

# TRINITY GUILDHALL

## Diplomas in Music: Theory and Composition

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syllabus for written examinations in music

from 2009

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Trinity Guildhall examinations are offered and delivered by Trinity College London, the international examinations board.

Trinity College London is an awarding body recognised in the United Kingdom by the Office of Qualifications and Examinations Regulation (Ofqual) in England, the Welsh Assembly Government (WAG) and the Northern Ireland Council for Curriculum, Examinations and Assessment (CCEA). Trinity's qualifications are accredited by these authorities within the Qualifications Framework. Various arrangements are in place with governmental education authorities worldwide.

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# Introduction

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This syllabus describes the requirements for Trinity Guildhall's written diploma qualifications in Music Theory (Literacy) and Composition from 2009.

All Trinity Guildhall diplomas are accredited in England, Wales and Northern Ireland by Ofqual, WAG and CCEA at Levels 4, 6 and 7 in the Qualifications Framework. Trinity Guildhall is also in contact with numerous agencies and government bodies worldwide, with the purpose of securing recognition of its qualifications. Statements regarding aims, outcomes and marking criteria are published in this syllabus, providing clear guidance for teachers and students about the status of the qualifications, and about the standards that Trinity Guildhall requires of candidates in order to pass them.

This comprehensive range of qualifications remains true to Trinity's mission which it has developed over more than 125 years; a commitment to conducting relevant and reliable assessments which enable candidates to show the best of what they can do, in conditions which are supportive to their endeavours. At each level, from Associate (AMusTCL) through Licentiate (LMusTCL/LTCL) to Fellowship (FMusTCL/FTCL), irrespective of genre, candidates can find an appropriate qualification enabling them to display, and gain accredited recognition for, their skills, knowledge and understanding.

All of Trinity Guildhall's diplomas are intended to appeal both to those aspiring to various branches of the profession, and those already involved in them, who may be seeking to gain accredited recognition of new or existing skills.

Although Trinity Guildhall's practical diplomas do not stipulate a theoretical prerequisite, the theoretical diplomas are worthwhile independent qualifications providing evidence of sound knowledge and skills in the handling of complex musical vocabulary and techniques. In addition to AMusTCL, LMusTCL and FMusTCL which combine compositional techniques/analysis and research, Trinity Guildhall also offers LTCL and FTCL in Music Composition, which provide evidence that the student can work within exacting specified compositional frameworks.

All of the diplomas are aligned with university and college standards. AMusTCL equates to expectations at the end of the first year of undergraduate study, while LMusTCL and LTCL are comparable with those at the end of the final year. The demands of the Fellowship qualifications, FMusTCL and FTCL, are broadly equivalent to masters degree level.

Every effort has been made to select set works for which scores are both accessible and reasonably priced throughout the world.

Trinity Guildhall gratefully acknowledges the work of the many unnamed contributors to this syllabus. Their expertise, wisdom and patience has been invaluable.

Information in this syllabus supersedes that found in any previous syllabus or edition. All Trinity Guildhall syllabuses can be downloaded from [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk) where any revisions, improvements, enhancements and additions are also detailed. Candidates should always regard the website version as the latest available.

## **Syllabus validity**

This syllabus is valid from January 2009 and supersedes all previous versions.

# Summary of Trinity Guildhall's diploma qualifications in music

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Trinity Guildhall's range of diplomas offers candidates a comprehensive range of professional qualifications. The choice available will depend on previous qualifications and experience but also on expectations and aspirations. Details of Performance and Teaching diplomas can be found in the syllabus Diplomas in Music: Performance and Teaching from 2009.

Amendments, guidance and updates on specific components can be found on Trinity Guildhall's website at [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk) It is the candidate's responsibility to check for the most recent version of the syllabus before entering for an examination.

ATCL	LTCL	FTCL
<b>Performance</b>		
ATCL Recital	LTCL Recital	FTCL Recital
ATCL Pro-Music Performance	LTCL Pro-Music Performance	
<b>Professional Applications (Teaching)</b>		
ATCL Principles of Instrumental/Vocal Teaching	LTCL Instrumental/Vocal Teaching (individual or small instrumental groups)	FTCL Music Education
	LTCL Music Practice: Teaching (classroom group)	
<b>Music Theory (Literacy) and Composition</b>		
AMusTCL	LMusTCL	FMusTCL
	LTCL Music Composition	FTCL Music Composition

# Prerequisites

AMusTCL	LMusTCL LTCL Music Composition	FMusTCL FTCL Music Composition
No prerequisites	AMusTCL or Grade 8 Music Theory (Literacy)	LMusTCL (for FMusTCL) LTCL in Music Composition (for FTCL in Music Composition)

## Notes on prerequisites

Where reference is made to a grade or other examination pass as a prerequisite, this refers to that award by Trinity Guildhall or an equivalent from any awarding body accredited by Ofqual in the UK or a similar accrediting authority elsewhere. In case of doubt the decision of Trinity Guildhall's Chief Examiner in Music shall be final.

Any dissertation presented at FMusTCL must have prior approval in terms of length/quantity, structure and topic from the Chief Examiner in Music before the candidate's registration can be accepted. Prior approval may be requested either by email (music@trinityguildhall.co.uk) or by post. To submit a topic for consideration the following areas should be outlined:

- title
- rationale
- methodology
- précis
- review of existing work in the area.

## Alternative prerequisites and Approved Prior Learning

Whenever possible, where a formal prerequisite has not been satisfied, detailed evidence of Approved Prior Learning will be considered in lieu of the formal prerequisite. The evidence must include course transcripts or full details of relevant experience or body of work. Such evidence must be provided well in advance of the closing date for entries. The decision of the Chief Examiner in Music will be final in such cases.

Examples of alternative qualifications are as follows:

In place of:	Trinity Guildhall will consider one of the following:
AMusTCL/Grade 8 Music Theory (Literacy)	Grade 8 in Music Theory (Literacy) from any other Ofqual-accredited board (ABRSM, LCM, or from UNISA, AMEB or other accredited body) Any other qualification containing music theory and/or composition at an equivalent level
LMusTCL	A first degree in music, containing significant music theory and/or analysis
LTCL Music Composition	BMus or BA(Hons) containing a significant amount of composition from a conservatoire or other higher education institution

Candidates who wish to offer alternative prerequisites must send evidence of their qualification in the form of a copy of their certificate/Approved Prior Learning or final transcript of studies to the Chief Examiner in Music at Trinity's Head Office at least six weeks before the closing date for entries at their local centre.

Candidates wishing to offer Approved Prior Learning should send suitable evidence to the Chief Examiner in the same way. We reserve the right to request further supporting evidence if necessary. Each case will be considered on its individual merits, having due regard to the academic standing and validity of the award or experience offered. In reaching decisions on prerequisites and Approved Prior Learning, the Chief Examiner may refer as necessary to the Director, a member of Trinity Guildhall's Review Board for Music, or another appropriate expert, for independent advice.

