

# TRINITY GUILDHALL

## Diplomas in Music: Performance and Teaching

---

from 2009

Trinity Guildhall Examinations  
89 Albert Embankment  
London SE1 7TP UK

T +44 (0)20 7820 6100

F +44 (0)20 7820 6161

E [music@trinityguildhall.co.uk](mailto:music@trinityguildhall.co.uk)

[www.trinityguildhall.co.uk/music](http://www.trinityguildhall.co.uk/music)

**Patron** HRH The Duke of Kent KG

**Director of Performing & Creative Arts Examinations**

Mark Stringer GMusRNCM(Hons) FTCL ARCO(CHM) ARCM PGCE FRSA

**Chief Examiner in Music**

Keith Beniston GLCM FLCM PGCE FRSA

**Syllabus Manager**

Benjamin Norbury MA LTCL

Copyright © 2008 Trinity College London

Published by Trinity College London

Second edition, June 2009

# Contents

Introduction.....	5
Overview of Trinity Guildhall's diploma qualifications in music.....	6
<b>Performance diplomas</b>	
Summary of unit requirements.....	7
Summary of regulations – Performance diplomas.....	8
Taking the examination.....	12
Guidance on levels of diplomas and expected standards.....	14
<b>Recital diplomas – ATCL, LTCL and FTCL</b>	
Aims.....	15
Learning outcomes.....	15
Assessment objectives.....	16
Structure and marking scheme.....	16
Tasks.....	16
<b>Repertoire lists</b>	
Piano.....	18
Harpsichord.....	26
Organ.....	28
Singing.....	30
Recorder.....	37
Flute.....	40
Oboe.....	42
Clarinet.....	44
Saxophone.....	46
Bassoon.....	48
Horn in F.....	51
Trumpet, Cornet in B $\flat$ and Cornet in E $\flat$ .....	53
Trombone and Bass Trombone.....	56
Tenor Horn.....	58
Baritone and Euphonium.....	60
Tuba, E $\flat$ Bass and B $\flat$ Bass.....	62
Drum Kit.....	64
Percussion.....	66
Violin.....	69
Viola.....	71
Cello.....	73
Double Bass.....	75
Harp.....	77
Guitar.....	79
<b>Pro-Music Performance diplomas – ATCL and LTCL</b>	
Aims.....	81
Learning outcomes.....	81
Structure and marking scheme.....	82
Unit 1: Assessment objectives.....	82
Unit 1: ATCL – Submitted materials.....	82
Unit 1: LTCL – Submitted materials.....	83
Unit 2: Assessment objectives.....	84
Unit 2: ATCL – Practical examination.....	84
Unit 2: LTCL – Practical examination.....	86
<b>Assessment criteria.....</b>	<b>88</b>

## Teaching diplomas

Introduction and overview .....	91
Guidance on levels .....	92
Summary of unit requirements .....	93
Summary of regulations .....	94
Entering for and taking the examination .....	96
Health and Safety .....	97
<b>ATCL Principles of Instrumental/Vocal teaching</b>	
Expected standards .....	98
Aims .....	98
Learning outcomes .....	98
Structure and marking scheme .....	98
Units 1 and 2: Assessment objectives .....	98
Unit 1 – Tasks: Submitted materials – Teaching experience .....	99
Unit 2 – Tasks: Practical applications .....	100
<b>LTCL Instrumental/Vocal Teaching</b>	
Expected standards .....	102
Aims .....	102
Learning outcomes .....	102
Structure and marking scheme .....	102
Units 1 and 2: Assessment objectives .....	102
Unit 1 – Tasks: Submitted materials – Teaching experience .....	103
Unit 2 – Tasks: Practical applications .....	104
<b>LTCL Music Teaching [until 1 January 2010: LTCL Music Practice: Teaching]</b>	
Expected standards .....	106
Aims .....	106
Learning outcomes .....	106
Structure and marking scheme .....	106
Units 1 and 2: Assessment objectives .....	106
Unit 1 – Tasks: Submitted materials – Teaching experience .....	107
Unit 2 – Tasks: Practical applications .....	108
<b>FTCL Music Education</b>	
Expected standards .....	110
Aims .....	110
Learning outcomes .....	110
Structure and marking scheme .....	110
Units 1 and 2: Assessment objectives .....	110
Unit 1: Research .....	111
Unit 2: Professional Practice .....	113
<b>Assessment criteria .....</b>	<b>114</b>
<b>Accreditation .....</b>	<b>116</b>
<b>Appendix 1 – Music publishers .....</b>	<b>117</b>
<b>Appendix 2 – Authentication form for submitted materials .....</b>	<b>124</b>
<b>Appendix 3 – Verification form for relevant experience or contact time .....</b>	<b>125</b>
<b>Appendix 4 – Verification form for relevant prior experience .....</b>	<b>126</b>

## **Changes to LTCL Music Practice: Teaching diploma title**

From 1 January 2010 until further notice the title of this qualification will be changed to:

### **LTCL Music Teaching**

No change will be made to any part of the examination.

If you enter before 31 December 2009 your qualification title will be LTCL Music Practice: Teaching, even if you take the examination after 1 January 2010.

All entries made after 1 January 2010 (including retakes) will carry the new qualification title LTCL Music Teaching.

## **Main changes from the 2005-2008 syllabus**

There are now Recital diplomas at all three levels: ATCL, LTCL and FTCL.

The ATCL Performance diploma has been withdrawn. The FTCL Performance diploma has been renamed FTCL Recital.

The marking scheme for ATCL and LTCL Recital is now: Pass at 60% and Distinction at 80%. There has been no change in the standard required to attain these levels; only the marking scheme has been modified.

Separate diplomas in Drum Kit have been introduced. Diplomas in Piano Accompanying and Electronic Organ have been withdrawn; diplomas in Electronic or Digital Keyboard are not available.

Music Professional Practice – Performing diplomas have been replaced with Pro-Music Performance diplomas.

Teaching diplomas have been completely revised. The ATCL Principles of Instrumental/Vocal Teaching leads on to either LTCL Instrumental/Vocal Teaching (for teachers of individuals or small groups) or LTCL Music Practice: Teaching (for teachers of classes or other larger groups).

The word count for written programmes has been increased; spoken introductions are now not required for any Recital diploma.

# Introduction

---

This syllabus describes the requirements for the following Trinity Guildhall diploma qualifications in music performance and teaching:

- Trinity Guildhall Level 4 Associate Diploma in Music Performance (ATCL Recital)
- Trinity Guildhall Level 6 Licentiate Diploma in Music Performance (LTCL/LGSMD Recital)
- Trinity Guildhall Level 7 Fellowship Diploma in Music Performance (FTCL Recital)
- Trinity Guildhall Level 4 Associate Diploma in Pro-Music Performance (ATCL)
- Trinity Guildhall Level 6 Licentiate Diploma in Pro-Music Performance (LTCL)
- Trinity Guildhall Level 4 Associate Diploma in Principles of Instrumental/Vocal Teaching (ATCL)
- Trinity Guildhall Level 6 Licentiate Diploma in Instrumental/Vocal Teaching (LTCL)
- Trinity Guildhall Level 6 Licentiate Diploma in Music Teaching\* (LTCL)
- Trinity Guildhall Level 7 Fellowship Diploma in Music Education (FTCL)

All of these qualifications are accredited in England, Wales and Northern Ireland by Ofqual, DELLS/WAG and CCEA respectively, at Levels 4, 6 and 7 in the UK National 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 the candidate in order to pass them.

