at the start and finish of the work.

◗ It is recognised that *tutti* passages within the work form part of the structure and also allow instrumentalists to conserve stamina. *Tutti* passages which occur within a larger work may therefore be played.

◗ Where introductions/endings/opening and closing *tuttis* have not been shortened as required, part of the time taken will be deducted from the total performance time. Up to 30 seconds can be allowed at the beginning and/or end of a work for these.

◗ Where the deduction of any extra time taken causes the total duration of the pieces performed to fall below the minimum limit, the exam will be referred.

Page turns

▶ 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.

▶ Examiners are not able to act as page turners in face-to-face exams.

Music and copies

▶ Candidates should obtain the music for their exam in good time before entering for the exam.

▶ Recommended editions are indicated in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or 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 or recording is taking place.

▶ Candidates may read from printed music or from a tablet or eReader.

▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

▶ Face-to-face exams:
  – 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. NB for accompanied instruments, only the solo part is required.
  – In accordance with the MPA's 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.
  – In the case of downloaded music, candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

▶ Digital exams:
  – Candidates must upload copies of all pieces to be performed as a reference for the examiner. Failure to provide copies will result in invalidation of the exam. For each piece, all pages should be in one single file. If you need to combine images, there will be many apps that do this on your device's application store. NB for accompanied instruments, only the solo part is required.
  – Books, or legally downloaded copies, must be in shot when the performance is filmed.
  – In the case of downloaded music, candidates should indicate the website where it was accessed on the scanned copy for the examiner's reference.

Stagecraft (presentation)

▶ Marks are awarded for stagecraft, which takes into account the overall presentation of the recital.

▶ For all performers and participants, a strong presentation would include:

- Good management of music and page turns, including use of a page turner where appropriate
- A professional level of general comportment
- Appropriate dress, as might be expected for a public recital or video performance
- Care in pacing; breaks between movements and works should neither hurry nor disrupt the flow of the recital

▶ **Face-to-face exams:** additionally, for all instrumentalists (other than pianists), positioning and platform arrangement are taken into account.

Programme & planning

**Programme & planning
4 marks***

This section of the exam is split into two:

Written programme

2 marks

◗ Candidates should prepare a written programme.

◗ For face-to-face exams a printed programme should be presented to the examiner at the start of the exam. For digital exams a formatted programme document should be uploaded with the video performance.

◗ Example ATCL and LTCL programmes are available at **trinitycollege.com/diploma-resources**.

◗ At ATCL and LTCL levels, programmes must include the following:
  – Names of the candidate and accompanist (if applicable).
  – Date of the recital.
  – Composers, full titles (including movements) 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 of the recital.
  – Composers, full titles (including movements) 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.

* Marks are awarded for ATCL and LTCL only

- For singing diplomas only: translations of the song texts (not included in word count).
- At FTCL level, the 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.

Planning, balance & 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.

Digital diplomas: Filming your exam

Before you begin

There are five important instructions to note before you plan your filming:

1. All exams must be submitted as one, continuous performance. If there is any evidence of editing, we will not be able to assess your exam.

2. Please read the instructions for your instrument carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth, continuous performance. You should remain in shot at all times during the video.

3. You are allowed assistance with filming your performance: another person can be present as an accompanist or to operate your backing tracks. However, indications of pulse, verbal or non-verbal entry cues, or the playing of an additional instrument are not allowed and will result in a syllabus infringement referral.

4. Do not provide any information at the beginning of your performance, such as your name or titles of the pieces – simply start the recording and begin your performance.

5. Your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

Your filming environment

Here are a few considerations when choosing where to film your performance:

◗ Choose a quiet room without disruptions, and remember to put devices such as phones or tablets on silent.

◗ Make sure that your recording device has enough battery power and storage capacity.

◗ Check light levels before recording to ensure that you are clearly visible on screen. Avoid standing in front of a light source to ensure that you do not appear as a silhouette on screen.

