

Diplomas in Music: Theory and Composition

Syllabus for written exams in music

from 2017

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

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England and Northern Ireland, and by Qualifications Wales. Trinity's qualifications are regulated within the Regulated Qualifications Framework (RQF). Various arrangements are in place with governmental education authorities worldwide.

Introduction

Trinity's theory diplomas require a broad understanding of theoretical and analytical concepts and procedures, in addition to a wide-ranging knowledge of music history in the Western classical tradition. They are offered at three levels, assessed by written exam (AMusTCL and LMusTCL) or dissertation (FMusTCL):

- ▶ Level 4 Diploma in Music Theory (known as AMusTCL)
- ▶ Level 6 Diploma in Music Theory (known as LMusTCL)
- ▶ Level 7 Diploma in Music Theory (known as FMusTCL)

Trinity's composition diplomas are assessed through the submission of a portfolio of compositions, and are offered at two levels:

- ▶ Level 6 Diploma in Music Composition (known as LTCL Music Composition)
- ▶ Level 7 Diploma in Music Composition (known as FTCL Music Composition)

Trinity aims to treat each candidate individually when considering how we can make our exams accessible to all, recognising that requirements vary. Please visit www.trinitycollege.com/music ('our website') for more information, or contact us directly to discuss any specific requirements.

Trinity would like to take this opportunity to wish you every success in your exams and wider music-making. Further information on all our exams, as well as additional supporting materials for teachers and candidates, can be found on our website.

Range of qualifications

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical genres. All are designed to help candidates develop as musicians according to their individual needs as learners.

Grade exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Candidates can enter any combination of grade or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Each level of grade exam features an equivalent grade theory exam, supporting candidates in developing their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter grade or certificate exams at any level.

After Grade 8 or the Advanced certificate, candidates can progress to diplomas at associate (ATCL), licentiate (LTCL) and fellowship (FTCL) levels. These assess higher skills in performance, teaching, theory and composition. Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME).

This syllabus focuses on diplomas in music theory and composition. Visit our website for information about grade exams, diplomas in performance and teaching, the Trinity CME, and Music Tracks - an initiative designed to support teachers in delivering large- and small-group instrumental tuition.

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Music Tracks†	Solo Certificate †	Group Certificate †	
7	7	FTCL		FMusTCL				
6	6	LTCL		LMusTCL				
4	5	ATCL		AMusTCL				
		Certificate for Music Educators (Trinity CME)						
3	4	Grade 8	Grade 8	Grade 8			Advanced	Advanced
		Grade 7	Grade 7	Grade 7				
		Grade 6	Grade 6	Grade 6				
2	3	Grade 5	Grade 5	Grade 5			Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4				
1	2	Grade 3	Grade 3	Grade 3			Foundation	Foundation
		Grade 2	Grade 2	Grade 2	Track 2			
		Grade 1	Grade 1	Grade 1	Track 1			
Entry Level 3	1	Initial	Initial		Initial Track			
Entry Levels 1-2					First Access Track			

* Regulated Qualifications Framework in England, Wales and Northern Ireland

** European Qualifications Framework

† Not RQF or EQF regulated

About the exams

Music Theory

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

AMusTCL is a written diploma in which the standard is equivalent to the written work component at the end of the first year of an 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 an undergraduate course at a conservatoire or other higher education institution. Building on the foundation of study needed for AMusTCL, 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 postgraduate course in music or 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's 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 portfolio submission diploma in which the standard is equivalent to that on completion of an 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 portfolio submission diploma in which the standard is equivalent to that on completion of a 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.