Proof that all requirements or prerequisites have been met, or have been deemed by Trinity Guildhall to have been met, will be needed before a candidate is permitted to register for a qualification. Provisional and conditional entries cannot be accepted.

# Regulations

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Prior to entering for any examination, candidates should consult the current version of the document General Regulations for Diplomas which is available on our website [www.trinityguildhall.co.uk/music](http://www.trinityguildhall.co.uk/music)

## Summary of unit requirements

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AMusTCL	LMusTCL	LTCL Music Composition	FMusTCL	FTCL Music Composition
<b>Written paper</b> (3 hours) <ul style="list-style-type: none"> <li>• Musical skills</li> <li>• Stylistic development</li> <li>• Stylistic awareness</li> </ul>	<b>Written paper</b> (3 hours) <ul style="list-style-type: none"> <li>• Analysis of unprepared works</li> <li>• Stylistic development</li> </ul>	<b>Unit 1: Professional portfolio</b> <ul style="list-style-type: none"> <li>• Two original compositions (combined duration 10-14 minutes)</li> </ul>	<b>Unit 1: Research</b> <ul style="list-style-type: none"> <li>• Dissertation (12,000 words)</li> </ul>	<b>Professional portfolio</b> <ul style="list-style-type: none"> <li>• Five original compositions (combined duration 45 minutes minimum)</li> </ul>
		<b>Unit 2: Composition skills</b>  <b>Written paper</b> (5 hours) <ul style="list-style-type: none"> <li>• Structured composition (30%)</li> <li>• Orchestration (30%)</li> <li>• Original composition (40%)</li> </ul>	<b>Unit 2: Practical applications</b> <ul style="list-style-type: none"> <li>• Presentation (15 minutes)</li> <li>• Analysis task (10 minutes)</li> <li>• Viva voce (25 minutes)</li> </ul>	

# The primary aim of each qualification

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The aim of Trinity Guildhall's Associate, Licentiate and Fellowship diplomas in music is to provide a scheme of assessment comparable to the expectations of the appropriate level of full-time tertiary training.

## Music Theory (Literacy)

These are Trinity Guildhall's traditional diplomas in the theory of music. The diplomas demand a broad understanding of analytical concepts and procedures, while drawing on an extensive knowledge of music history in the Western art tradition.

**AMusTCL** is a written diploma in which the standard is equivalent to the written-work component at the end of the first year in a full-time undergraduate course at a conservatoire or other higher education institution.

This qualification provides evidence that candidates can manipulate musical materials, understand the notational and structural conventions of representative Western classical music, and can demonstrate both awareness of musical styles based on analysis of set works, and also aural imagination and creativity in responding to specific stimuli.

**LMusTCL** is a written diploma in which the standard is equivalent to the written-work component on completion of a full-time undergraduate course at a conservatoire or other higher education institution.

This qualification provides evidence that candidates can, in responding to set tasks, demonstrate a wide understanding of analytical concepts and procedures as well as draw on an extensive knowledge of all periods of musical history in the Western arts tradition, including an in-depth understanding, based on a set work, of the historical development of a particular genre.

**FMusTCL** is a dissertation-based diploma in which the standard is equivalent to that on completion of a full-time postgraduate course in music/musicology at a conservatoire or other higher education institution.

This qualification provides evidence that the candidate can undertake original research into a field of study related to music/musicology, can present this in the form of a thesis with supporting materials, and can justify and expound upon this in a viva voce and a prescribed task in musical analysis.

## Music Composition

Trinity Guildhall's traditional diplomas in music composition reward the composer's ability to respond appropriately to set musical briefs, through the application of suitable compositional devices, to create original works.

**LTCL Music Composition** is a written diploma in which the standard is equivalent to that on completion of a full-time undergraduate course in composition at a conservatoire or other higher education institution.

This qualification provides evidence that candidates can respond to set musical briefs through the use of appropriate compositional techniques, as well as create original compositions for instrumental or vocal ensembles in consistent musical styles, demonstrating a standard of workmanship and a degree of originality worthy of performance at a professional level.

**FTCL Music Composition** is a diploma in which the standard is equivalent to that on completion of a full-time postgraduate course in composition at a conservatoire or other higher education institution.

This qualification provides evidence that candidates can create original and substantial compositional work to meet a range of set parameters, demonstrating authority and originality in a variety of genres to produce work of a high professional standard.

# Details of qualifications

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## AMusTCL

### Aim

AMusTCL is a written diploma in which the standard is equivalent to the written-work component at the end of the first year in a full-time undergraduate course at a conservatoire or other higher education institution.

This qualification provides evidence that candidates can manipulate musical materials, understand the notational and structural conventions of representative Western classical music, and can demonstrate both awareness of musical styles based on analysis of set works, and also aural imagination and creativity in responding to specific stimuli.

### Prerequisites

There is no formal prerequisite for this qualification, but it is assumed that, before embarking on study for this diploma, candidates will have gained a knowledge of diatonic and chromatic harmony, melodic writing, music history and analysis such as that required for successful completion of Trinity Guildhall's Grade 8 Music Theory (Literacy), alongside general listening and reading. A good aural imagination is also expected.

### Learning outcomes

Candidates will:

- engage effectively with various musical briefs (ensembles etc.), presenting accurate and stylistically appropriate harmonisation and composition within the conventions of the period c.1650 to the present day
- demonstrate creative engagement with the given material and effective handling of resources, using theoretical knowledge to serve their creative intentions
- execute work effectively at the appropriate professional level, using staff notation fluently and accurately
- communicate a contextual awareness of the material they are working with, understanding essential analytical concepts and their application to specific contexts
- conduct investigative projects and use appropriate methods to develop and analyse music, through the study of set works
- demonstrate sound knowledge of all orchestral and other instruments of Western classical music, including scoring and notational conventions
- understand essential analytical concepts and their application to specific contexts, demonstrating knowledge of musical style and history within the period c.1650 to the present day, including familiar popular styles.

The table of assessment criteria on page 22 shows how marks are awarded to measure these outcomes.

### Support materials

A study guide is available for AMusTCL. This is in three sections. The study guide for Section A published by Trinity is available to purchase, and can be obtained from your local music shop. The guide for Sections B and C is available to download free of charge from [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk) as are reports by the Chief Examiner, a reading list, the text of *Symphony of Psalms* and sample papers. Past papers for all written diplomas are available to purchase from your local music shop.

### Structure and mark scheme

This is a single-unit qualification, comprising one written paper of three hours duration, marked out of 100. The pass mark is 60% of the marks available. To achieve a distinction, candidates must achieve 80% of the marks available.

## Musical skills and stylistic development (Written paper – 3 hours)

### Assessment objectives

Candidates should demonstrate:

- a broad-based body of knowledge in Music Theory (Literacy), familiarity with relevant concepts and issues, including knowledge of how to analyse musical structures by studying a written score
- knowledge of how to observe, interpret, manipulate and develop written music
- specific knowledge of the set works studied, including an understanding of their underpinning theoretical systems and how this relates to written practice.

The paper is divided into three sections:

- Section A: Musical skills
- Section B: Stylistic development (set works)
- Section C: Stylistic awareness (musical responses).

