

DIGITAL DIPLOMAS: MUSIC PERFORMANCE DIPLOMAS SYLLABUS

Qualification specifications | ATCL & LTCL diplomas
from November 2020

MUSICIANSHIP

RECOGNITION

PERFORMANCE

EXPERTISE

PATHWAYS



KEEP UP TO DATE WITH OUR SYLLABUSES

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

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.

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from November 2020

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Welcome

Welcome to Trinity College London's syllabus for digital diploma exams, containing details of ATCL and LTCL performance qualifications in a range of instruments and singing.

The digital diploma exams 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. The exams retain the format of our face-to-face performance diplomas, and are assessed to the same criteria, with candidates gaining full recognition for their achievements, with the same certificate awarded as for the face-to-face exams.

Performance pathways

Trinity's digital performance diplomas are available at ATCL and LTCL levels, each reflecting progression beyond graded exams and providing pathways into professional musicianship. This syllabus for digital diploma exams is based on the *Music Performance Diplomas Syllabus from August 2019*, and so offers the same breadth of repertoire, 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. This is uploaded and submitted online with your filmed performance.

Performance expertise

Submit your programme online with our approvals form 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)

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 1872. 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 digital music performance diplomas

OBJECTIVE OF TRINITY'S MUSIC PERFORMANCE DIPLOMA QUALIFICATIONS

Trinity's music diplomas offer candidates a comprehensive range of professional qualifications. The digital versions of the performance diplomas are offered at two levels – ATCL and LTCL.

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

WHO THE QUALIFICATIONS ARE FOR

Trinity's music performance diplomas are open to all learners. There are no age restrictions, and at ATCL and LTCL levels there is no requirement to have passed lower grades, theory exams or other qualifications.

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

There are no prerequisites for ATCL or LTCL.

KEY NOTES

1. To take this assessment you must have access to:
 - ▶ A high-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 performance. 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.

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 |

ASSESSMENT AND MARKING

Trinity's performance diploma qualifications are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 19-21.

ATCL and LTCL diplomas are marked out of 100. Candidates' results correspond 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 |

See pages 18-21 for further information about how the exams are assessed.

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 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

TABLE SHOWING MUSIC QUALIFICATIONS AVAILABLE

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

* Regulated Qualifications Framework

** 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 |

POST-NOMINALS AND ACADEMIC DRESS

In addition to being entitled to use the appropriate post-nominal letters after their name (ATCL or LTCL), holders of Trinity diplomas are entitled to wear academic dress. Associates are entitled to wear an academic gown, and Licentiates a gown and hood (purple edged with mauve). Candidates wishing to obtain academic dress should email music@trinitycollege.com for appropriate authorisation.

Learning outcomes

ATCL

(RQF Level 4)

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)

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

About the exams

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

Plan a balanced programme that includes contrasting styles, and provide a written programme.

RECITAL
96 MARKS



**PROGRAMME
& PLANNING**
4 MARKS

EXAM STRUCTURE AND MARK SCHEME

| | Maximum marks |
|---|---------------|
| RECITAL | 96 |
| <hr/> | |
| PROGRAMME & PLANNING | 4 |
| <hr/> | |
| ▶ Written programme | |
| ▶ Planning, balance & construction of the programme | |
| TOTAL | 100 |
| <hr/> | |

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, 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

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

Recital



CHOOSING PIECES

- ▶ Candidates should compile and perform a varied and contrasting programme of the required duration (see timings opposite).
- ▶ 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).
- ▶ 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.

- ▶ **All works should be performed complete, except where single movements are specified.**
- ▶ **Programmes that include single movements from works (except where specified) must be submitted for approval.**
- ▶ 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 12 for more information.

RECITAL TIMINGS

- ▶ Timings are as follows:

| Diploma | Performance duration (minutes) |
|----------------|---------------------------------------|
| ATCL | 32-38 |
| LTCL | 37-43 |

- ▶ Please note that the performance durations listed above refer to the total duration of all the pieces performed.
- ▶ Excessive breaks between movements and/or pieces should be avoided.
- ▶ Performances that 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 not be listened to in their entirety.
- ▶ Additional guidance about timings of diploma programmes is available at trinitycollege.com/digital-music-diplomas

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 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 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 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 programme approval confirmation letter, which will remain valid for two years. A copy of the letter must be uploaded with the filmed recital and written programme, 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 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 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 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.
- ▶ Candidates should ensure that they have a suitable instrument available on which to perform the repertoire for their recital.
- ▶ Candidates must complete basic tuning before beginning the recording.
- ▶ Electronic tuning devices may not be used.
- ▶ Piano candidates are allowed a few moments to familiarise themselves with the piano. The recording should begin after this.
- ▶ Instrument-specific information and requirements are 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 10 should contact Trinity's music support team at music@trinitycollege.com

PERFORMANCE AND INTERPRETATION

- ▶ All *da capo* and *dal segno* instructions should be observed. Repeats of the exposition/recapitulation sections 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 that 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.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.
- ▶ Spoken introductions are not permitted.
- ▶ Candidates must not state their name or show identification on their video recording at any time.

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

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.
- ▶ There should normally be only one accompanist, although there may be two in some cases, eg Baroque continuo group. The accompanist does not need to be in shot during the filming of the performance.
- ▶ 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. If the examiner feels that the overall performing time of the recital has been compromised, for instance by the inclusion of long opening or closing *tuttis* or introductions, the exam may be referred and/or invalidated.
- ▶ Candidates may use recorded accompaniments for digital ATCL and LTCL 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.

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.

MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must upload copies of each piece alongside their filmed recital, written programme and any approval letters.
- ▶ 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.
- ▶ 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 into one file, there are many apps that can help you and you will find them on your device's application store.

Programme & planning



This section of the exam is split into two:

WRITTEN PROGRAMME

2 marks

- ▶ Candidates should upload a formatted programme document to our online platform with their video recital performance.
- ▶ Programmes must include the following:
 - Names of the candidate and accompanist (if applicable)
 - Date 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

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

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 and visual quality is 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.
- ▶ 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. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.
- ▶ Do not provide any information at the beginning of your performance, such as your name or the titles of pieces - simply start recording and begin 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.
- ▶ Make sure that your video file does not exceed 2GB.
- ▶ You may record your video as an mp4 or mov file. Please remember to turn off HD settings, or select the lowest available HD setting, on your device before you begin. Your exam does not need to be recorded in high definition and this will result in files that are too large for upload.
- ▶ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't take too long to upload. There are many apps that can help you do this and you will find them on your device's application store.
- ▶ 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.
- ▶ Your books/legally downloaded copies must be in shot when you film your performance. Please make sure they will be 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. In the case that 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.
- ▶ Full details of how to film your performance, what should be in shot and instrument-specific guidance can be found at trinitycollege.com/music-filming-guidance

- ▶ You are allowed to have someone filming your performance, and another person can be present as an accompanist. However, indications of pulse, verbal or non-verbal entry cues, or the playing of an additional instrument will result in a syllabus infringement.
- ▶ 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

HOW THE EXAM IS MARKED

Examiners give comments and marks for both sections of the exam, up to the maximum marks listed in the table on page 10.

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 RECITAL |

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

HOW 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> |

Examiners use the criteria below to decide on the mark.

| | PASS 19-22 MARKS | BELOW PASS 1 10-18 MARKS | BELOW PASS 2 1-9 MARKS |
|--|---|--|--|
| Fluency & accuracy | <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> |
| Technical assurance & application | <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> |
| Musical sense & communication | <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 & 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. |

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

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