Exam structure: theory diplomas

AMusTCL	LMusTCL	FMusTCL
Musical skills and stylistic development (written exam, 3 hours) <ul style="list-style-type: none"> Section A: Musical skills Section B: Prescribed works Candidates answer five questions, of which at least one must be from Section A and at least one must be from Section B.	Musical skills and stylistic development (written exam, 3 hours) <ul style="list-style-type: none"> Section A: Musical skills Section B: Prescribed works Candidates answer Question 1 and <i>either</i> 2a, 2b or 2c in Section A, and <i>either</i> i or ii in Section B.	1. Research in music theory <ul style="list-style-type: none"> Dissertation (approx 12,000 words) 2. Practical applications in music theory <ul style="list-style-type: none"> Presentation (15 minutes) Analysis task (10 minutes) Viva voce (25 minutes)

Exam structure: composition diplomas

LTCL Music Composition	FTCL Music Composition
1. Professional portfolio in music composition (submission) <ul style="list-style-type: none"> Two original compositions (duration 5-7 minutes each) 	Professional portfolio in music composition (submission) <ul style="list-style-type: none"> Five original compositions (minimum combined duration 45 minutes)
2. Composition skills (submission) <ul style="list-style-type: none"> Section A: Structured composition Section B: Orchestration Section C: Original composition 	

Age requirements

There are no minimum age requirements for Trinity's diplomas in theory and composition.

Prerequisites

Candidates must hold the following qualifications prior to entry:

AMusTCL	LMusTCL	FMusTCL	LTCL Music Composition	FTCL Music Composition
No prerequisite	AMusTCL or Trinity Grade 8 theory of music	LMusTCL	AMusTCL or Trinity Grade 8 theory of music	LTCL Music Composition

Alternative prerequisites and approved prior learning

Alternative qualifications and prior learning will be considered in place of the listed prerequisites.

Candidates who wish to offer alternative prerequisites must send evidence of their qualification in the form of a copy of their certificate or final transcript of studies to the music team at Trinity's central office at least six weeks before the closing date for entries at their local centre. The decision of the music team will be final in such cases.

Examples of alternative qualifications are as follows:

In place of:	Trinity will consider one of the following:
AMusTCL or Trinity Grade 8 theory of music	<ul style="list-style-type: none"> ▶ Grade 8 theory of music from any other Ofqual-regulated board (ABRSM or LCM) or from UNISA, AMEB or other regulated body ▶ Any other qualification containing music theory and/or composition at an equivalent level
LMusTCL	<ul style="list-style-type: none"> ▶ A first degree in music, containing significant music theory and/or analysis
LTCL Music Composition	<ul style="list-style-type: none"> ▶ BMus or BA(Hons) containing a significant amount of composition from a conservatoire or other higher education institution

Candidates wishing to offer approved prior learning should send suitable evidence to the music team in the same way as for alternative prerequisites. Trinity reserves 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.

Proof that all requirements or prerequisites have been met, or have been deemed by Trinity to have been met, will be needed before a candidate is permitted to register for a qualification.

Provisional and conditional entries cannot be accepted.

Post-nominals and academic dress

Candidates who have passed a Trinity diploma are entitled to use the letters standing for that diploma after their name: AMusTCL, LMusTCL, FMusTCL, LTCL or FTCL as appropriate.

Holders of Trinity diplomas are also entitled to wear academic dress. Associates are entitled to wear an academic gown, Licentiates a gown and hood (purple edged with mauve), and Fellows a gown and hood (purple lined with mauve). Candidates wishing to obtain academic dress should contact Trinity's central office for appropriate authorisation.

AMusTCL

The AMusTCL comprises one written exam of 3 hours' duration.

Prerequisites

There is no 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's Grade 8 theory of music exam, alongside general listening and reading.

Assessment objectives

Candidates should demonstrate:

- ▶ a broad-based body of knowledge in music theory and 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.

Exam requirements

Candidates are required to answer a total of **five** questions, including at least one question from Section A and at least one question from Section B.

Although this is not a requirement, candidates are encouraged to consider the benefits of choosing the same historical periods for both Section A and Section B as this will enable them to gain a much fuller and better informed understanding of those particular periods.