### Examination answer options

Candidates must answer **five questions in total**. Each question is worth 20 marks.

When sitting the examination, candidates must select one of the two options below.

	Section A	Section B	Section C
Option 1	Any <b>three</b> questions	<b>One</b> question	Any <b>one</b> question
Option 2	Any <b>two</b> questions	<b>Two</b> questions	Any <b>one</b> question

### Section A: Musical skills

Questions will require candidates to write melody, harmony or counterpoint according to the stylistic conventions of various historical periods or to orchestrate according to such conventions. Four periods have been identified and for each there will be at least one question.

Candidates should note that in some cases the musical extracts used in questions may begin and end in different keys. Unless stated otherwise in the descriptions below, the material given may include one complete part or a selection of phrases from two or more parts. The intention will be to lead candidates towards producing work that is musical. The amount that may be left for candidates to complete in its entirety at the end of a question will depend on the style of the music in a particular question.

The periods and types of question are as follows:

#### Period 1 – Baroque (before c.1760): Lutheran Chorale

The chorale, typically but not exclusively composed by J S Bach, will **not** be in triple time and will consist of four phrases, in a diatonic major or minor key.

The first phrase is given fully harmonised as by the composer.

The second and third phrases are given melody only: candidates are asked to write idiomatic parts for alto, tenor and bass, using short score.

The final phrase is blank: candidates are asked to write all four parts, maintaining the style as modelled in the first phrase and ending in the tonic key.

#### Period 2 – Classical (c.1760-1810): Orchestration

A short passage from a work written in this period will be set. Candidates are asked to orchestrate selected parts of the passage for specified instrumental groups including full orchestra. The instruments specified will be restricted to those used by composers active during the period.

#### Period 3 – Early Romantic (c.1810-1860): Pianoforte

Part or all of a work for solo pianoforte will be given, starting as originally written. The opening will be given in full. Thereafter there will be an indication of how the music might proceed. The candidate is asked to continue the piece at their discretion in the same style, working towards a final cadence.

## Period 4 – Twentieth Century: Popular Song *and/or one* Melodic Composition

**Popular Song:** Part or all of a song for voice and piano in popular style will be set. The passage might not be the start of the song (e.g. it could be the refrain) and some of the music will be given in full as in the original. Elsewhere, to indicate how the music should continue, one part in its entirety or phrases from both voice and piano parts may be provided. Candidates should complete the music in the appropriate idiom using the chord indications provided, including the final cadence and its approach in full.

**Melodic Composition:** A fragment of melody, taken from a non-diatonic twentieth century work will be set. Candidates should continue this to create a coherent and complete short piece of music for a solo single-line instrument of 24-30 bars. To answer this question successfully candidates will need to use some other system than tonal harmony as the basis of their work.

### Section B: Stylistic development (set works)

In this section the candidate should demonstrate an understanding of the stylistic and historical aspects of the set works as well as their structure and form.

The set works for 2009 onwards are:

Schubert	Symphony no. 5 in B $\flat$ major, D. 485	Eulenberg E508
Stravinsky	Symphony of Psalms	Boosey & Hawkes Masterwork Library <sup>1</sup>

Works should be studied from the published scores and candidates will be expected to make close and relevant reference to the score in their answer(s). Original copies of scores must be taken into the examination room and candidates must ensure that bars are numbered correctly, beginning afresh with each movement. Otherwise the score must be unmarked.

Two set works are identified for study. On each set work one question will be offered. This question will incorporate both a short essay and an excerpt-type section.

The essay, which carries half the marks, will invite candidates to engage in critical discussion of one or more aspects of the particular work. Candidates should know the musical context from which each set work is chosen. Although no other work will be specified for comparison with one that is set candidates will receive credit for demonstrating an awareness of other music that informs their knowledge of the work set.

The excerpt section, which carries the other half of the marks, will be based on a passage from the score and will ask about details of analysis, technical matters and the place of the passage in the work or movement as a whole. Excerpt questions will refer to specific bar numbers, and the copy of the relevant score which the candidate has brought into the examination should be referred to.

### Section C: Stylistic development (musical responses)

In this section candidates write an essay in response to a broadly-based question. The following areas should be considered in preparation:

- narrative and structural elements
- thematic development
- cultural and political context and influences
- orchestration/instrumentation
- use of music technology
- use of production/studio techniques

N.B. It is not necessary to refer to scores of the pieces in order to answer this section (often a score will not even exist)

Candidates should choose one of the four following options:

1. A question based on arrangements of works by Bach including *Tocatta: Jacques Loussier Plays Bach* CD
2. A question based on popular music since 1966
3. A question based on two contrasting film scores
4. A question based on two contrasting musicals.

#### Option 1

*Tocatta: Jacques Loussier Plays Bach* (Telarc CD-83411). The question will focus on the CD cited, but candidates will be expected to refer to other Bach arrangements (e.g. orchestral, piano, choral) in their answer.

For options 2-4, candidates are required to reference two examples of the genre, chosen from the given lists, but credit will be given for reference to other works (chosen either from the given list or elsewhere) as well.

<sup>1</sup> This is the full orchestral score, which candidates will need to make reference to in their answers. The vocal score with piano is a useful aid to study but does not substitute the full score. A translation of the text is available on the website [www.trinitycollege.co.uk](http://www.trinitycollege.co.uk)

**Option 2 – Popular Music since 1966**

The Beach Boys	Pet Sounds (1966)
The Beatles	Sgt Pepper's Lonely Hearts Club Band (1967)
The Velvet Underground and Nico	The Velvet Underground and Nico (1967)
Joni Mitchell	Blue (1971)
Led Zeppelin	IV (1971)
Stevie Wonder	Songs in the Key of Life (1976)
Kraftwerk	Trans-Europe Express (1977)
The Clash	London Calling (1979)
Michael Jackson	Thriller (1982)
Frankie Goes to Hollywood	Welcome to the Pleasure Dome (1984)
Paul Simon	Graceland (1986)
Nirvana	Nevermind (1991)
Radiohead	OK Computer (1997)
Buena Vista Social Club	Buena Vista Social Club (1997)
Madonna	Ray of Light (1999)
Chemical Brothers	Come with Us (2002)

**Option 3 – Film Scores**

Erich Korngold dir. Curtiz/Keighley	The Adventures of Robin Hood (1938)
William Walton dir. Laurence Olivier	Henry V (1944)
Bernard Herrmann dir. Alfred Hitchcock	Psycho (1960)
Bernard Herrmann dir. Orson Welles	Citizen Kane (1941)
Elmer Bernstein dir. William Sturges	The Magnificent Seven (1960)
Maurice Jarre dir. David Lean	Lawrence of Arabia (1962)
Henry Mancini dir. Blake Edwards	The Return of the Pink Panther (1975)
John Williams dir. Kershner/Lucas	The Empire Strikes Back (1980)
Tan Dun dir. Ang Lee	Crouching Tiger, Hidden Dragon (2000)
Howard Shore dir. Peter Jackson	The Lord of the Rings – The Two Towers (2002)

**Option 4 – Musicals**

Kern	Show Boat (1927)
Rogers & Hammerstein	Oklahoma! (1943)
Brown & Freed	Singin' in the Rain (1952)
Lerner & Loewe	My Fair Lady (1956)
Bernstein & Sondheim	West Side Story (1957)
Lloyd Webber	Jesus Christ, Superstar (1970)
Kandor & Ebb	Chicago (1975)
Hamlisch & Kleban	A Chorus Line (1975)
Sondheim	Sweeney Todd (1979)
Schönberg & Boublil	Les Misérables (1980)

# LMusTCL

## Aim

LMusTCL is a written diploma in which the standard is equivalent to the written-work component on completion of a full-time undergraduate course at a conservatoire or other higher education institution.

