

# ADAPTED MUSIC PERFORMANCE DIPLOMAS SYLLABUS

Qualification specifications  
for adapted exams  
June–July 2020

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# Contents

- 3 / Welcome
- 4 / Introduction to Trinity's adapted music performance diplomas
- 8 / Learning outcomes
- 9 / About the exams
- 11 / Recital
- 15 / Programme & planning
- 16 / Submitting your performance
- 17 / Marking
- 21 / Diploma resources

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

# Welcome

Welcome to the 2020 adaptation of Trinity College London's Music Performance Diplomas syllabus, containing details of performance qualifications in a range of instruments, and singing. Due to the impact of Covid-19, we are offering adapted assessment methods for ATCL and LTCL music performance diplomas.

Between June and July 2020, candidates can film and submit their ATCL and LTCL music performance recitals to be marked using our online learning portal at [learning.trinitycollege.com](https://learning.trinitycollege.com). Exams retain the same format as our standard music performance diplomas and will be marked in the same way, using our panel of specialist diploma examiners. Please note that adapted assessments are not available for FTCL diplomas.

## Performance pathways

Trinity's digital performance diplomas are available at ATCL and LTCL, each reflecting progression beyond graded exams and providing pathways into professional musicianship. This temporary adapted syllabus for diploma exams continues to reflect the breadth of repertoire available in the August 2019 syllabus with the addition of over 1,200 new pieces to our repertoire lists, giving candidates more choice. Combined with the option to select own-choice pieces, this means that candidates can present programmes that reflect their own unique musical interests and strengths. The emphasis of these qualifications is on performance, with 96% of marks awarded for the recital section at ATCL and LTCL levels. 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 from our panel of instrumental experts. You can also develop your performance with our range of support resources available at [trinitycollege.com/diploma-resources](https://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 1877. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

# Introduction to Trinity's adapted music performance diplomas

## **OBJECTIVE OF TRINITY'S MUSIC PERFORMANCE DIPLOMA QUALIFICATIONS**

Trinity's music diplomas offer candidates a comprehensive range of professional qualifications. The adapted versions of the performance diplomas are offered at two levels.

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](http://trinitycollege.com/music-csn)

## **ENTRY REQUIREMENTS**

There are no prerequisites for ATCL or LTCL.

## 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.

	<b>Guided learning hours (GLH)</b>	<b>Independent learning hours (ILH)</b>	<b>Total qualification time (TQT) (hours)</b>
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 18-20.

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

<b>Total mark</b>	<b>Attainment level</b>
80-100	DISTINCTION
60-79	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

See pages 17-20 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

## HOW TO ENTER FOR AN EXAM

Entries can be made via Trinity's network of centres, which are available throughout the world. Details are available at [trinitycollege.com/worldwide](http://trinitycollege.com/worldwide), and candidates should contact their local Trinity representative for more information about how to enter.

**REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS**

<b>RQF* Level</b>	<b>EQF** Level</b>	<b>Classical &amp; Jazz</b>	<b>Rock &amp; Pop</b>	<b>Theory &amp; Written</b>	<b>Solo Certificates<sup>†</sup></b>	<b>Group Certificates<sup>†</sup></b>
7	7	FTCL				
6	6	LTCL		LMusTCL		
4	5	ATCL		AMusTCL		
3	4	Grade 8	Grade 8	Grade 8	Advanced	Advanced
		Grade 7	Grade 7	Grade 7		
		Grade 6	Grade 6	Grade 6		
2	3	Grade 5	Grade 5	Grade 5	Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4		
1	2	Grade 3	Grade 3	Grade 3	Foundation	Foundation
		Grade 2	Grade 2	Grade 2		
		Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial			

\* Regulated Qualifications Framework

\*\* European Qualifications Framework

† Not RQF or EQF regulated

## REGULATED TITLES AND QUALIFICATION NUMBERS FOR MUSIC PERFORMANCE DIPLOMAS

Regulated title	Qualification number
<b>ATCL</b> TCL Level 4 Diploma in Music Performance	600/0949/4
<b>LTCL</b> 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](mailto:music@trinitycollege.com) for appropriate authorisation.

# Learning outcomes

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## **ATCL**

(RQF Level 4)

### **LEARNING OUTCOMES**

The learner will:

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

## **LTCL**

(RQF Level 6)

### **LEARNING OUTCOMES**

The learner will:

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- ▶ 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.