◗ Check sound levels to ensure that the recording device captures the range of the instrument clearly, without any distortion.

Recording video and audio separately (optional)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. A single external microphone may be used; multiple microphone setups are not permitted (except for drum kit: see Drum Kit). Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

If audio and video have been recorded separately, editing software may be used to merge these elements together and create the final video. Similarly, editing software can be used to trim the beginning and end.

However:

▸ The audio and video must be recorded simultaneously.

▸ The audio must be the same performance as that of the video and not a composite track.

▸ The recorded audio must not be enhanced in any way and the following must not be applied to the recording in post-production: EQ, reverb, compression, pitch or timing correction, tonal changes/effects.

▸ The recorded breaks between pieces should not be removed.

Troubleshooting sound issues

The microphones in mobile devices are built for speech, so you might find that the audio on your recording cuts out or distorts. Check your audio settings to see if this problem can be avoided.

▸ Some devices use automatic microphone compression, or a similar function, which may cause the volume of your recording to fluctuate. Where possible, switch these off in your audio settings.

▸ If your audio is distorted and you have the option in your device settings, try reducing the microphone input level. If not, try moving your recording device further away.

▸ Your device may have a setting labelled 'suppress background noise', 'noise reduction' or similar. Try turning this function off if the option is available.

▸ Other problematic functions you may wish to disable include 'echo cancellation', 'sound correction' and 'audio stability'.

Live accompaniments

Before filming your full performance, make sure that you check the balance between your instrument and your accompanist. You may need to move closer or further away from the camera and any microphone to achieve the perfect balance.

The accompanist does not need to be in shot during the filming of the performance.

Recorded accompaniments/backing tracks

If you are using a recorded accompaniment or backing track, this must be clearly audible on the submitted video. You may need to move the speaker closer or further away from your camera and microphone in order to find the correct balance. Tracks should be played through an external speaker rather than directly from a phone or tablet. The track must be loud enough for you to hear it while you are performing, and for the examiner to hear it on the video.

Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument.

Instrument-specific guidance

Piano & harpsichord

Film your performance from the side so that your face, both hands and all of the notes on the keyboard are visible. We recommend a filming angle which shows the whole of the candidate, in order to reliably assess stagecraft and delivery. Ensure that your recording microphone does not obscure the view of your face and hands.

Organ

Film your performance so that the whole of the console, your face, both hands and feet, and all of the keys and stops are visible. We recommend a filming angle which shows the whole of the candidate, in order to reliably assess stagecraft and delivery. Ensure that your recording microphone does not obscure the view of your face, hands and feet.

Singing

You should film your performance from the front. You are not required to sing directly to the camera, but do make sure that you remain visible with your hands, face and most of your body in shot. We recommend a filming angle which shows the whole of the candidate, in order to reliably assess stagecraft and delivery. Any microphone should be placed so as to pick up the sound in the room, and should not be visible directly in front of the candidate. Ensure that your music stand and/or recording microphone do not obscure the view of your face and hands.

Woodwind

Position your camera so that your face, hands and all of your instrument are in shot. We recommend a filming angle which shows the whole of the candidate, in order to reliably assess stagecraft and delivery. Ensure that your music stand and/or recording microphone do not obscure the view of your face and hands. A pickup may be used.

Brass

Position your camera so that your face, hands and all of your instrument are in shot. For instruments such as trumpet, cornet, flugelhorn and trombone, this may be best achieved by filming from the right-hand side. We recommend a filming angle which shows the whole of the candidate, in order to reliably assess stagecraft and delivery. Ensure that your music stand and/or recording microphone do not obscure the view of your face and hands.

Strings

Position your camera so that your face, hands and all of your instrument are in shot. For violin and viola, performances should be filmed from your bowing side to give a clear view of your bowing arm. We recommend a filming angle which shows the whole of the candidate, in order to reliably assess stagecraft and delivery. Ensure that your music stand and/or recording microphone do not obscure the view of your face and hands. A pickup may be used.