**All Trinity Guildhall syllabuses can be downloaded from [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk), where any revisions or updates are also detailed. The website version should always be regarded as the latest available.**

## Acknowledgements

In addition to the valuable contributions made to this syllabus by many teachers, candidates, examiners and colleagues, special mention must be made of Philippa Bunting's assistance in developing the suite of Teaching diplomas.

## Definitions

In this document all references to:

- 'we', 'us', 'our', etc. refer to Trinity Guildhall, its staff or appointed representatives
- 'you', 'your', etc. refer to the candidate taking the examination or their appointed representative (or parent/carer if candidate is under 18 years old)
- 'piece(s)' should be understood by singers to refer also to 'song(s)'
- 'play(ed)' should be understood by singers to refer also to the act of singing
- 'the centre' or 'the local centre' refers to the physical location where you take the examination and to the representative (and their helpers) who administer that centre
- 'indicative' – from time to time the words 'indicative tasks' or 'indicative repertoire' appear in this syllabus. This means that the given examples are intended as guidance to candidates in terms of the scope and depth expected at the appropriate level, without being excessively prescriptive or exclusive.

## Post-nominals

If you have passed a Trinity Guildhall diploma you are entitled to use the letters standing for that diploma after your name.

ATCL stands for Associate of Trinity College London

LTCL for Licentiate of Trinity College London

FTCL for Fellow of Trinity College London

When you enter for a Licentiate Recital you may opt to be awarded either the letters LTCL or LGSMD (Licentiate of Guildhall School of Music & Drama) on your certificate. The examination will be exactly the same for LTCL and LGSMD. All references in this document to LTCL Recital should be taken to refer also to LGSMD Recital (if selected). LTCL is the default qualification; unless you state on the entry form that you wish to enter for LGSMD then you will, on passing, be awarded LTCL.

Holding a Trinity Guildhall diploma also entitles you 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). If you wish to obtain academic dress please contact Trinity's Head Office for appropriate authorisation.

## Overlap

During 2009, any diploma existing in the 2005-2008 syllabus but not in the syllabus from 2009 (e.g. ATCL Performance), may be taken under overlap arrangements. In addition, repertoire contained in the 2005-2008 syllabus may be offered for examination if preparation has already begun, but the rules and structure of the 2009 syllabus will be followed in all cases. Candidates who have taken any unit of any teaching diploma prior to 1 January 2009 should complete their diplomas according to the pre-2009 syllabus. All diplomas presented under this overlap arrangement must be taken before 31 December 2009.

# Overview of Trinity Guildhall's diploma qualifications in music

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 diplomas in **Performance** can be found starting opposite, details of diplomas in **Professional Applications (Teaching)** can be found in the section starting on page 91, and details of Theory and Composition diplomas can be found in the syllabus Diplomas in Music: Theory and Composition from 2009.

Amendments, guidance and updates on specific components can be found at [www.trinityguildhall.co.uk/music](http://www.trinityguildhall.co.uk/music). 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 Teaching* (classroom group)	
<b>Music Theory (Literacy) and Composition</b>		
AMusTCL	LMusTCL	FMusTCL
	LTCL Music Composition	FTCL Music Composition

# Performance diplomas

## Summary of unit requirements

---

ATCL Recital	LTCL Recital	FTCL Recital	ATCL Pro-Music Performance	LTCL Pro-Music Performance
<p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• Recital (duration of pieces = 32-38 minutes excluding breaks between items)</li> <li>• Presentation skills and programme notes (400-700 words, not including translations of song texts)</li> </ul>	<p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• Recital (duration of pieces = 37-43 minutes excluding breaks between items)</li> <li>• Presentation skills and programme notes (800-1,100 words, not including translations of song texts)</li> </ul>	<p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• Recital (duration of pieces = 42-48 minutes excluding breaks between items)</li> <li>• Presentation skills and programme notes (1,200-1,600 words, not including translations of song texts)</li> </ul>	<p><b>Unit 1: Performing experience</b></p> <ul style="list-style-type: none"> <li>• Video/DVD of live duo/group performance (duration 10 minutes)</li> <li>• Report on musical and promotional preparations for performance (750 words)</li> <li>• Observation of other performers (750 words)</li> <li>• The wider role of the instrument/voice (500 words)</li> </ul>	<p><b>Unit 1: Performing experience</b></p> <ul style="list-style-type: none"> <li>• Video/DVD of live solo performance (duration 10 minutes)</li> <li>• Report on musical and promotional preparations for performance (1,500 words)</li> <li>• Demo recording (duration 15 minutes)</li> <li>• Original compositions (duration 5 minutes)</li> <li>• Analysis of original compositions (500 words)</li> </ul>
			<p><b>Unit 2: Professional practice</b></p> <ul style="list-style-type: none"> <li>• Rehearsal skills (20 minutes)</li> <li>• Performance (duration of pieces = 20 minutes)</li> <li>• Presentation skills and programme notes (maximum 400 words)</li> <li>• Viva voce (15 minutes)</li> </ul>	<p><b>Unit 2: Professional practice</b></p> <ul style="list-style-type: none"> <li>• Rehearsal skills (15 minutes)</li> <li>• Performance (duration of pieces = 25 minutes)</li> <li>• Presentation skills and programme notes (maximum 800 words)</li> <li>• Viva voce (20 minutes)</li> </ul>

# Summary of regulations – Performance diplomas

This is a condensed version of regulations concerning Trinity Guildhall diplomas. The full version of General Regulations for Diplomas is available on our website [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk) and candidates should ensure that they consult the current version of this document prior to entering for any examination.

## 1. Age requirements

There are no age limits for Recital diplomas.

The minimum age for entry to ATCL Pro-Music Performance is 16.

The minimum age for entry to LTCL Pro-Music Performance is 18.

## 2. Prerequisites

### ATCL and LTCL

There are no prerequisites for ATCL or LTCL in either Recital or Pro-Music.

### FTCL

The prerequisite for FTCL Recital is LTCL (or equivalent) in the same instrument, i.e. you need either to have passed LTCL Recital or LTCL Pro-Music Performance in the instrument on which you want to take FTCL, or you must offer one of the alternatives or substitutes below.

If you have passed LTCL please indicate this on the space provided on the entry form.

## 3. Alternative prerequisites and approval of prior learning

If you wish to take FTCL Recital and you do not have LTCL then another equivalent qualification may be substituted, or prior learning at a similar level may be offered in lieu.

Any substitute qualification or prior learning must be approved by the Chief Examiner in Music at Trinity's Head Office in London. You **must** send evidence by post, fax or email, at least **six weeks** before the closing date for entries at the centre where you wish to take the examination. If your application is approved then we will write back with a reference number which must be quoted on the entry form.

You may not enter until you have received this reference number; provisional and conditional entries cannot be accepted.

### 3.1 Alternative prerequisites

Examples of alternative qualifications are as follows:

In place of:	Trinity Guildhall will consider one of the following:
LTCL Recital or LTCL Pro-Music Performance	LTCL Performance, ARCM, ARNCM, ARMCM, LGSMD (P), LMusA, LRAM, LRSM, LLCM diplomas in performance, in the same instrument. <b>Teaching or directing diplomas are not accepted.</b>
	Other performance diplomas of graduate status (e.g. GTCL, GRSM) in the same instrument.
	BA or BMus (with performance) from a conservatoire (e.g. Trinity College of Music or Guildhall School of Music & Drama) or from a university, in the same instrument.