This qualification provides evidence that candidates can, in responding to set tasks, demonstrate a wide understanding of analytical concepts and procedures as well as draw on an extensive knowledge of all periods of musical history in the Western arts tradition, including an in-depth understanding, based on a set work, of the historical development of a particular genre.

## Prerequisites

Trinity Guildhall Grade 8 in Music Theory (Literacy) or an equivalent qualification (see page 5).

## Learning outcomes

Candidates will:

- engage effectively with a wide range of musical briefs (ensembles, style, etc.), drawing on extensive knowledge of all periods of musical history in the Western classical tradition from the Middle Ages to the present day
- execute work effectively with a high degree of professionalism, presenting work in accessible form, with a critical awareness of the smaller margin of error acceptable at LTCL standard
- integrate complex material into their work in a manner which demonstrates contextual awareness and sensitivity to the requirements, selecting appropriate methodologies
- demonstrate a high level of creativity in analysing and developing music, including familiarity with concepts and procedures such as Schenker, Reti, etc. applying these to previously unseen contexts as well as to set works
- reflect critically upon their own practice and that of others with the ability to work independently, showing self-motivation and critical self-awareness
- demonstrate outstanding command of subject knowledge and commensurate confidence in analysing and developing work, including competence in the practices, processes, techniques and methodologies required in the study of music theory.

The table of assessment criteria on page 22 shows how marks are awarded to measure these outcomes.

## Structure and mark scheme

This is a single-unit qualification, comprising one written paper, marked out of 100. The pass mark is 60% of the marks available. To achieve a distinction, candidates must achieve 80% of the marks available.

## Musical skills and stylistic development (Written paper – 3 hours)

### Assessment objectives

Candidates should demonstrate:

- a broad-based body of knowledge of Music Theory (Literacy) and familiarity with relevant concepts and issues at a professional level, including knowledge of how to analyse musical structures by studying a written score
- knowledge of how to analyse, manipulate, interrogate or create musical materials and to present results or findings in a coherent and communicable form
- an understanding of the relationship between theory and practice in music, and the ability to use a range of relevant methods to explain and demonstrate that interrelationship.

The content of the examination is based on a detailed understanding of musical style and literature, including set works which should be studied from the score in preparation for Section B of the examination.

Both sections of the examination are compulsory.

### Section A: Analysis of unprepared works (50 marks)

Candidates should answer **both** questions.

#### Question 1

One major work will be set. Questions will cover motif, melody, rhythm, harmony, texture and instrumentation, and other common analytical matters.

#### Question 2

A wide choice of short extracts of works will be set. Candidates will be asked to comment on their own choice of **five**, with particular reference to historical development, instrumentation and facets of style.

### Section B: Stylistic development (50 marks)

Candidates should select one genre from the options given below for their chosen year of examination. Questions requiring essay-type answers will be set covering a) analytical and b) historical and contextual matters relating to various genres and the associated set works.

For 2009 and 2010:

<i>either</i>	<b>Song</b>	
Finzi	Let Us Garlands Bring (version for voice and piano)	Boosey and Hawkes M 060 030345
and		
Britten	Winter Words op. 52	Boosey and Hawkes M 060 015601
<i>or</i>	<b>Oratorio</b>	
Walton	Belshazzar's Feast	OUP study score 0193384647
<i>or</i>	<b>Chamber Music</b>	
Mozart	Serenade in B $\flat$ , K. 361 (Gran Partita)	Eulenberg ETP 100

For 2011 and 2012:

<i>either</i>	<b>Orchestral Music</b>	
Bartok	Concerto for Orchestra	Boosey & Hawkes M060 105357
<i>or</i>	<b>Opera</b>	
Weber	Der Freischütz	Schirmer

For 2013 and 2014:

<i>either</i>	<b>Keyboard Music</b>	
Haydn	Sonata in E $\flat$ (H. XVI:52)	Henle HN 153
<i>or</i>	<b>Song</b>	
Schubert	Schwanengesang	Peters EP 20

# FMusTCL

## Aim

FMusTCL is a dissertation-based diploma in which the standard is equivalent to that on completion of a full-time postgraduate course in music/musicology at a conservatoire or other higher education institution.

This qualification provides evidence that the candidate can undertake original research into a field of study related to music/musicology, can present this in the form of a thesis with supporting materials, and can justify and expound upon this in a viva voce and a prescribed task in musical analysis.

## Prerequisites

LMusTCL or an equivalent qualification (see page 5), or a body of work deemed sufficient in breadth and depth to indicate the ability to conduct creative and informed research before entering for this examination.

## Learning outcomes

Candidates will:

- engage in a complex field of activity where they require substantial depth of understanding and abilities, involving planning, analysis, action and evaluation, including self-evaluation
- conduct insightful and informed research into their own musical practice, producing systematic or creative approaches based on its results and presenting their findings comprehensively and persuasively
- demonstrate the ability to frame problems effectively and design appropriate responses
- carry out and present a technical analysis of any work or works within their chosen genre/period within a short time frame
- demonstrate a profound level of creativity, originality, personal commitment and individual responsibility in all work
- operate effectively in musically critical situations where success depends upon appropriate responses based on a high level of skill, judgement and insight

The table of assessment criteria on page 22 shows how decisions are reached as to whether these outcomes have been met or not.

## Structure and mark scheme

This qualification comprises two units, both of which must be approved for successful completion of the award.

Unit 1: Research (dissertation)

Unit 2: Practical applications (presentation, analysis task and viva voce)

The FMusTCL is Approved or Not Approved. No marks are announced. Candidates must have Unit 1 approved before they can progress to Unit 2.

## Unit 1: Research (Dissertation – 12,000 words)

### Assessment objectives

Candidates should demonstrate:

- knowledge which is at the forefront of the discipline
- the ability to manage activities at a professional level with consideration of alternative perspectives/practices and their implications
- a high level of skill, judgement and insight, using creative approaches based on substantial research.

Candidates will identify and obtain approval for a topic relevant to their chosen area of specialisation in the field of musicology and will carry out academic or applied research resulting in a dissertation of approximately 12,000 words.

The nature of the dissertation, though varied in subject matter, will demonstrate a capacity to pursue an area of research with academic rigour and ability to place it in a historical and sociological context.