Guitar

Position the camera slightly to your picking-hand side so that your face, both of your hands and all of the instrument are visible. We recommend a filming angle which shows the whole of the candidate, in order to reliably assess stagecraft and delivery. Ensure that your music stand and/or recording microphone do not obscure the view of your face and hands.

Drum kit

There are two key factors to consider when filming your performance on drum kit: sight and sound.

Sight

- The camera should be placed at a right-angle from the candidate, looking through the hi-hat stand on a standard drum kit setup.
- Place the camera at the candidate's eye level to give the best view.

◗ The on-screen image must include the whole of the candidate. Hands, feet and face must be clearly visible, with no obstruction from hair or clothing. For this reason, we recommend that the candidate is filmed from the side, rather than from in front or behind. The full drum kit must also be in view – you may need to position the camera at some distance from the candidate to enable this.

◗ The music stand should be placed so the candidate can easily see it while they are performing. If this blocks the camera's line of sight, try moving the camera across slightly, ensuring the 'right-angle' view is still largely achieved.

Sound

◗ Candidates will need to hear the backing track while they are playing, and the backing track must be audible on the recording.

◗ Your speaker must have enough volume to balance with your instrument, so the examiner can hear the backing track on your video. Laptop, mobile phone or table speakers will not be loud enough, so you will need to use an external speaker.

◗ Experiment with speaker positioning to find the best balance between the backing track and the drum kit, for both the candidate and the recording device.

◗ For drum kit only, candidates may use a pair of overhead microphones that are set to the same height. Please note that a clean stereo output is required from the mixer, with no added effects such as EQ, reverb or manipulative balancing.

◗ Before you record your full performance, run a soundcheck on one of the loudest sections of your exam. Listen back to your recording and make sure you can clearly hear both the drum kit and the backing track.

◗ Alternatively, a headphone splitter can be used, enabling the track to be routed to headphones for the candidate but also to be heard through an external speaker in the room. Headphones may only be worn for accompanied items.

Percussion

Position your camera so that your face, hands and all of your instrument are in shot. We recommend a filming angle which shows the whole of the candidate, in order to reliably assess stagecraft and delivery. You can change the camera angle between pieces if you are moving between instruments, but filming must be continuous. Ensure that your music stand and/or recording microphone do not obscure the view of your face and hands.

Digital diplomas: Submitting your exam for assessment

Please read the following closely before you submit your video performance to our online platform via **trinitycollege.com/digital-music-diplomas**:

◗ Play back your video to ensure that the sound quality and visual quality are sufficient for an examiner to mark it.

◗ Ensure your video is one continuous recording of all your pieces from start to finish and you have not edited this into different sections or paused or stopped the video at any point.

◗ Only submit one take of your performance.

◗ **Your files should be labelled with your name, subject and level, for example: ForenameSurname_Piano_LTCL.**

◗ Fill in the upload form, detailing your chosen pieces in the order that you are playing them.

◗ Upload your written programme.

◗ If applicable, upload your programme approval confirmation letter.

◗ Upload scans or photographs of your performance pieces (one file per piece).

◗ Make sure that your video file does not exceed 3GB.

◗ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't exceed this limit. There are many apps that can help you do this and you will find them on your device's application store. Play back your compressed file to ensure that the audio and video are still in sync.

◗ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.

◗ You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.

◗ You may not use the video from your original entry for any subsequent Trinity exam entries. Subsequent submissions with the same video may be invalidated.

◗ We strongly advise candidates not to share their performance videos online. Pieces in the music and drama syllabuses are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.

Marking

ATCL & LTCL: How the exam is marked

Examiners give comments and marks for both sections of the exam, up to the maximum marks listed in the Mark scheme. 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

ATCL & LTCL: 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:

Maximum mark	Component
32	Fluency & accuracy
32	Technical assurance & application
32	Musical sense & communication
96	**Total mark for recital**

The remaining four marks are awarded for the programme & planning section.