Evidence of these qualifications must be in the form of a copy of your certificate, must include a final transcript of studies from the institution, and should be addressed to the Chief Examiner in Music at Trinity's Head Office.

### 3.2 Approval of prior learning

We are committed to recognising that learning may take place outside traditional educational establishments. Thus if you do not hold any of the qualifications listed above but you have previous relevant learning experience at a similar level you may submit details of this learning in lieu. The methods and processes of acquisition of knowledge and skills may be different but the learning outcomes must be substantially equivalent to those identified in the validated award.

If you wish to offer prior learning you should send suitable evidence to the Chief Examiner in Music at Trinity's Head Office. Examples of the type of learning that can be offered are substantial professional activity or qualifications not listed above. You should attach as much evidence as possible of learning gained. This may include transcripts, syllabuses, concert programmes, references, etc. Each case will be considered on its individual merits.



In reaching decisions on prerequisites, Approved Prior Learning and bodies of work, the Chief Examiner will refer as necessary to the Director of Performing & Creative Arts Examinations, a member of Trinity Guildhall's Review Board for Music, or other appropriate expert, for independent advice.

## 4. Timings

The timings for diploma examinations in performance are shown below.

Qualification title	Examination length	Duration of pieces
ATCL Recital	40 minutes	32-38 minutes
ATCL Pro-Music Performance	45 minutes	13-15 minutes
LTCL Recital	45 minutes	37-43 minutes
LTCL Pro-Music Performance	60 minutes	18-20 minutes
FTCL Recital	50 minutes	42-48 minutes

**Accurate and careful timings are an important part of planning your diploma and you should consider them carefully. They are completely your responsibility.**

The examination length is the overall time allowed for the examination.

The duration of pieces refers to the total duration of all the pieces performed, and does not include:

- arrival/departure time
- setting up
- tuning
- breaks or pauses between items.

Performances which fall outside these time limits may be referred to the Chief Examiner in Music and may be penalised by a mark reduction or, in extreme cases, by disqualification.

## 5. Which instrument to play

### 5.1 Listed instruments

You must play a single type of instrument, but you can, if you wish, use two different members of the same instrument family, e.g. soprano and alto recorders or B $\flat$  and E $\flat$  trumpets.

You may not play more than one type of instrument, e.g. trumpet and trombone, or recorder and clarinet.

Please note that diplomas are **not** available in Electronic or Digital Keyboard, or in Electronic Organ.

For all diplomas other than piano you must provide your own instrument(s). Organ diplomas are normally examined at a church of your choice or other appropriate venue. It is the responsibility of candidates to arrange this. Organs should be approved prior to entering by sending the instrument specification to [music@trinityguildhall.co.uk](mailto:music@trinityguildhall.co.uk)

If your instrument takes time to set up (e.g. drum kit) you must make suitable arrangements with the centre in advance so that the examination timetable is not affected by setting up or removing instruments.

You must complete basic tuning before entering the examination room.

Any electrical equipment used must meet any local safety standards in force at the centre.

### 5.2 Unlisted instruments

This syllabus includes lists of suitable music for most instruments; if your instrument is not listed in the syllabus you may submit a programme using the procedure below. Please remember that while we are committed to widening access, not all instruments are acceptable for examination at diploma level, and we will be unable to accept applications from players of such instruments (e.g. electronic or digital keyboard, electronic organ, panpipes, ukelele).

Where your performance involves an oral tradition, for example, Irish traditional music, or elements of improvisation, such as in jazz or world music, a written or graphic description of the planned performance in addition to the programme should be provided.

If in doubt, candidates should write to the Chief Examiner in Music to propose specific solutions. Our intention will always be to find a mutually acceptable way to facilitate the examination.

## 6. Choosing a programme to play

### 6.1 General remarks

The music that you perform is to be drawn either from the indicative repertoire lists in the syllabus or from your own choice of repertoire, which must be pre-approved as explained below in section 6.4.

All diploma programmes must consist of a minimum of two works.

Your chosen programme should display a range of moods, styles and tempi. You should bear the artistic coherence of the programme in mind when selecting and/or proposing repertoire. Further guidance is available on our website.

Examiners can comment on the artistic balance and timing of your programme as a whole, and marks can be deducted for poor planning.

Sonatas, sonatinas, suites and other works conceived by the composer as complete unities should be played complete (i.e. all sections or movements should be played). Constructing your programme around one or more complete work(s) in this way is a useful approach to planning your diploma. However, depending on the level and the repertoire available for your instrument, you may include selected movements, provided that a balanced recital programme is maintained. Suitable examples are included in the listings.

Piano concertos may be proposed for FTCL only, and only for diplomas to be taken in London. The orchestral reduction must be played by a second piano.

Works written with accompaniment must be performed with live accompaniment; CDs and other recordings may not be used.

For single-line instruments, it is recommended that not more than one piece be unaccompanied.

### 6.2 Playing a programme of music entirely chosen from the syllabus

If you choose a programme entirely from the lists of music contained in this syllabus then you may enter for and take the examination without further reference to Trinity's Head Office.

### 6.3 Choosing a programme of music containing own choice pieces

If you wish to propose a programme consisting partly or completely of pieces that are not listed in this syllabus you **must** submit the **whole** programme for approval, following these guidelines.

You must **not** play any work that is listed for any current Trinity Guildhall grade or lower diploma.

Any own choice works that you propose must demonstrate a comparable level of technical and musical demand to the pieces given in the repertoire lists in this syllabus, which should be referred to for an indication of this level.

The appearance of repertoire items on any other board's diploma listings does not guarantee acceptance for a Trinity Guildhall diploma.

Items that are considered insufficiently demanding will not be approved. Works considered to be of greater demand than the level may be proposed, but you may not then include them in any higher diploma level entry you may make, i.e. you may not submit the same piece of music for two or more examinations at increasing levels.

Note that an item being approved in one programme does not automatically mean that the same item will always be approved. Items are considered in the context of whole programmes and what is approved in one programme may not be approved in another.

### 6.4 Programme approval – how to propose your own repertoire

**Remember – we will not consider submissions of individual pieces or multiple applications for the same candidate. Each candidate may send in only one complete programme for approval at any time.**

1. Before you decide on your programme, check each own choice item carefully against the current Trinity Guildhall Grade and Certificate syllabus before sending in your programme. Any item currently set for any of our Grades 1-8 or any Certificate examination may not be submitted and will not be approved. Note that where a movement or a part of a piece is set for a grade the whole piece may be offered for a diploma.
2. In approving your programme proposal we do not consider either timing or balance so please be sure to check these two things carefully. The approval is simply in terms of technical and musical difficulty and it is your responsibility to design an appropriate and balanced programme that fits into the timings stipulated. How well you do this forms part of the examiner's assessment when you take the diploma.
3. Title the email or head the application with your full name (or the full name of the candidate if you are the teacher), the instrument being played and the level of diploma applied for.
4. List the composer, the title and the source of each piece whether on the syllabus or not. Indicate those works chosen from the syllabus with an asterisk (\*).

e.g. for Recorder ATCL:

Barsanti	Sonata in C op. 1 no. 2
*Cima	Sonata in G minor

Please give as much detail as possible to enable us to identify your own choice piece(s); when submitting an aria or song for a singing diploma, please include the title of the stage work, and the cycle or set from which the item is chosen. If you are proposing a less well-known piece please include an electronic scan of that piece, or send in a copy by post with your name and the date of the original application clearly marked. We will destroy such copies after considering your proposal.