Indicative examples are:

- an investigation into physical responses to music: their measurement and evaluation
- the piano writing and formal structure in the piano concertos of John Field (1782-1837) and their subsequent influences

Specific proposals will emerge through dialogue with the Chief Examiner in Music or a nominated specialist.

For further guidance on preparing FTCL dissertations see the section on page 20.

## Unit 2: Practical applications (presentation, analysis task and viva voce – 50 minutes)

### Assessment objectives

Candidates should demonstrate:

- novel approaches in handling complex and unpredictable situations
- the ability to frame problems effectively and design appropriate responses to communicate with precise intent
- a high level of skill, judgement and insight using creative approaches based on substantial personal research.

#### 2.1 Presentation (15 minutes)

Candidates should first present to the examiners:

- the context, procedure and results reported in the dissertation
- an exploration of common themes and conflicting issues emerging from their work
- recommendations for future practice.

#### 2.2 Analysis task (10 minutes)

The examiner will give the candidate one piece of repertoire related to the topic of the research presented in Unit 1. Candidates will have five minutes to look through it, during which they may play sections if they wish, using their own instrument or the piano provided, and noting any areas of technical, structural or musical interest. They will then be asked to describe these to the examiner, responding to specific questions as they may emerge.

Candidates should present their ideas clearly and communicate them effectively both by their use of language and their own musical/performance skills as appropriate.

#### 2.3 Viva voce (25 minutes)

Examiners will then initiate a wide-ranging discussion with the candidate. Candidates will be expected to defend their research, respond to critique, and indicate some ways in which the work undertaken has impacted on their own professional practice and that of others.

See page 21 for further guidance on the depth of response required in the viva voce.

# LTCL Music Composition

## Aim

LTCL Music Composition is a written diploma in which the standard is equivalent to that on completion of a full-time undergraduate course in composition at a conservatoire or other higher education institution.

This qualification provides evidence that candidates can respond to set musical briefs through the use of appropriate compositional techniques, as well as create original compositions for instrumental or vocal ensembles in consistent musical styles, demonstrating a standard of workmanship and a degree of originality worthy of performance at a professional level.

## Prerequisites

Trinity Guildhall Grade 8 in Music Theory (Literacy) or an equivalent qualification (see page 5).

## Learning outcomes

Candidates will:

- engage effectively with a range of musical briefs (ensembles, style, etc.), drawing on extensive knowledge of notational conventions and/or non-conventional notation (e.g. graphic score) to convey creative intention using a variety of instrumental/vocal resources
- execute work effectively with a high degree of professionalism, taking full responsibility for the development and appropriateness of work which is presented in an accessible form
- integrate complex material into their compositions in a manner which demonstrates contextual awareness and sensitivity to the needs and abilities of performers and listeners, including attention to instrumental balance, colour and effect
- demonstrate a high level of creativity and originality in composition, including when working to specific compositional tasks, with a critical awareness of the smaller margin of error acceptable at LTCL standard
- reflect critically upon their own practice and that of others with the ability to work independently, showing self-motivation and critical self-awareness
- demonstrate outstanding command of subject knowledge and commensurate confidence in composing work, including competence in the practices, processes, techniques and methodologies required in music composing, particularly in relation to classical, romantic and early twentieth-century styles.

The table of assessment criteria on page 22 shows how marks are awarded to measure these outcomes.

## Structure and mark scheme

This qualification comprises two units:

Unit 1: Professional portfolio (Submitted materials)

Unit 2: Composition skills (Written papers)

Unit 1 must be completed successfully before an entry can be accepted for Unit 2. The period of eligibility for successfully completing Unit 2 is three years from the date on which Unit 1 is passed; thereafter, Unit 1 must be retaken.

Each unit is marked out of 100, with a pass mark of 60%. To achieve a pass overall, candidates must achieve a pass in each unit. To achieve a distinction, candidates must achieve a mark of 80% overall.

## Unit 1: Professional portfolio (Submitted materials)

### Assessment objectives

Candidates should demonstrate:

- a broad-based body of knowledge in the conventions of music composition and familiarity with relevant concepts and issues at a professional level, communicating musical intentions clearly, economically and unambiguously
- knowledge of how to develop materials into well-formed and coherent musical structures, employing relevant compositional techniques and methodologies, and composing idiomatically for instruments, voices or other media
- the ability to conceive musical ideas, and to manipulate them in an inventive and individual way, with a measure of personal expression, imagination and creativity in composition and communicate this through music employing appropriate technical and interpretative means.

Candidates are required to submit two examples of their compositions of between five and seven minutes duration each, in two of the following forms:

1. A movement for a combination of four woodwind and/or brass instruments.
2. An unaccompanied choral piece for at least four mixed voices, the text to be selected at the candidate's choice.
3. A movement for string quartet.

The compositions may use any coherent kind of notation. Scores using graphic or non-standard notation or which use aleatoric or taped/electronic sounds must be accompanied by two CD or DVD recordings of the compositions (see regulations on our website for guidance on submitting recordings). Recordings are not required for works which use conventional staff notation, but may be submitted at the candidate's discretion, in which case two copies of each item should be submitted. If the choral item uses a text in a language other than English, a translation of the text must be provided.

Candidates should submit two copies of the compositions (and recordings, if appropriate) to the local Centre Representative with a completed entry form and fee, accompanied by a signed declaration that the compositions are their own unaided work, using the form on page 27. The Centre Representative will forward the entry to Trinity's Head Office.

Scores must be neat and legible, with numbered bars and pages, and each should be enclosed in a separate suitable binding or folder with the name of the candidate clearly marked. A short programme note about each composition and an explanation of any non-standard notation employed should be incorporated in the score of each piece before the first page of music.

## Unit 2: Composition skills (Written papers – 5 hours)

### Assessment objectives

Candidates should demonstrate:

- knowledge of how to analyse, manipulate and create musical materials and to present results in a coherent and communicable form to a professional standard
- knowledge of relevant compositional techniques and methodologies, drawing on a frame of reference that encompasses the period c.1550 to the present day
- the ability to create original music in response to specific briefs, whether stylistic or more open in nature.

Questions 1 and 2 are set in a morning paper lasting three hours. Question 3 is set in an afternoon paper lasting two hours.

### Morning paper

#### 1. Structured composition (30 marks)

Candidates will be required to work one of the following forms, at their choice:

- a passacaglia for organ on a given theme
- a set of variations for piano on a given theme/short passage (number of variations to be specified; two variations are to be written out in full and the remaining variations are to be sketched)
- a piece for piano using a given twelve-note row
- a cadenza for a piano concerto based on given thematic material.

#### 2. Orchestration (30 marks)

Candidates will be required to score a given excerpt written originally for piano for:

*either* classical orchestra (double woodwind, two horns, two trumpets, timpani, strings)

*or* chamber orchestra of single wind and strings plus one percussionist

**Note:** Piano is not admitted, but harp may be used. Transposing instruments are to be at conventional written pitch, not sounding pitch.