Section A: Musical skills

Section A tests knowledge of written musical skills including harmony, counterpoint, orchestration and melodic composition.

The periods and types of questions are as follows:

1. Baroque (before c.1760): Lutheran chorale

The opening phrase of a Lutheran chorale is given in full. Candidates are required to add alto, tenor and bass to the given soprano in phrases 2 and 3 then add a fourth phrase, ending in the tonic.

2. Classical (c.1760-1810): Orchestration

A specially prepared reduction of a few bars from a classical work for orchestra is given. Candidates are required to orchestrate the music for a specified group of instruments, following the conventions of the period.

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

Part of a piano work is given in full. Candidates are required to complete the remainder of the extract, some of which will be provided. In the last few bars an appropriate conclusion must be written.

4. 20th century: Popular song

Part of a song is given in full. Thereafter the words, music of the vocal line and lettered chord symbols are provided and candidates are required to write the piano accompaniment. In the last few bars the song has to be concluded in full.

5. 20th century: Melodic composition

A choice of two openings is given. Candidates are required to write an original complete melody of between 24 and 30 bars' duration for a voice or single-line instrument of their choice. The music must not use the system of major/minor keys.

Section B: Prescribed repertoire

Section B tests knowledge of prescribed repertoire. For each work there are two options. Candidates may answer *either* by writing a single essay *or* by answering a series of sub-questions requiring answers ranging between a few words and a paragraph.

The prescribed works for 2017-2020 are as follows:

1. **Baroque** – Bach: *Christmas Oratorio*, BWV 248, parts 1, 2 and 3; Bärenreiter Urtext TP85 (NB vocal scores are not suitable)
2. **Classical** – Mozart: *Serenade for 13 Wind Instruments in Bb major*, K361; any reputable edition, eg Eulenburg 100
3. **Early Romantic** – Schumann: *Symphony no. 3 in Eb*, op. 97, *Rhenish*; any reputable edition
4. **20th century** – Orff: *Carmina Burana*; Eulenburg 8000 (NB vocal scores are not suitable)
5. **20th century** – Ravel: *Daphnis and Chloé*, parts 1 and 2 (the full ballet, **not** the suites); Dover pages 1-181 (the Durand edition, from which the Dover edition is taken, is also acceptable).

Candidates will need to take an unmarked score of each work prepared for Section B into the exam room. If the copy does not have printed bar numbers candidates should insert them in advance as questions will refer to places in the score by this method. Begin numbering afresh at the start of each movement. Bar numbers are the only permitted markings that candidates may have in their scores.

Mark scheme

Each question carries 20 marks. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to pass/below pass bands as follows:

Overall mark	Band
80-100	Distinction
60-79	Pass
0-59	Below pass

Assessment criteria are available on our website.

Support materials

A reading list, sample paper, specimen answers and guidance for preparing for Section B are available free-of-charge on our website.

A study guide for Section A is available to purchase from www.trinitycollege.com/shop or from your local music retailer.

In future, past papers will be available to purchase from www.trinitycollege.com/shop or from your local music retailer.

LMusTCL

The LMusTCL comprises one written exam of 3 hours' duration.

Prerequisites

Candidates are required to have passed AMusTCL or Trinity Grade 8 theory of music or an approved equivalent qualification (see page 7) before entering for this diploma.

Assessment objectives

Candidates should demonstrate:

- ▶ a broad-based body of knowledge in the conventions of music composition (from the Renaissance to the present day) and familiarity with relevant concepts and issues at a professional advanced level, communicating musical intentions clearly and economically
- ▶ the ability to engage effectively with a range of musical briefs by demonstrating the ability to complete them whilst displaying an understanding of the relevant stylistic and technical considerations
- ▶ knowledge of how to develop materials into well-formed and coherent musical structures, employing relevant compositional techniques and methodologies, and composing idiomatically for instruments
- ▶ the ability to communicate answers clearly in continuous prose, using appropriate terminology
- ▶ the ability to orchestrate an extract of moderate length whilst displaying an understanding of the relevant technical considerations, including attention to instrumental balance, colour and effect
- ▶ a high level of creativity in analysing and developing music, including familiarity with concepts and procedures of the major 20th century analysts, applying these to previously unseen contexts as well as set works.