5. Send in the proposal by email to [music@trinityguildhall.co.uk](mailto:music@trinityguildhall.co.uk). Postal applications are discouraged and may take significantly longer to process. We do not accept telephone applications.
6. We will consider the proposal. The process of programme approval takes at least six weeks, and can be up to 20 weeks if your programme needs to be adjusted. You are therefore strongly advised and encouraged to make the proposal in very good time, and preferably before you start to learn the pieces. Once approval has been given, no alterations can be made.
7. If the proposal is accepted we will send you a permission notification which will remain valid for an examination at any time in the five years following approval. This notification must be kept safe and shown to the examiner at the start of your examination. Without this letter/email your results may be delayed or you may be disqualified.
8. If the proposal is not accepted we will send you a letter or email telling you which piece(s) are not accepted. You should then change the piece(s) and re-submit the programme (or replace the whole programme with pieces listed in the syllabus). Remember that the **whole** programme must be re-submitted following the guidelines above, and that any re-submission can take up to a further six weeks to be considered.

**Remember** – We will **not** consider submissions of individual items; **only** send in complete programmes.

We cannot accept responsibility if you enter an examination without prior approval of a programme. Therefore you are strongly advised not to enter until your programme has been approved.

We reserve the right to curtail a programme approval application at any point in its progress.

The Chief Examiner's decision on approval of any item or programme will be final.

### 6.5 How to enter a diploma exam

1. Get an entry form from the local Centre Representative, from our website or from Trinity's Head Office.
2. Check the date with the Centre Representative or online.
3. Fill in the form and send with the fee to the Centre Representative.
4. The Centre Representative will send out an appointment sheet with the examination date and time. This will be sent a minimum of two weeks before the examination date.
5. Take the appointment sheet to the examination venue. Arrive 20 minutes beforehand to warm up in the room provided.

### 6.6 After the examination

1. All diploma results are returned to Trinity's Head Office for moderation and sign-off by the Chief Examiner in Music.
2. Results are then returned to the local Centre Representative for distribution, normally within six weeks of the exam.
3. After the results have been processed, successful candidates receive, via the Centre Representative, a hand-inscribed certificate confirming the award of the diploma.

This is a summary of the full regulations which are available on the website [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk)

# Taking the examination

---

Note that audiences are **not** permitted for diploma examinations. See section 9 opposite.

## 7. Pieces

### 7.1 Repeats and other musical directions

When performing diploma repertoire you should:

- use your discretion regarding repeats, ornaments, etc. to achieve a performance which is stylistically appropriate. Long exposition repeats should not be played
- play all cadenzas; these may be improvised or played from scores
- observe all *da capo* and *dal segno* instructions
- truncate extended introductions (and tutti passages in concerto movements) in a musically appropriate fashion to ensure that there is not an excessive amount of time spent listening to the accompanist alone.

### 7.2 Editions

You should obtain the music for your examination before entering. We cannot take responsibility for the non-arrival of any items of repertoire.

Publishers' names are given simply as suggestions, and you are at liberty to use any other edition, provided that it has not been shortened or otherwise simplified.

While every effort is made to check that items listed in this syllabus will remain in print, publishers may withdraw a particular item. Always check availability before you decide to play a particular piece.

### 7.3 Music for the examiner

In all diplomas you must provide the examiner with a copy of the music that you play.

If there is more than one examiner they will not need a copy each, one copy will always be sufficient.

### 7.4 Photocopies

We subscribe to the Music Publishers Association's Code of Fair Practice (available at [www.mpaonline.org.uk/Publications/The\\_Code\\_of\\_Fair\\_Practice\\_in\\_Full.html](http://www.mpaonline.org.uk/Publications/The_Code_of_Fair_Practice_in_Full.html)), which states:

'Nothing done for the purpose of an examination (including continuous assessment) infringes copyright, except that candidates performing a musical work in an examination may not use reprographic copies'.

What this means in practice is that:

- you must bring an original copy of the music to the examination room (even if you play/sing from memory)
- you can give a photocopy of this original copy to the examiner
- all photocopies supplied to the examiner will be retained after the examination and destroyed
- if there is no original in the room and you play from photocopies you are liable to disqualification.

### 7.5 Accompanists (including supporting musician/s)

If the piece that you are playing has an accompaniment, this accompaniment should be performed live. Recorded accompaniments of any kind are not allowed at diploma level except where specifically composed, e.g. soloist and tape/CD.

There will normally be only one accompanist, however there may be two in some cases, e.g. baroque continuo group.

For Pro-Performance examinations a band or group of up to four others may perform as your supporting musicians.

It is your responsibility to provide the accompanist(s). Your accompanist(s) (and page turners) should read section 8 on presentation as the performance in this area is assessed as a whole.

### 7.6 Page turners

Most page turns can and should be managed by limited use of photocopies.

Where this is not practicable a page-turner is allowed to turn pages for the soloist (in diplomas in piano, harpsichord, organ or harp) or for the accompanist (in any other diplomas).

The examiner is not permitted to act as a page-turner and should not be asked.

Nothing a page turner sees or hears may be referred to in any subsequent appeal against the result of the examination.

## 7.7 Performance from memory

Performance of pieces from memory is not a requirement in any Trinity Guildhall diploma, however you are encouraged to play all or part of your programme from memory if you feel that it will enhance your performance.

## 8. Presentation skills and programme notes

### 8.1 Presentation skills

You should demonstrate a high level of stagecraft, as in a public performance situation.

For all participant performers, dress should be of the kind considered appropriate for a lunchtime or early evening recital.

### 8.2 Programme choice

Your programme will be assessed for stylistic balance and accuracy of overall timing.

### 8.3 The written programme

Spoken introductions are **not** required.

A written programme must be provided for the examiner, following the guidance below.

There should be a concise note on each piece, focusing on its context, content and significance. A useful guide to the kind of approach looked for may be taken from professional public concert programmes.

Timings for each work or movement should be included. Your notes should avoid lengthy biographical detail and/or generalisations about composers and styles. Plagiarism should be avoided.

Singers should take particular care in their notes to explain the broad meaning of songs which are not in English. They may also include in their programmes translations of texts. These will not be included in the total word count for the programme.

All programme notes must be your own, unaided work. The notes may be presented in a language other than English; it is recommended that a translation into English is provided, although this does not need to be your own work.

The production and presentation of the notes is also marked. Normally a folded A4 (i.e. A5) programme is adequate.

Word count totals should be as follows:

At ATCL a total of 400-700 words

At LTCL a total of 800-1,100 words

At FTCL a total of 1,200-1,600 words

## 9. Examination room protocol

Audiences are **not** permitted for diploma examinations at any level. Only the candidate and the examiner(s) can remain in the room during the complete examination. Accompanists and page turners may remain in the examination room only while needed.

Other than initial pleasantries and a formal farewell, your examiner(s) will not normally interrupt recital diplomas by any conversation whatever, but will observe your professionalism and stagecraft at every stage of the examination. You should treat the examination as if it were a public performance, albeit without applause.

You must accept that the examiner will need to make notes for the report, and may not be able to watch the performance at all times.

Special arrangements can apply in cases where an interpreter or a facilitator for a candidate with special needs may be necessary. Such arrangements must be agreed with us in advance (see below).

### Candidates with special educational needs/disabilities

We welcome entries from candidates with special educational needs. Our policy is outlined in full on our website.