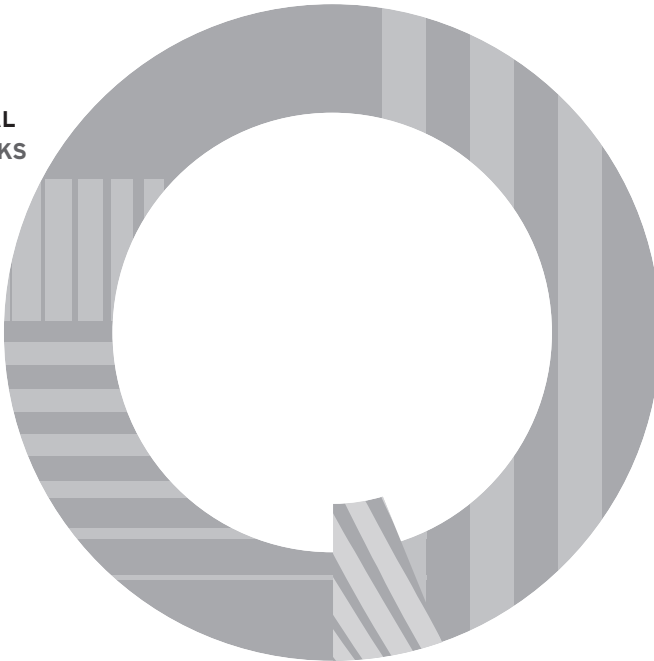
## **RECITAL**

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
<b>RECITAL</b>	<b>96</b>
<b>PROGRAMME &amp; PLANNING</b>	<b>4</b>
▶ Written programme	
▶ Planning, balance & construction of the programme	
<b>TOTAL</b>	<b>100</b>

## 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](http://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](mailto: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 percussion) must consist of a minimum of two works. Percussion programmes must consist of a minimum of three works.
- ▶ The music performed can:
  - Be drawn entirely from the appropriate repertoire list, which can be found online at [trinitycollege.com/performance-diplomas](http://trinitycollege.com/performance-diplomas)
  - Combine pieces from the appropriate repertoire list with own-choice pieces
  - Contain only own-choice pieces

## REPERTOIRE GUIDELINES

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

**NB any programme including single movements from items listed as complete must be submitted for approval, so that we can offer guidance to ensure all pieces are at a suitable level.**

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

## 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](http://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](http://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](http://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.

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

## 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
- ▶ Additionally, for all instrumentalists, camera positioning and platform arrangement are taken into account.

## ACCOMPANIMENTS

- ▶ Candidates should perform accompanied pieces with accompaniment if an accompanist is available. 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.
- ▶ Given the exceptional circumstances of Covid-19, we understand that it may not be possible to obtain access to an accompanist or an accompaniment track. It is strongly recommended that accompaniment be used, but if this is not possible we will accept unaccompanied performances during this limited time. Candidates may therefore only play accompanied pieces solo if they have no facility to provide live or backing track accompaniment.
- ▶ If submitting unaccompanied performances, candidates may truncate multiple bars of rest (3 or more).
- ▶ Candidates may use backing tracks or pre-recorded accompaniments for all exams. Candidates may have help operating the equipment so that it does not disrupt their performance. Performing levels should be checked before the recording starts to ensure that there is a correct balance and the candidate's instrument can be heard properly.
- ▶ 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.
- ▶ Any electrical equipment used must comply with the health and safety requirements of the country where the exam is taking place.

## 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](http://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.

# Programme & planning



## 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

This section of the exam is split into two:

### WRITTEN PROGRAMME

#### 2 marks

- ▶ Candidates should upload a formatted programme document to the learning portal 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

# Submitting your performance

Please read the following closely before you submit your video performance at [learning.trinitycollege.com](http://learning.trinitycollege.com):

- ▶ Ensure you have played back your video and 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.
- ▶ Only submit one take of your performance.
- ▶ **Your files should be labelled with your name, subject and level, for example: ForenameSurname\_Piano\_LTCL**
- ▶ Upload your printed programme.
- ▶ If applicable, upload your programme approval confirmation letter.
- ▶ Upload scans or photographs of your performance pieces.
- ▶ Remember to upload any supporting letters that you may have, where relevant.
- ▶ Do not delete your performance until you have received your feedback and certificate just in case there are any technical issues and you are required to resubmit.
- ▶ If you have any technical issues please contact [digital@trinitycollege.com](mailto:digital@trinitycollege.com)
- ▶ Full details of how to film your performance, what should be in shot and how to upload your files can be found at [trinitycollege.com/digital-performance](http://trinitycollege.com/digital-performance)

You will need to submit your video and supporting documentation within 14 days of receiving your log in details.



# 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
<b>96</b>	<b>TOTAL MARK FOR RECITAL</b>

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.

	<b>DISTINCTION 30-32 MARKS</b>	<b>DISTINCTION 26-29 MARKS</b>	<b>PASS 23-25 MARKS</b>
<b>Fluency &amp; accuracy</b>	<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>
<b>Technical assurance &amp; application</b>	<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>
<b>Musical sense &amp; communication</b>	<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>

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

## HOW PROGRAMME & PLANNING IS MARKED

Examiners use the criteria below to decide on the mark.

	<b>2 MARKS</b>	<b>1 MARK</b>	<b>0 MARKS</b>
<b>Written programme</b>	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.
<b>Planning, balance &amp; construction of the programme</b>	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](https://trinitycollege.com/diploma-resources)

Digital resources are available, including advice and content on:

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

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

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