ATCL & LTCL: How recital is marked

Examiners use the criteria below to decide on the mark.

	Distinction	
	30–32 marks	26–29 marks
Fluency & accuracy	Completely consistent and accomplished fluency. Slips are wholly insignificant.	Excellent fluency. There are few errors.
Technical assurance & application	Completely assured technical facility. Exceptional control, flexibility and variety of tone. Fully expressive, stylistic use of articulation, phrasing and detail.	Assured technical facility. Excellent control, flexibility and variety of tone. Highly expressive, stylistic use of articulation, phrasing and detail.
Musical sense & communication	A completely consistent and exceptionally high level of idiomatic engagement and musical sensitivity. Highly effective communication of the repertoire. Fully persuasive, convincing interpretations. Strong stagecraft and delivery.	An excellent level of idiomatic engagement and musical sensitivity. Very effective communication of the repertoire. Highly persuasive, convincing interpretations. Secure stagecraft and delivery.

ATCL & LTCL: How recital is marked (continued)

	Pass	
	23–25 marks	**19–22 marks**
Fluency & accuracy	Very good fluency.	Good fluency.
	There are some errors, but a very good level of security.	There are some errors, but a good level of security overall.
Technical assurance & application	Strong technical facility.	Reliable technical facility.
	Very good control, flexibility and variety of tone.	Good control, flexibility and variety of tone.
	Expressive, stylistic use of articulation, phrasing and detail.	Mostly expressive, stylistic use of articulation, phrasing and detail.
Musical sense & communication	A very good level of idiomatic engagement and musical sensitivity.	A good level of idiomatic engagement and musical sensitivity.
	Effective communication of the repertoire.	Generally effective communication of the repertoire.
	Persuasive, convincing performances.	Generally persuasive, convincing interpretations overall.
	Largely secure stagecraft and delivery.	Mostly secure stagecraft and delivery.

ATCL & LTCL: How recital is marked (continued)

	Below Pass 1	Below Pass 2
	10–18 marks	1–9 marks
Fluency & accuracy	An inconsistent level of fluency. Accuracy is unreliable.	Fluency is not achieved. Security in accuracy is lacking.
Technical assurance & application	Unreliable technical facility. Inconsistent control, flexibility and variety of tone. Stylistic or expressive use of articulation, phrasing and detail is not persuasive.	Technical facility is not in evidence. Limited control, flexibility and variety of tone. Little stylistic or expressive use of articulation, phrasing and detail.
Musical sense & communication	An inconsistent level of idiomatic engagement and musical sensitivity. Inconsistent communication of the repertoire. The interpretations are not fully persuasive or convincing. Stagecraft and delivery lack assurance.	Idiomatic and musical sensitivity are not in evidence. Communication is very restricted. The interpretations lack persuasion and conviction. Stagecraft and delivery are insecure.

ATCL & LTCL: How programme & planning is marked

	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 & 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 assessed

The FTCL is assessed as Approved or Not Approved.

Examiners use the criteria below.

	Approved	Not Approved
Recital	Excellent fluency, and accuracy is very secure throughout. A small number of errors do not detract from the overall strength of and commitment to the performance. 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. 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.	Some lapses in fluency and/or accuracy that detract from the overall strength of, and commitment to, the performance. 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. 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.
Programme & planning	The programme booklet is well presented and contains all the required elements. Programme notes on the pieces performed are well-written, informative and accessible. A well-balanced, interesting programme. The order is musically effective.	Not all of the required elements are included and the format is not completely as expected, or no written programme is offered. Programme notes on the pieces performed are insufficiently informative and/or contain errors. The programme choices are narrow in contrast. The order has not been fully considered.

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 (face-to-face exams)

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 performing an unlisted piece that has not been approved) 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, including advice and content on:

▶ Planning and construction of a programme.

▶ Preparing for a recital.

▶ FTCL programme notes.

For further help please contact your local representative. Contact details are listed at
trinitycollege.com/worldwide.

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