Applications for reasonable adjustments are made when entries are sent to Trinity Guildhall, and should reflect the candidate's usual method of working. We require the person entering the candidate to ensure that the request is based upon firm evidence. The same standard of assessment applies to all candidates, regardless of any disability, and allowances will only be made to the conduct of the examination if appropriate. Reasonable adjustments are generally not appropriate where a candidate's particular difficulty directly affects performance in the attributes that are the focus of assessment.

If in doubt you should contact us as early as possible to discuss the most suitable arrangements.

# Guidance on levels of diplomas and expected standards

---

## 10. Guidance on levels of diplomas

At **ATCL** the standard of performance is equivalent to the performance component of the first year in a full-time undergraduate course at a conservatoire, university or other higher education institution.

This diploma provides a stand-alone basic level qualification in musical performance for those wishing to move on from grades or certificates into the professional sphere. In addition to representing a goal in its own right it forms an appropriate professional foundation for progress to Licentiate and Fellowship diplomas.

At **LTCL** the standard of performance is equivalent to the performance component of the final year in a full-time undergraduate course at a conservatoire or other higher education institution.

This diploma provides a stand-alone qualification in musical performance for those wishing to extend their competence and skills in performance of music beyond the standard required for ATCL to a higher professional level. In addition to representing a goal in its own right it forms an appropriate professional foundation for progress to the Fellowship diploma.

At **FTCL** the standard of performance is equivalent to the performance component on completion of a full-time postgraduate course at a conservatoire or other higher education institution. This diploma provides a qualification in musical performance for those working at the highest professional level.

## 11. Expected standards: Music performance diplomas

### 11.1 ATCL Recital

At **ATCL**, you will need to demonstrate ability in performance through a programme which demonstrates a range of styles and techniques. Material must be technically demanding, in line with the indicative repertoire list, and well in excess of the standard required at Grade 8 or Advanced Certificate. A successful performance will require significant musical maturity, conceptual understanding and stylistic awareness.

### 11.2 LTCL Recital

At **LTCL**, your abilities in performance should be demonstrated through a carefully constructed programme, involving contrasting and complex repertoire which includes variety in tempo, mood, etc. of a standard in line with the indicative repertoire list. The execution of the programme must show a wide range of instrumental/vocal techniques and demonstrate strong and mature powers of expression, concentration and sustained focus. The complexity of repertoire should be such that you are required to develop creative links between your performance and personal research, demanding deeper levels of interpretative insight than at **ATCL**.

### 11.3 FTCL Recital

At **FTCL** you are required to deliver a programme that is in every way and in every aspect comparable with a successful public solo concert or recital at the highest level.

### 11.4 Pro-Music Performance (ATCL and LTCL)

These qualifications are intended to be progressive and complementary to the traditional Trinity Guildhall diplomas. The Pro-Music Performance diplomas have a wider remit than the standard provisions and are equally relevant to those playing Western and non-Western instruments, including jazz players and session musicians working in the popular and commercial sectors, as to classical performers.

In addition to evaluating the fundamental aspects of performance, these qualifications recognise and assess a range of other skills such as the art of ensemble playing, the ability to respond to direction and to work in specific performing environments. Candidates will need to show an awareness of various musical styles, as well as familiarity with a range of professional and promotional issues that relate to working as a performer.

Trinity Guildhall diplomas in Pro-Music Performance comprise two units, each focusing on a particular area of activity within the discipline. Both units are compulsory, consist of a group of assessment objectives and are subjected to various methods of assessment, thus ensuring the validity, reliability and rigour of overall results.

# Recital diplomas – ATCL, LTCL and FTCL

---

## 12. Details of qualifications

### 12.1 Aims

These qualifications provide evidence that candidates can:

At ATCL:

- respond to musical scores
- prepare and perform a programme of pieces to a high standard
- demonstrate technical assurance
- have a sense of style and creative flair.

At LTCL:

- prepare material carefully in advance
- perform works of contrasting styles to a professional standard
- demonstrate commensurate technical assurance
- take full account of the composer's intentions
- imbue their performance with a sense of personal style
- communicate original creative flair.

At FTCL:

- work in a solo recital format at a public concert standard
- prepare technically and musically complex repertoire in contrasting styles
- perform highly demanding works with technical mastery and musical authority
- demonstrate significant originality in interpretation.

### Prerequisites

There are no prerequisites for ATCL or LTCL.

The prerequisite for FTCL is LTCL (or equivalent). That is, you need either to have passed LTCL Recital or LTCL Pro-Music Performance, or to offer one of the alternatives listed on page 8.

### 12.2 Learning outcomes

At ATCL you will:

- present a technically proficient and stylistically appropriate performance of repertoire, which shows contextual awareness
- engage creatively with the musical material, demonstrating assured handling of large-scale work, supported by in-depth research and preparation
- engage effectively with unpredictable performance environments with a critical awareness of work at a professional level
- draw upon and communicate a wide variety of personal experiences in individual performance, as well as all technical and musical aspects of the piece.

At LTCL you will:

- present a technically proficient and stylistically appropriate performance of repertoire, which shows contextual awareness, sensitivity to the composer's intentions, and full technical control of the instrument
- present an inspiring and well-projected performance, communicating complex material with perceptive interpretative insight
- engage creatively with the musical material, demonstrating assured handling of large-scale work, supported by in-depth research and preparation
- engage effectively with unpredictable performance environments with a critical awareness of work at a professional level
- draw upon and communicate a wide variety of personal experiences in individual performance, showing a mature musical and artistic personality.

At FTCL you will:

- engage in a complex field of activity where you require substantial depth of understanding and abilities, involving planning, analysis, action and evaluation, including self-evaluation
- conduct research into performance practice and into professional practice at large, and produce systematic or creative approaches based on its results
- operate effectively in highly critical situations where success depends upon appropriate responses and drawing on a high level of skill, judgement and insight
- demonstrate a profound level of creativity, originality, personal commitment and individual responsibility in all your work.

### 12.3 Assessment objectives

At ATCL and at LTCL you should be able to demonstrate:

- knowledge of the composers' intentions, with contextual understanding of the musical material
- the ability to communicate all technical and artistic aspects of the music at an appropriate professional standard, employing professional etiquette in presenting the programme
- awareness of your own musical voice in interpreting the performance objectives, drawing upon a variety of experiences in an individual performance.

At FTCL you should be able to demonstrate:

- skill, knowledge and understanding which is at the forefront of the discipline and demonstrates keen contextual awareness
- acute judgement and insight, utilising creative approaches in individual performance which are based on research into own performance practice
- the ability to communicate all technical and artistic aspects of the music to a professional standard, employing professional etiquette in presenting the programme to public recital standard.

### 12.4 Structure and marking scheme

These are single unit qualifications, comprising the following elements:

Recital (90% at ATCL and LTCL)

Presentation Skills and Programme Notes (10% at ATCL and LTCL)

A balanced programme of works is performed as if in a public recital.

At ATCL and LTCL the pass mark is 60% of the marks available. To achieve a distinction, candidates must achieve an overall mark of 80% or above.

At FTCL no marks are awarded; the complete performance is Approved or Not Approved.

### 12.5 Tasks

#### a) Recital (90 marks at ATCL and LTCL, Approved or Not Approved at FTCL)

You must present a recital in your chosen discipline of:

40 minutes duration for ATCL

45 minutes duration for LTCL

50 minutes duration for FTCL

The time taken to play the music being presented must be:

32-38 minutes for ATCL

37-43 minutes for LTCL

42-48 minutes for FTCL

This timing **excludes** pauses or breaks between items or movements; it refers to the the total time taken up by the music that you perform.