### Afternoon paper

#### 3. Original composition (40 marks)

Candidates will be required to work one of the following forms, at their choice:

- a) the first few bars of an excerpt for chamber ensemble (up to five instruments, not including keyboard) will be given, and candidates will continue the piece for approximately 30 more bars
- b) candidates will write an original piece of music of approximately two minutes' duration for a specified chamber group, illustrating a given dramatic situation.

# FTCL Music Composition

## Aim

FTCL Music Composition is a diploma in which the standard is equivalent to that on completion of a full-time postgraduate course in composition at a conservatoire or other higher education institution.

This qualification provides evidence that candidates can create original and substantial compositional work to meet a range of set parameters, demonstrating authority and originality in a variety of genres to produce work of a high professional standard.

## Prerequisites

Candidates are required to have passed LTCL in Music Composition or an equivalent qualification (see page 5), or present a body of work deemed sufficient in breadth and quality to indicate the ability to produce work to a professional standard before entering for this examination.

## Learning outcomes

Candidates will:

- engage in a complex field of activity where they require substantial depth of understanding and abilities, involving planning, analysis, action and evaluation, including self-evaluation
- demonstrate the ability to frame problems effectively and design appropriate responses, typically in relation to specific instrumental resources, limited project briefs, or awareness of specific performance contexts, while still demonstrating a distinctive musical personality
- demonstrate a profound level of creativity, originality, personal commitment and individual responsibility in all work, presenting work which is of a professional standard in all aspects
- demonstrate the ability to frame problems effectively and design appropriate responses, typically resulting in complex and extended works
- operate effectively in musically critical situations where success depends upon appropriate responses based on a high level of skill, judgement and insight, handling a well-developed and original musical language.

The table of assessment criteria on page 22 shows how decisions are reached as to whether these outcomes have been met or not.

## Structure and mark scheme

This is a single unit qualification comprising one portfolio of original works. The FTCL is Approved or Not Approved. No marks are announced.

## Professional portfolio (Submitted materials)

### Assessment objectives

Candidates should demonstrate:

- knowledge of compositional techniques and methodologies which is at the forefront of the discipline, including the ability to manipulate musical materials into well-formed, coherent and extended musical structures which show due awareness of classical compositional techniques and the ability to handle them successfully
- knowledge of how to manage activities at a professional level with consideration of alternative perspectives/practices and their implications, communicating musical intention clearly, economically and unambiguously
- the ability to conceive musical ideas, and to manipulate them in an inventive and individual way, with a high degree of personal expression, evidencing a high level of skill, judgement and insight based on substantial personal research.

Candidates are required to submit a portfolio of five original compositions, which must include **at least** one work in each of the following categories:

Work for *either* symphony *or* chamber orchestra.

Work for *either* voice(s) with keyboard/other instrumental accompaniment, *or* for voices a cappella

Work for *either* solo keyboard *or* chamber ensemble

At least three of the compositions submitted must be of sufficient duration to demonstrate skill in handling a fully developed structure. The total performance time of the complete portfolio should be at least 45 minutes.

Two copies of a CD/MP3/.wav or cassette recording of at least one of the substantial compositions must accompany the submission. All compositions which use graphic or non-standard notation or which include aleatoric elements or taped/electronic sounds must be accompanied by CD recordings.

If any vocal item uses a text in a language other than English, a translation of the text must be provided.

The portfolio should be of a professional standard of presentation in all respects and should demonstrate the candidate's technical skill and ability to write for the specified combinations.

Scores must be neat and legible, with numbered bars and pages, and each should be enclosed in a separate suitable binding or folder with the name of the candidate clearly marked. A short programme note about each composition and an explanation of any non-standard notation employed should be incorporated in the score of each piece before the first page of music.

Candidates should send their portfolio to the local Centre Representative, together with a completed entry form, the appropriate fee and two (photo)copies of the scores. Candidates must also provide a signed declaration that the compositions are their own unaided work.

The Centre Representative will forward the portfolio to Trinity's Head Office. Trinity Guildhall reserves the right to retain scores and recordings.

# Guidance to candidates for FMusTCL

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## Preparation of dissertations

Candidates should consider the following:

What are the objectives of the dissertation? Are they clear? What are the main methodologies of the enquiry?

For example:

Conceptual – is the line of reasoning clear and are there good examples to support this?

Historical – what are the sources?

Empirical – what observational or experimental techniques are employed; how are the results analysed?

Case studies – is the case description fair, rich in relevant detail and, at the same time, economical in terms of words?

The topic of a dissertation must be clearly defined and limited. A written proposal must be submitted to Trinity Guildhall's Chief Examiner in Music ahead of an application to enter the examination. The Chief Examiner in Music must approve all dissertation topics.

A dissertation is not the place to deal with broad issues in music or musicology, human nature or artistic experience. A specifically targeted topic will be required. Candidates should state findings freely and economically. The use of academic jargon is discouraged. Avoid mere narrative description and unsupported assertions of opinion; it is not enough to cite authorities of one kind and another to support a case.

Fundamentally, the argument will need to be carried forward on the basis of reasonable steps and illuminated by carefully made observations. Any difficult or controversial points should be supported by an example or illustration. The dissertation should not exceed the word limit; an overlong piece will be penalised as much as an excessively short one.

Many dissertations will be a blend of methodologies but there must be clear conceptual strength underpinning the work.

A possible strategy for action:

1. Identify the area
2. Review the literature
3. Formulate specific and limited questions
4. Identify a methodology
5. Carry out the investigation
6. Describe the results
7. Interpret the results
8. Draw out some implications
9. Present the findings with a bibliography and index

Further useful pointers:

Is the dissertation clear and free from jargon?

Is there a good analysis and synthesis of relevant literature?

Does the study illuminate significant aspects of music education?

Could others profit from reading it?

Has the candidate benefited from the study?

Does it fall within the specified limits of size?

## References

References should be presented by author-date method of citation. The surname of author and year of publication should be inserted in the text at the appropriate point.

## Bibliography

A bibliography should be included at the end of the dissertation. This should be in alphabetical order of authors' surnames. In the case of books, give the date of publication, the title (underlined or in italics), the place of publication and the name of the publisher.

## Layout

Written work should be typed or word-processed using double spacing with wide margins. Candidates are strongly advised to use word-processing facilities as they work. This aids the re-drafting process.

## Appendices

The reader should not be forced to an appendix for important details; crucial information should be given in the text, but any necessary supplementary information and statistical workings or interesting side issues should be presented in appendices.

## Style

Candidates should adopt the frame of mind that they are not only expressing and clarifying their own thinking but also contributing to the thinking of the reader. Unnecessary jargon and long sentences should be avoided so that concepts are presented clearly and precisely.

## Expected depth of response for FTCL dissertations

Candidates who achieve a high mark will present work which shows evidence of extensive relevant reading and an outstanding grasp of current major issues in the field. This knowledge will have been reviewed critically with insight and independence of thought. Arguments and the presentation of evidence will demonstrate sophisticated reasoning and be exceptionally clear, well-focused and cogent.