Exam requirements

Candidates are required to complete both sections of the exam.

Section A: Musical skills (50 marks)

Candidates are required to answer both questions. Each question carries 25 marks.

Question 1: String quartet

Candidates must answer this question, by continuing the given opening in an appropriate style for about 20 bars. The opening will be taken from any movement from either a classical or early romantic string quartet and either the top or bottom part will be given, but the final bars will be left for the candidate to complete.

Candidates must answer *either 2a or 2b or 2c*.

Either Question 2a: Analysis

Five extracts of works are set. Candidates are required to suggest a possible period and date of composition for each extract (eg late romantic, 1890) and to support this by reference to the style, texture, harmony and any other relevant musical features.

or Question 2b: Theme and variations

Writing for piano, candidates are required to harmonise a given theme and then write two variations. The second variation is acceptable as a sketch.

or Question 2c: Orchestration

Candidates are required to orchestrate a given extract presented in piano score of up to 20 bars in length. The response should be scored for full orchestra, which may include percussion at the candidate's discretion.

Section B: Prescribed works

Candidates should select one genre from the options given below for their chosen year of exam. 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.

2017-2018:

either i Oratorio

Set work - Elgar: *The Dream of Gerontius*
Novello NOV890021 (NB vocal scores are not suitable)

or ii Keyboard music

Set work - Beethoven: *Diabelli variations*, op. 120
Henle HN636

2019-2020:

either i Opera

Set work - Beethoven: *Fidelio*
Dover study score (NB vocal scores are not suitable)

or ii Orchestral music

Set work - Debussy: *La Mer*
Eulenburg 1321

Candidates will need to take an unmarked score of each work prepared for Section B into the exam room. If the copy does not have printed bar numbers candidates should insert them in advance as questions will refer to places in the score by this method. Begin numbering afresh at the start of each movement. Bar numbers are the only permitted markings that candidates may have in their scores.

Mark scheme

50 marks are available for each section. It is not necessary to pass both sections in order to achieve a pass overall. The total mark for the exam corresponds to pass/below pass bands as follows:

Overall mark	Band
80-100	Distinction
60-79	Pass
0-59	Below pass

Assessment criteria are available on our website.

Support materials

A sample paper is available free-of-charge on our website.

In future, past papers will be available to purchase from www.trinitycollege.com/shop or from your local music retailer.

FMusTCL

FMusTCL is a dissertation-based diploma. The 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

Candidates are required to have passed LMusTCL or an approved equivalent qualification (see page 7), or present a body of work deemed sufficient in breadth and depth to indicate the ability to conduct creative and informed research, before entering for this diploma.

Prior approval

Any dissertation presented at FMusTCL must have prior approval in terms of length/quantity, structure and topic from the music team at Trinity's central office before the candidate's registration can be accepted. Prior approval may be requested either by email (music@trinitycollege.com) 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.

Exam requirements

The qualification comprises two units.

Unit 1: Research in Music Theory (dissertation of approximately 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.

Requirements

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 music team at Trinity's central office or a nominated specialist.

For further guidance on preparing FMusTCL dissertations see the section on page 12.

Unit 2: Practical Applications in Music Theory (presentation, analysis task and viva voce)

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.

Requirements

2.1 Presentation (15 minutes)

Candidates should 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)

The examiners will 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 13 for further guidance on the depth of response required in the viva voce.

Mark scheme

Both units must be approved for successful completion of the qualification. The FMusTCL is assessed as *Approved* or *Not Approved*; no marks are awarded. Candidates must have Unit 1 approved before they can progress to Unit 2.

Assessment criteria are available on our website.