#### b) Presentation skills and programme notes (10 marks at ATCL & LTCL, Approved or Not Approved at FTCL)

Your recital should demonstrate a high level of stagecraft, as in a public performance situation, and should be well planned, balanced and varied.



You must give the examiner a printed copy of the programme in order of performance, including the following:

- a list of the full titles of the pieces that you are playing, in order of performance
- an accurate timing for each piece, and the entire programme
- programme notes on each pieces chosen, totalling:
  - 400-700 words for ATCL, not including translations of song texts
  - 800-1,100 words for LTCL, not including translations of song texts
  - 1200-1,600 words for FTCL not including translations of song texts.

Singers may include translations of song texts without adding to their word count.

# Piano

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

- be drawn entirely from the appropriate repertoire list below *or*
- mix pieces from the list with own-choice pieces *or*
- contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Alkan	Barcarolle op. 65 (from Trente Chants vol. 3)	UMP
Bacewicz	Concert Krakowiak	PWM
J S Bach	French Suite no. 4 in Eb, BWV 815	any reliable edition
J S Bach	French Suite no. 5 in G, BWV 816	any reliable edition
J S Bach	Prelude & Gigue (from Partita no. 1 in Bb, BWV 825)	any reliable edition
J S Bach	Sinfonia, Allemande & Capriccio (from Partita no. 2 in C minor, BWV 826)	any reliable edition
J S Bach	Overture (from Partita no. 4 in D, BWV 828)	any reliable edition
J S Bach	Toccatà (from Partita no. 6, BWV 830)	any reliable edition
J S Bach	Prelude & Fugue in D, BWV 850	any reliable edition
J S Bach	Prelude & Fugue in D minor, BWV 851	any reliable edition
J S Bach	Prelude & Fugue in F minor, BWV 857	any reliable edition
J S Bach	Prelude & Fugue in F# minor, BWV 859	any reliable edition
J S Bach	Prelude & Fugue in G minor, BWV 861	any reliable edition
J S Bach	Prelude & Fugue in Ab, BWV 862	any reliable edition
J S Bach	Prelude & Fugue in A, BWV 864	any reliable edition
J S Bach	Prelude & Fugue in B, BWV 868	any reliable edition
J S Bach	Prelude & Fugue in D, BWV 874	any reliable edition
J S Bach	Prelude & Fugue in D minor, BWV 875	any reliable edition
J S Bach	Prelude & Fugue in E, BWV 878	any reliable edition
J S Bach	Prelude & Fugue in F, BWV 880	any reliable edition
J S Bach	Prelude & Fugue in G minor, BWV 885	any reliable edition
J S Bach	Toccatà no. 3 in D, BWV 912	any reliable edition
J S Bach	Toccatà no. 5 in E minor, BWV 914	any reliable edition
Balakirev	Scherzo no. 2 <i>or</i> Toccatà (from Selected Piano Pieces vol. 1)	Peters
Balakirev/Glinka	The Lark	Chester
Bartók	Suite op. 14	Universal
Beethoven	Sonata in C minor, op. 10 no. 1	any reliable edition
Beethoven	Sonata in F, op. 10 no. 2	any reliable edition
Beethoven	Sonata in C minor, op. 13 'Pathétique'	any reliable edition
Beethoven	Sonata in E, op. 14 no. 1	any reliable edition
Beethoven	Sonata in G, op. 14 no. 2	any reliable edition
Beethoven	Sonata in Ab, op. 26	any reliable edition
Beethoven	Sonata in Eb, op. 27 no. 1 'Quasi una fantasia'	any reliable edition
Beethoven	Sonata in G, op. 79	any reliable edition
Beethoven	Sonata in E minor, op. 90	any reliable edition
Beethoven	32 Variations in C minor, WoO 80	any reliable edition
Beethoven	Bagatelles op. 126	any reliable edition
Beethoven	Rondo a capriccio op. 129 'Rage over a Lost Penny'	any reliable edition

from The Well-Tempered Clavier book 1

from The Well-Tempered Clavier book 2

L Berkeley	Concert Study in E $\flat$ , op. 48 no. 2	Chester
L Berkeley	Preludes nos. 1, 2 <i>and</i> 3	Chester
Bowen	Impromptu, op. 91 no. 2	Schott
Bowen	Toccata	Weinberger
Brahms	Capriccio in F $\sharp$ minor, op. 76 no. 1	any reliable edition
Brahms	Rhapsody in G minor, op. 79 no. 2	any reliable edition
Brahms	Intermezzo in B $\flat$ minor, op. 117 no. 2	any reliable edition
Brahms	Intermezzo in A minor, op. 118 no. 1	any reliable edition
Brahms	Intermezzo in A, op. 118 no. 2	any reliable edition
Brahms	Intermezzo in F minor, op. 118 no. 4	any reliable edition
Brahms	Romance in F, op. 118 no. 5	any reliable edition
Brahms	Intermezzo in E minor, op. 119 no. 2	any reliable edition
Chabrier	Aubade	Dover
Chabrier	Scherzo-Valse (from Pièces Pittoresques)	Dover
Chaminade	Automne op. 35 no. 2	Dover
Chapple	Bagatelles diverse nos. 6 <i>and</i> 7	Chester
Chopin	Ballade no. 3 in A $\flat$ , op. 47	any reliable edition
Chopin	Fantaisie impromptu op. 66	any reliable edition
Chopin	Impromptu no. 3 in G $\flat$ , op. 51	any reliable edition
Chopin	Nocturne in B $\flat$ minor, op. 9 no. 1	any reliable edition
Chopin	Nocturne in B major, op. 9 no. 3	any reliable edition
Chopin	Nocturne in F $\sharp$ , op. 15 no. 2	any reliable edition
Chopin	Nocturne in A $\flat$ , op. 32 no. 2	any reliable edition
Chopin	Nocturne in G, op. 37 no. 2	any reliable edition
Chopin	Nocturne in F $\sharp$ minor, op. 48 no. 2	any reliable edition
Chopin	Nocturne in B, op. 62 no. 1	any reliable edition
Chopin	Nocturne in E, op. 62 no. 2	any reliable edition
Chopin	Polonaise in C $\sharp$ minor, op. 26 no. 1	any reliable edition
Chopin	Polonaise in E $\flat$ minor, op. 26 no. 2	any reliable edition
Chopin	Polonaise in C minor, op. 40 no. 2	any reliable edition
Chopin	Valse in E $\flat$ , op. 18	any reliable edition
Clementi	Sonata in B $\flat$ , op. 12 no. 1 (from Sonatas vol. 1)	Peters
Clementi	Sonata in B minor, op. 40 no. 2 (from Sonatas vol. 1)	Peters
Clementi	Sonata in D, op. 40 no. 3 (from Sonatas vol. 2)	Peters
Copland	The Cat and the Mouse, Scherzo humoristique	Durand
Debussy	La plus que lente	any reliable edition
Debussy	Minuet (from Suite Bergamasque)	any reliable edition
Debussy	Prelude <i>and/or</i> Sarabande (from Pour le piano)	any reliable edition
Debussy	Voiles (no. 2) <i>and/or</i> Les sons et les parfums tournent dans l'air du soir (no. 4)	
Debussy	<i>and/or</i> La cathédrale engloutie (no. 10) (from Preludes for Piano book 1)	any reliable edition
Debussy	Feuilles mortes (no. 2) <i>and/or</i> La puerta del vino (no. 3) <i>and/or</i> General Lavine-eccentric (no. 6) <i>and/or</i> Homage à S. Pickwick Esq. PPMPC (no. 9)	
	(from Preludes for Piano book 2)	any reliable edition
Dello Joio	Suite for Piano	Schirmer
Fauré	Impromptu in F minor, op. 31 no. 2	any reliable edition
Fauré	Nocturne no. 4 in E $\flat$ , op. 36	any reliable edition
Fauré	Barcarolle no. 1 in A minor, op. 26	any reliable edition
Fauré	Barcarolle no. 6 in E $\flat$ , op. 70	any reliable edition
Ginastera	Malambo (from Estancia Dances op. 8)	Ricordi
Grainger	Molly on the Shore (from British Folk Music Settings)	Schott
Grieg	Sonata in E minor, op. 7	Peters
Handel	Suite no. 8 in F minor	any reliable edition
Haydn	Sonata in C minor, Hob. XVI/20	any reliable edition
Haydn	Sonata in F, Hob. XVI/23	any reliable edition
Haydn	Sonata in B minor, Hob. XVI/32	any reliable edition
Haydn	Sonata in A $\flat$ , Hob. XVI/46	any reliable edition
Haydn	Sonata in C, Hob. XVI/48	any reliable edition
Haydn	Sonata in E $\flat$ , Hob. XVI/49	any reliable edition
Haydn	Sonata in D, Hob. XVI/51	any reliable edition
Howells	Finzi's Rest <i>and</i> Berkeley's Hunt (from Howells' Clavichord)	Novello
M Hyde	Valley of the Rocks	AMC
K Jenkins	Boogie Woogie Llanoggie	Boosey
Kabalevsky	Preludes op. 38 nos. 5 <i>and</i> 6	Boosey
D Lilburn	From the Port Hills (no. 4 from Five Bagatelles)	SOUNZ
Liszt	Liebesträume no. 3 in A $\flat$	any reliable edition
Liszt	Sonetto del Petrarca 123 (from Années de pèlerinage, 2nd year)	any reliable edition
Martinů	Prelude en forme de Fox Trot (from Eight Preludes H181)	Leduc