Candidates who pass will demonstrate consistency and fluency in discussing and evaluating evidence and theories drawn from a wide range of sources. They will demonstrate an ability to relate this reading to their particular field and will clearly have understood and assimilated the relevant literature.

Unsuccessful candidates may not have read and understood the essential texts sufficiently well, resulting in their arguments lacking robustness and rigour. Research involved in the writing of the dissertation may have been poorly organised and inadequately discussed. There may be confusion, incoherence and unfocused comment on the literature.

To ensure parity with higher education studies in this field, Trinity Guildhall draws heavily from guidance issued by the Institute of Education, University of London, describing the preparation of dissertations and expected depth of response for its MA in Music Education (1999/2000).

## Viva voce

At FTCL candidates should demonstrate:

- knowledge, and a critical awareness of current problems and/or new insights, much of which is at the forefront of the discipline
- originality in the application of knowledge, together with an understanding of how established techniques of research and enquiry are used to create and interpret knowledge
- depth of conceptual understanding that enables them critically to evaluate current research and to critique a range of methodologies, suggesting new approaches as appropriate
- the ability to deal with complex issues creatively, making sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences
- the ability and motivation to advance their knowledge and understanding through research, and to acquire and develop new skills to a highly sophisticated standard.

Examiners will probe in depth the following during the viva voce component at FTCL:

Is the line of reasoning clear and does the candidate provide good examples to support the arguments put forward?

What are the sources?

What observational or experimental techniques have been employed; how were the results analysed?

Is the discussion clear and free from jargon?

Has the student benefited from the study?

Is there a good analysis and synthesis of relevant literature?

What future work could be conducted to explore findings further?

# Assessment criteria

## Criteria and attainment descriptors for diplomas in theory and composition

AMusTCL	LMusTCL
<b>Techniques (30%)</b>	
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• knowledge and understanding of the musical vocabulary relevant to the question</li> <li>• suitability of the accompaniment textures used.</li> </ul> <p><b>Distinction (24-30):</b> Fluent harmonic and tonal progressions with appropriate use of chromatic chords and appropriate instrumental textures, musically shaped.</p> <p><b>Pass (18-23):</b> Good use of chords and tonal progressions: accompaniment textures well-judged.</p> <p><b>Below Pass (0-17):</b> Inconsistent use of harmonic vocabulary and textures.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• knowledge and understanding of the structural considerations related to the set piece of music including thematic and harmonic factors</li> <li>• knowledge and understanding of different compositional methodologies associated with various periods of musical history.</li> </ul> <p><b>Distinction (24-30):</b> Confident recognition of the salient structural features, with knowledge of related compositional methodologies.</p> <p><b>Pass (18-23):</b> Structural features recognised and adequately described.</p> <p><b>Below Pass (0-17):</b> Insufficient awareness of the main structural features and methodologies.</p>
<b>Communication (30%)</b>	
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• knowledge and understanding of the style and genre</li> <li>• musical awareness shown to the emotional intent of the text.</li> </ul> <p><b>Distinction (24-30):</b> Convincing in style and genre, showing a musical affinity with the text.</p> <p><b>Pass (18-23):</b> Persuasive but not entirely consistent in relationship to style, genre and text.</p> <p><b>Below Pass (0-17):</b> Limited awareness shown in all aspects.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• suitability of response to analytical brief</li> <li>• ability to communicate ideas with clear intent.</li> </ul> <p><b>Distinction (24-30):</b> Outstanding and consistently relevant response to the given briefs, succinctly described.</p> <p><b>Pass (18-23):</b> Appropriate response to the given briefs.</p> <p><b>Below Pass (0-17):</b> Vagueness in response.</p>
<b>Musical and stylistic awareness (30%)</b>	
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• identification of the salient features in the given opening</li> <li>• suitable response to the needs of the brief with a clear expression of musical intent</li> <li>• phrasing and musical character.</li> </ul> <p><b>Distinction (24-30):</b> Convincing identification with the salient features of the given opening and melody, clearly expressed.</p> <p><b>Pass (18-23):</b> Awareness of the salient features of the brief, adequately expressed.</p> <p><b>Below Pass (0-17):</b> Limited awareness and not consistently clear in intent.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• critical evaluation of information, reviewing possible alternatives and justification of choices made</li> <li>• awareness of stylistic and technical concepts underpinning the brief</li> <li>• awareness of phrasing and musical character.</li> </ul> <p><b>Distinction (24-30):</b> Convincingly argued judgements on the different editorial editions used, with detailed knowledge of the historical and stylistic background of the music being discussed (unerring confidence in identifying the likely composer of the musical extract).</p> <p><b>Pass (18-23):</b> Awareness of the stylistic and historical background of the various editions used, with judgements supported by good rationale (awareness of the likely composer of the musical extract).</p> <p><b>Below Pass (0-17):</b> Insufficient awareness of the historical/ stylistic background of the music discussed and conclusions made without a supporting rationale.</p>
<b>Integration (10%)</b>	
<p>The Integration mark is used by examiners to record a holistic impression of candidates' ability to integrate the skills, knowledge and awareness covered in each unit, and the degree to which they can produce and present work which shows cohesion, spontaneity, creativity, individuality and personal investment.</p> <p><b>Distinction (8-10) Pass (5-7) Below Pass (0-4)</b></p>	

LTCL Music Composition	FMusTCL	FTCL Music Composition
<b>Techniques (30%)</b>		
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• knowledge and understanding of musical elements and structures and how their fusion contributes to the creation of music</li> <li>• knowledge, understanding and application of compositional techniques.</li> </ul> <p><b>Distinction (24-30):</b> Evidence of original and imaginative compositional methodologies which are musically conceived and well developed.</p> <p><b>Pass (18-23):</b> Effective application of compositional methodologies showing development of material which is structured within a coherent musical format.</p> <p><b>Below Pass (0-7):</b> Limited evidence of applied compositional methodologies and restricted development of musical ideas.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• control of compositional and theoretical techniques</li> <li>• quality of orchestration including appropriateness for instrumentation</li> <li>• notational accuracy.</li> </ul> <p><b>Approved:</b> Excellent, an inspiring demonstration of concepts, capabilities and methodologies, which are fully informed by knowledge at the forefront of the discipline.</p> <p><b>Satisfactory:</b> An excellent demonstration of concepts and methodologies combined with some knowledge which is at the forefront of the discipline.</p> <p><b>Not Approved:</b> Limited demonstration of the necessary skills, knowledge and understanding.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• knowledge and understanding of musical elements and structures and how their fusion contributes to the creation of music</li> <li>• knowledge, understanding and application of compositional techniques.</li> </ul> <p><b>Approved:</b> Excellent, demonstration of a well-crafted compositional facility expressed through secure musical structures and supported by a convincing and fluent musical vocabulary, wholly appropriate to the idiom.</p> <p><b>Satisfactory:</b> Demonstration of a strong compositional facility expressed through secure musical structures and underpinned by a sound knowledge of music.</p> <p><b>Not Approved:</b> Limited demonstration of the necessary skills, knowledge and understanding of compositional techniques and their application within musical structures.</p>
<b>Communication (30%)</b>		
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• ability to respond creatively within a compositional brief</li> <li>• ability to express this via a musical score.</li> </ul> <p><b>Distinction (27-30):</b> Imaginative response to the given brief articulated via an accurate and finely-crafted score.</p> <p><b>Pass (18-23):</b> Effective response to the given brief via a well-orchestrated score.</p> <p><b>Below Pass (0-17):</b> Communicative intention not consistently clear or failing to fulfil the given brief.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• clarity of presentation and intent</li> <li>• suitability to context/purpose</li> <li>• appropriate selection of a range of approaches to communicate material.</li> </ul> <p><b>Approved:</b> Excellent, an outstanding and intuitive presentation, involving the application of novel approaches in handling complex and unpredictable situations with precise intent.</p> <p><b>Satisfactory:</b> The ability to communicate with focused intent in highly critical situations where success depends on framing problems effectively to inform appropriate responses.</p> <p><b>Not Approved:</b> Communicative intention not consistently clear or sufficiently well executed.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• clarity of presentation and intent</li> <li>• range of techniques used including overall quality of sound texture produced</li> <li>• suitability to context/purpose.</li> </ul> <p><b>Approved:</b> Excellent, a compelling and original response to the brief with a creative approach to conveying intent via imaginative orchestration clearly expressed through a written score.</p> <p><b>Satisfactory:</b> An original and imaginative response to the brief expressed via effective orchestration presented through a written score.</p> <p><b>Not Approved:</b> The response to the brief not consistently clear and/or insufficiently communicated via the orchestration and written score.</p>