LTCL Music Composition

Prerequisites

Candidates are required to have passed AMusTCL or Trinity Grade 8 theory of music or an approved equivalent qualification (see page 7) before entering for this diploma.

Exam requirements

The qualification comprises two units.

Unit 1: Professional Portfolio in Music Composition

Assessment objectives

Candidates should demonstrate:

- ▶ a broad-based body of knowledge in the conventions of music composition and familiarity with the relevant concepts and issues at a professional level, communicating musical intentions clearly and economically
- ▶ 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 and 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 to communicate this through music employing appropriate technical and interpretative means.

Requirements

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

- ▶ a movement for a combination of four woodwind and/or brass instruments
- ▶ an unaccompanied choral piece for at least four mixed voices, the text to be selected at the candidate's choice
- ▶ 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. 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 16. The local centre representative will forward the entry to Trinity's central 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

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, appropriate to a range of musical styles
- ▶ the ability to create original music in response to specific briefs, whether stylistic or more open in nature.

Requirements

Candidates are required to submit workings for Sections 1, 2 and 3.

Candidates should submit two copies of the workings 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 16. The local centre representative will forward the entry to Trinity's central 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.

NB all materials required for this unit may be downloaded free-of-charge from our website www.trinitycollege.com/music

Section 1: Structured composition (30 marks)

Candidates are 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 harmonised theme (number of variations to be specified)
- ▶ a piece for piano or string quartet or combination of four woodwind instruments using a given twelve-note row.

Section 2: Orchestration (30 marks)

Candidates are required to score a given excerpt written originally for piano for **one** of the following ensembles, at their choice:

- ▶ classical orchestra (double woodwind, two horns, two trumpets, timpani, strings)
- ▶ chamber orchestra of single wind and strings plus one percussionist

NB piano is not admitted, but harp may be used. Transposing instruments are to be at conventional written pitch, not sounding pitch.

Section 3: Original composition (40 marks)

Candidates are required to work **ONE** of the following forms, at their choice:

- ▶ 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 a specified duration
- ▶ candidates will write an original piece of music of a specified length for a specified chamber group, illustrating a given dramatic situation.

Mark scheme

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. Both units must be passed within a three year period. To achieve a distinction, candidates must achieve a mark of 80% overall.

Assessment criteria are available on our website.

FTCL Music Composition

FTCL Music Composition 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 Music Composition or an approved equivalent qualification (see page 7), 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 diploma.

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 and economically
- ▶ 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.

Exam requirements

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 a cappella voices
- ▶ 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 or WAV 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 a recording.

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 their 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 local centre representative will forward the portfolio to Trinity's central office. Trinity reserves the right to retain scores and recordings.

Mark scheme

The FTCL Music Composition is assessed as *Approved* or *Not Approved*; no marks are awarded.

Assessment criteria are available on our website.

Guidance for FMusTCL candidates

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 the music team at Trinity's central office ahead of an application to enter the exam. Dissertation topics must be approved in advance by the music team.

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 or 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 implications
9. Present the findings with a bibliography and index

Further useful pointers:

- ▶ is the dissertation clear and free from jargon?
- ▶ is there a clear analysis and synthesis of relevant literature?
- ▶ 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 the author-date method of citation. The surname of the author and the 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 word-processed using double spacing with wide margins.

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

Candidates who pass will demonstrate consistency and fluency in discussing and evaluating evidence and theories drawn from a wide range of sources. 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. 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 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

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:

- ▶ 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 valid analysis and synthesis of relevant literature?
- ▶ what future work could be conducted to explore findings further?

Information and regulations

The following section contains key information and regulations that apply to Trinity's diplomas in theory and composition. Please note that Trinity's separate Information & Regulations booklet gives more detailed guidance and can be downloaded from our website.