Repertoire: Piano

C McDowall	<i>Either Shades of Solace and Vespers in Venice or Vespers in Venice and Tapsalteerie</i> (from Four Piano solos)	Hunt
Mendelssohn	Prelude & Fugue in F minor, op. 35 no. 5	any reliable edition
Mendelssohn	Song Without Words in G minor, op. 53 no. 3	any reliable edition
Messiaen	Regard de la Vierge (no. 4 from <i>Vingt regards sur l'Enfant Jésus</i> )	Durand
Messiaen	Le merle noir (from <i>Petites esquisses d'oiseau</i> )	Leduc
Mozzkowski	Étincelles op. 36 no. 6	Schirmer
Mozart	Sonata in C, K. 309	any reliable edition
Mozart	Sonata in D, K. 311	any reliable edition
Mozart	Sonata in A, K. 331	any reliable edition
Mozart	Sonata in F, K. 332	any reliable edition
Mozart	Sonata in B $\flat$ , K. 333	any reliable edition
Mozart	Sonata in C minor, K. 457	any reliable edition
Mozart	10 Variations on Unser Dummer Pöbel meint K. 455	any reliable edition
Mozart	9 Variations on a minuet by Duport K. 573	any reliable edition
Poulenc	Suite in C	Chester
Poulenc	Trois novelettes, nos. 1 and 2	Chester
Poulenc	Toccata (from <i>Trois pièces</i> )	Heugel
Prokofiev	Visions fugitives nos. 2, 11 and 14	Boosey
Rachmaninov	Polichinelle in F $\sharp$ minor, op. 3 no. 4 (from <i>Cinq morceaux de fantaisie</i> )	any reliable edition
Rachmaninov	Prelude in E $\flat$ , op. 23 no. 6	any reliable edition
Rachmaninov	Prelude in G, op. 32 no. 5 and Prelude in G $\sharp$ , op. 32 no. 12	any reliable edition
Rachmaninov	Preludes op. 32 no. 5 and no. 10	Boosey
Rachmaninov/Kreisler	Liebesleid (from <i>Piano Compositions 2</i> )	any reliable edition
Ravel	À la manière de Borodin waltz	any reliable edition
Ravel	Pavane pour une infante défunte	any reliable edition
Rzewski	Dreadful Memories (from <i>Squares &amp; North American Ballads</i> )	Zen On
Sancan	Mouvement	Durand
D Scarlatti	Sonata in B minor, K. 27	any reliable edition
D Scarlatti	Sonatas in G, K. 259 and K. 260	any reliable edition
D Scarlatti	Sonatas in E minor K. 263 and E major K. 264	any reliable edition
D Scarlatti	Sonata in D, K. 491	any reliable edition
Schubert	Impromptu in E $\flat$ , op. 90 no. 2	any reliable edition
Schubert	Impromptu in G $\flat$ , op. 90 no. 3	any reliable edition
Schubert	Impromptu in F minor, op. 142 no. 1	any reliable edition
Schubert	Sonata in A minor, op. 42 D 845	any reliable edition
Schubert	Sonata in A, op. 120 D 664	any reliable edition
Schubert	Sonata in A minor, op. 164 D 537	any reliable edition
Schumann	Grillen (from <i>Fantasiestücke</i> op. 12)	any reliable edition
Schumann	Novelette no. 1 in F, op. 21	any reliable edition
Scriabin	Étude in B $\flat$ minor, op. 8 no. 11	Boosey
Scriabin	Prelude in B minor, op. 11 no. 6	Henle
Scriabin	Poèmes op. 32 nos. 1 and/or 2	Peters
Sculthorpe	Mountains	Faber
Sculthorpe	Night Pieces	Faber
Sculthorpe	Sonatina	Faber
Shostakovich	Preludes op. 34 nos. 3, 5, 11 and 19 [all 4]	Boosey
Szymanowski	Étude op. 4 no. 3: Andante – in modo d'una canzona	Universal
Szymanowski	Any contrasting two of Mazurkas op. 50	Universal
Tchaikovsky	Dumka op. 59	any reliable edition
Turina	Danzas fantásticas op. 22	UME
Turina	Any two or more movts from <i>Mujeres Españolas</i> op. 17	UME

## LTCL Recital

Albéniz	El Albaicin or Triana (from <i>Iberia</i> )	UME
J Anderson	Piano Etudes	Faber
J S Bach	English Suite no. 2 in A minor, BWV 807	any reliable edition
J S Bach	Partita no. 3 in A minor, BWV 827	any reliable edition
J S Bach	Partita no. 4 in D major, BWV 828	any reliable edition
J S Bach	Partita no. 5 in G major, BWV 829	any reliable edition
J S Bach	Aria variata alla maniera Italiana BWV 989	any reliable edition
J S Bach	Chromatic Fantasia & Fugue in D minor, BWV 903	any reliable edition
J S Bach	Concerto no. 3 in D minor, BWV 974 (after Marcello)	any reliable edition