### Musical and stylistic awareness (30%)

This mark takes into account the following aspects:

- creative application of musical knowledge, skills and understanding via the use of rhythm, pitch, texture and dynamics in a compositional context
- understanding of different musical styles/idioms and the ability to write consistently within these
- awareness of phrasing and musical character.

**Distinction (24-30):** Compositions demonstrate an inspired use of musical knowledge and stylistic insight within the given remit.

**Pass (18-23):** Evidence that compositions are consistently faithful to the style required by the brief and that work is underpinned by sound musical knowledge.

**Below Pass (0-17):** Weak stylistic and contextual awareness and lacking a secure musical grasp.

This mark takes into account the following aspects:

- understanding of different musical styles/idioms and the ability to analyse them
- preparation and analysis, in response to the given musical brief
- evaluation of materials, sources, etc. and reflective practice.

**Approved:** Excellent, the ability to demonstrate a high level of skill, judgement and insight using creative approaches based on substantial research and reflective practice.

**Satisfactory:** The ability to demonstrate full responsibility in planning and managing substantial activities at a professional level with consideration of alternative perspectives and practices, and the implications of these.

**Not Approved:** Weak demonstration of contextual awareness and needs.

This mark takes into account the following aspects:

- understanding of different musical styles/idioms and the ability to write consistently within these
- creative application of musical knowledge, skills and understanding via the use of rhythm, pitch, texture and dynamics in a compositional context.

**Awarded:** Excellent, an intuitive insight showing great sensitivity to, and awareness of, the musical genre with skilled application of musical knowledge and understanding.

**Satisfactory:** Evident sensitivity to, and awareness of, the stylistic needs and expectations in relation to the brief undertaken, with effective application of musical knowledge and understanding.

**Not Approved:** Weak demonstration of contextual and stylistic awareness and uncertain application of musical knowledge and understanding.

### Integration (10%)

The Integration mark is used by examiners to record a holistic impression of candidates' ability to integrate the skills, knowledge and awareness covered in each unit, and the degree to which they can produce and present work which shows cohesion, spontaneity, creativity, individuality and personal investment.

**Distinction (8-10) Pass (5-7) Below Pass (0-4)**

# Accreditation

## The UK National Qualifications Framework (NQF)

Trinity College London has corporate recognition from Ofqual, a non-departmental public body sponsored by the UK Government's Education Department and its respective partners in Wales and Northern Ireland.

Accreditation by Ofqual confirms that the regulator has scrutinised and approved our corporate and departmental structures, as well as procedures relating to syllabus development, examiners, centres, awarding and quality assurance.

In addition to corporate recognition, Trinity has approximately one hundred qualifications accredited by Ofqual to the National Qualifications Framework, where they are designated a Level in relation to the demands made on candidates.

Trinity Guildhall's music qualifications are accredited as follows within the National Qualifications Framework (NQF).

Trinity Guildhall qualifications	National Qualifications Framework
Grades 1-3	Level 1
Grades 4 and 5	Level 2
Grades 6-8	Level 3
Associate Diplomas – comparable to the end of the first year of degree study	Level 4
Licentiate Diplomas – comparable to the end of honours degree study	Level 6
Fellowship Diplomas – comparable to masters level study	Level 7

Note that the comparisons at the higher levels are made in terms of assessment standards rather than content.

Trinity Guildhall's diplomas are specialist in nature and do not cover the same breadth of study as degree programmes which are broader in coverage.

## Worldwide accreditation

Dialogue is being conducted with education authorities worldwide to maintain recognition of diploma qualifications. For further detailed information about accreditation status outside the UK, please contact us directly.

Throughout this syllabus where reference is made to UK qualifications, such as GCSE, A Level and BTEC, candidates in other countries may substitute local equivalents. This also applies where reference is made to UK legislation, e.g. in relation to Health and Safety.

Enquiries regarding local availability or concerning prerequisites and Approved Prior Learning should be directed to Trinity's Head Office (preferably by email), or to one of our local Centre Representatives, as listed on our website [www.trinityguildhall.co.uk/music](http://www.trinityguildhall.co.uk/music) – go to **Find a Contact** for details of these.

# Trinity Guildhall publications

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Trinity Guildhall publishes the following material to support candidates preparing for AMusTCL:

***AMusTCL Study Guide***

Written by Derek Hyde and William Tomkins to support the AMusTCL syllabus, this clearly presented book provides guidance on Section A – Musical Skills. (Order number: TCL 005243)

Support material for Sections B and C of the AMusTCL examination may be downloaded free of charge from the website [www.trinityguildhall.co.uk/music](http://www.trinityguildhall.co.uk/music)

***Handbook of Musical Knowledge***

James Murray Brown's classic textbook: an invaluable tool for all students taking either grade or diploma examinations in theory of music. The book covers notational conventions, rules of harmony, melody writing, etc. (Order number: TCL 001191)

Past papers and all the above publications can be obtained from local music shops or direct from our distributors:

Faber Music Distribution Ltd  
Burnt Mill  
Elizabeth Way  
Harlow  
CM20 2HX  
UK

T +44 (0)1279 82 89 82  
F +44 (0)1279 82 89 83

E [sales@fabermusic.com](mailto:sales@fabermusic.com)  
[www.fabermusic.com](http://www.fabermusic.com)

If you are ordering directly from Faber Music, please order carefully as no returns can be accepted. A postage charge will be added to your order.

For a publications catalogue, or if you have any queries about Trinity Guildhall publications, please contact:

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