Entry requirements

- There are no age requirements for Trinity's theory and composition diplomas.
- Candidates entering for LMusTCL, FMusTCL, LTCL Music Composition and FTCL Music Composition must hold a listed prerequisite qualification or an approved alternative qualification or approved prior learning; full details are given on page 6.
- Candidates may enter for more than one diploma in the same or different subjects at the same session, but no more than one entry will be accepted per candidate per session in the same level and subject.

Candidates with special needs

- Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way. If a candidate has any special needs we will try to help. Of course we will not make any change that affects the assessment standards. We will treat each request individually, so please visit our website or contact us to discuss your requirements.

Exam centres

- Exams can be taken at one of Trinity's public exam centres which are available throughout the world. Details of these are available on our website. Candidates should contact their local centre representative for more information.

Exam dates

- Written exams take place twice a year, normally on Saturdays in May and November. The dates of written exams at public centres are published in advance on our website.

Entry process

- Exam entries may be submitted by a teacher, parent or guardian, or by candidates themselves if they are aged 18 or over. Correspondence will be conducted with this person only.
- All entries must be made on an official Trinity entry form and sent to the local Trinity representative along with the correct entry fee in advance of the closing date for application to the exam. Closing dates and contact details for local representatives can be found on our website.
- Cheques should be made payable to Trinity College London. A receipt will only be provided if the appropriate section of the entry form is completed and a stamped addressed envelope supplied.
- By entering for a Trinity exam, candidates agree to abide by Trinity's regulations, syllabus requirements and the professional judgements of its examiners.

- Entries at one centre may be transferred to another centre for a fee, but cannot be deferred to a later exam session. In the case of a transfer, a new entry form must be completed and the appropriate fee must be paid (please contact Trinity's central office for further details). Entries may not be transferred from one candidate to another.
- Trinity is required to collect candidates' dates of birth in order to produce anonymised statistical information for various government and educational bodies. If this information is not provided on the entry form then the entry process may be delayed.

Inaccurate and late entries

- If an entry form is incomplete, it may be refused.
- Candidates' names as shown on the entry form will be used when producing certificates for successful candidates. Please ensure that all details on the entry form are complete and accurate.
- If you require a correction to be made on an entry form or to details held about you on Trinity's database, please contact your Trinity representative.
- Please note that entries will not be accepted if received less than 14 days before the exam date. Late entries received more than 14 days before the exam date may be accepted at the discretion of the Trinity representative, depending on availability. Please contact your Trinity representative before submitting a late entry.
- Entries which are received following the application closing date will be subject to the following surcharges:
 - for late entries received up to 21 days before the exam date: + 50% of the entry fee
 - for late entries received between 20 and 14 days before the exam date: + 100% of the entry fee.
- Trinity makes no guarantee that acceptance of a late entry will result in the exam taking place. If a late entry is accepted but an exam slot is not available, Trinity may at its discretion refund the entry fee, although the surcharge fee will be retained in all cases to cover administration costs.

Exam appointments

- Once the entry has been processed, your local Trinity representative will send an appointment form giving details of the date, time and place of the exam, along with the candidate's ID number and their exam subject and level. This will normally be sent 21 days before the date of the exam.
- If there are any errors in the information specified on the appointment form, please notify your Trinity representative immediately. Errors such as an entry for the wrong diploma cannot be put right in the examination room. If any errors become apparent, the candidate should alert the invigilator.

On the day

- Candidates are advised to arrive at least 20 minutes before the start of the exam.
- Candidates are responsible for their own property at all times. Trinity will not accept any liability in the event of candidates' property being lost, stolen or damaged, either while in transit to or from the exam centre or at any time before, during or after the exam.

Conduct of written exams

- ▶ Candidates are not allowed to take books, papers or music (except for an unmarked copy of the set work(s) chosen for AMusTCL and LMusTCL) into the exam room. Bags must be left with the invigilator; they may not be taken to candidates' desks.
- ▶ Candidates must not communicate in any way with each other during the exam. A candidate may ask a question of the supervisor on exam procedure but not on the content of a question paper. Both question and answer must be spoken aloud.
- ▶ Candidates who are late are permitted to enter the exam room and begin answering questions if they arrive up to 25 minutes after the starting time. Late arrivals will not be given any extra time in which to complete their answers.
- ▶ Candidates are not permitted to leave the exam room until 30 minutes after the starting time of the exam. If a candidate leaves the exam room, they will normally not be allowed to return. Neither rough work nor the question paper may be taken out of the exam room.
- ▶ If a candidate is absent, his/her exam paper will be returned to Trinity's central office marked 'absent'. Under no circumstances may another person be substituted for an absent candidate.

Exceptional circumstances

- ▶ If candidates are ill and cannot take an exam as planned, the Trinity representative must be informed as soon as possible. The person who signed the entry form may apply to the Trinity representative for a re-entry permit by providing a medical certificate current for the date of the exam and the appointment form originally issued.
- ▶ The re-entry application must be made no later than 30 days after the exam date. The Trinity representative will forward the medical certificate and appointment form to Trinity, who will issue a re-entry permit for an exam at the same level in the same subject.
- ▶ A re-entry permit can be used for an exam within 21 days to 12 months of the original exam date upon payment of 50% of the entry fee current at the new date of entering. If a permit is used towards entry for an exam at a higher level, any difference in fee is also payable
- ▶ If candidates wish to postpone or cancel an exam, the original fee will not be refunded. There are special arrangements in case of genuine compassionate circumstances. Trinity will not offer re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.

Results, reports and certificates

- ▶ Candidates for all diplomas receive a written report.
- ▶ Results are sent to the local representative for distribution.
- ▶ Representatives will despatch those results to the person who signed the application form.
- ▶ Certificates show the date, centre, subject, and level achieved by a successful candidate, as well as the name of their teacher and school (if requested). The personal details shown on certificates will be taken from those recorded on the entry form.
- ▶ Trinity cannot accept responsibility for the non-arrival of any exam report or certificate after it has been posted. Please refer to Trinity's website or contact your local representative for information about replacement certificates and certifying statements.

Syllabus infringements

- ▶ All syllabus infringements will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

Results review and appeals procedure

- ▶ Anyone who wishes to question the outcome of their exam result should refer to www.trinitycollege.com/resultsenquiry for full details of our results review and appeals policy.

Policies

Equal opportunities

- ▶ Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any protected characteristic.

Child protection

- ▶ Trinity College London exams are delivered in full compliance with the requirements of the UK's Children's Act 1989 and other relevant legislation. Trinity has also implemented a policy relating to child protection, full details of which can be found on our website.

Data protection

- ▶ Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under the Data Protection Act 1998. Please see our website for the most up-to-date information about its data protection procedures and policies. You can write to the Data Protection Officer at Trinity's central office for further information.

Customer service

- ▶ Trinity strives to update and improve its syllabuses where necessary. Amendments and additions are regularly published on our website, which is also a source of general information about Trinity and its products and services. A Customer Service Statement is available on our website.

Malpractice

- ▶ Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may no longer be permitted to act as an exam centre registered with Trinity.
- ▶ In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

This form must accompany any materials submitted for written diploma exams. Please check the syllabus of the exam you are entering for to ensure that you have enclosed the correct materials.

A separate form should be submitted with each entry. This form may be photocopied.

When submitting materials, please make sure that you have included:

- ▶ all of the submitted materials required for the unit(s) you are entering
- ▶ a completed entry form
- ▶ the fee for the unit(s) you are entering
- ▶ this form.

Trinity cannot accept responsibility for submitted materials lost in the post.

Candidates should make a copy of all their work before submitting it.

Name _____
Candidate/Registration number (if known) _____
Centre _____

Title of exam _____	Level _____
Unit _____	

Please list the materials you have included with this submission:

I declare that the enclosed submitted materials are my own unaided work.

Candidate's signature _____

Date _____