J S Bach	Prelude & Fugue in C# minor, BWV 849	from The Well-Tempered Clavier book 1	any reliable edition
J S Bach	Prelude & Fugue in Eb major, BWV 852		any reliable edition
J S Bach	Prelude & Fugue in Eb minor, BWV 853	from The Well-Tempered Clavier book 2	any reliable edition
J S Bach	Prelude & Fugue in B minor, BWV 869		any reliable edition
J S Bach	Prelude & Fugue in C# major, BWV 872		any reliable edition
J S Bach	Prelude & Fugue in C# minor, BWV 873		any reliable edition
J S Bach	Prelude & Fugue in D# minor, BWV 877		any reliable edition
J S Bach	Prelude & Fugue in E minor, BWV 879		any reliable edition
J S Bach	Prelude & Fugue in G# minor, BWV 887		any reliable edition
J S Bach	Prelude & Fugue in Bb major, BWV 890		any reliable edition
J S Bach	Prelude & Fugue in Bb minor, BWV 891		any reliable edition
J S Bach	Prelude & Fugue in B minor, BWV 893		any reliable edition
J S Bach	Toccatto no. 1 in F# minor, BWV 910		any reliable edition
J S Bach	Toccatto no. 2 in C minor, BWV 911		any reliable edition
J S Bach	Toccatto no. 4 in D minor, BWV 913		any reliable edition
J S Bach	Toccatto no. 6 in G minor, BWV 915		any reliable edition
J S Bach	Toccatto no. 7 in G, BWV 916		any reliable edition
Bach/Busoni	Toccatto in D minor (after BWV 565)		Schirmer
Bach/Siloti	Toccatto in D minor (from The Alexander Siloti Collection)		Fischer
Barber	Excursions op. 20		Schirmer
Barber	Nocturne op. 33		Schirmer
Barber	Any three of Souvenirs op. 28		Schirmer
Bartók	Allegro Barbaro		Universal
Bartók	Suite: Out of Doors: Im Freien		Universal
Beethoven	Sonata in C, op. 2 no. 3		any reliable edition
Beethoven	Sonata in Eb, op. 7		any reliable edition
Beethoven	Sonata in D, op. 10 no. 3		any reliable edition
Beethoven	Sonata in Bb, op. 22		any reliable edition
Beethoven	Sonata in G, op. 31 no. 1		any reliable edition
Beethoven	Sonata in D minor, op. 31 no. 2 'Tempest'		any reliable edition
Beethoven	Sonata in Eb, op. 31 no. 3 'Hunt'		any reliable edition
Beethoven	Sonata in Eb, op. 81a 'Les adieux'		any reliable edition
Beethoven	Fantasia in G minor, op. 77		any reliable edition
Berg	Sonata op. 1		Universal
Bernstein	Touches, Chorale, 8 Variations <i>and</i> Coda		Boosey
Bowen	Preludes op. 102 nos. 1, 7 <i>and</i> 22		Chester (Special Order)
Brahms	Capriccio in B minor, op. 76 no. 2		any reliable edition
Brahms	Capriccio in C# minor, op. 76 no. 5		any reliable edition
Brahms	Rhapsodies op. 79 [both to be played]		any reliable edition
Brahms	Intermezzo in Eb minor, op. 118 no. 6		any reliable edition
Brahms	Rhapsody op. 119 no. 4		any reliable edition
Casella	Toccatto op. 6		Ricordi
Chopin	Any of the four Scherzi		any reliable edition
Chopin/Balakirev	Concerto no. 1 in E minor: Romanza		Peters
Chopin	Any two contrasting Études from op. 10		any reliable edition
Chopin	Any two contrasting Études from op. 25		any reliable edition
Chopin	Any one of Ballades, nos. 1, 2 <i>or</i> 4		any reliable edition
Chopin	Barcarolle op. 60		any reliable edition
Chopin	Nocturne in F major, op. 15 no. 1		any reliable edition
Chopin	Nocturne in C# minor, op. 27 no. 1		any reliable edition
Chopin	Nocturne in Db major, op. 27 no. 2		any reliable edition
Chopin	Nocturne in C minor, op. 48 no. 1		any reliable edition
Chopin	Polonaise in F# minor, op. 44		any reliable edition
Chopin	Polonaise in Ab, op. 53		any reliable edition
Chopin	Polonaise Fantasy in Ab, op. 61		any reliable edition
Chopin	Variations in E, op. posth.		any reliable edition
Copland	Sonata		Boosey
G Crumb	Any three movts from A Little Suite for Christmas		Peters
Debussy	Any of the Images (book 1 <i>or</i> 2)		any reliable edition
Debussy	La vente dans la plaine (no. 3) <i>or</i> Ce qu'a vu le vent d'Ouest (no. 7) (from Preludes book 1)		any reliable edition
Debussy	Les fees sont d'exquises danseuses (no. 4), La terrasse des audiences (no. 7), Ondine (no. 8) <i>or</i> Les tierces alternees (no. 11) (from Preludes book 2)		any reliable edition
Debussy	Estampes [all three to be played]		any reliable edition
Debussy	L'isle joyeuse		any reliable edition
Debussy	Toccatto (from Pour le piano)		any reliable edition
Dello Joio	Two Concert Études		Presser

Repertoire: Piano

Dohnányi	Any one of Four Rhapsodies op. 11	Weinberger
Eben	Sonata	Panton
Fauré	Barcarolle no. 5 in F# minor, op. 66	any reliable edition
Fauré	Impromptu in Ab, op. 34 no. 3	any reliable edition
Fauré	Nocturne no. 2 op. 33 or Nocturne no. 5 op. 37	any reliable edition
Fauré	Nocturne in D $\flat$ major, op. 63	any reliable edition
Fauré	Nocturne in B minor, op. 119	any reliable edition
Fauré	Valse Caprice in A, op. 30 no. 1	any reliable edition
Fauré/Grainger	Après un rêve <i>and</i> Nell (from Favourite Melodies arranged by Grainger)	Schott
Fricker	Studies nos. 2 <i>and</i> 4 from Studies op. 38	Schott
Gershwin	Rhapsody in Blue [original piano solo version]	Faber
Ginastera	Suite de danzas criollas	Boosey
Ginastera	Danzas Argentinas op. 2	Durand
Ginastera	12 American Preludes nos. 6, 7, 9 <i>and</i> 11	Fischer
Glazunov	Theme & Variations op. 72	IMC
Gorecki	Four Preludes op. 1	PWM
Gorecki	Sonata op. 6	Boosey
Grainger	To a Nordic Princess	Schott
Granados	Allegro de concierto	UME
Granados	Any piece from Goyescas	UME
Hamilton	September <i>and</i> October or November <i>and</i> December (from Months & Metamorphoses)	Presser
Haydn	Sonata in E $\flat$ , Hob. XVI/45	any reliable edition
Haydn	Sonata in E $\flat$ , Hob. XVI/52	any reliable edition
Haydn	Sonata in C, Hob. XVI/50	any reliable edition
Hindemith	Interludium and Fuga nona in B $\flat$ from Ludus Tonalis	Schott
Hindemith	Interludium and Fuga seconda in G from Ludus Tonalis	Schott
Hindemith	Sonata no. 2 in G	Schott
Ireland	Amberley Wild Brooks	Stainer
Ireland	April	Stainer
Ireland	Ragamuffin	Stainer
Ireland	Rhapsody	Stainer
Ireland	Sarnia	Stainer
Janáček	Sonata I/X/1905	Bärenreiter Praha
A Johnson	Jazz Impromptu	<a href="http://www.sibeliusmusic.com/cgi-bin/show_score.pl?scoreid=42949">www.sibeliusmusic.com/cgi-bin/show_score.pl?scoreid=42949</a>
Kabalevsky	Sonata no. 3 in F, op. 46	Boosey
Lecuona	Ante el Escorial (from Lecuona Piano Music)	Hal Leonard/Alfred Marks
Leighton	Fantasia contrappuntistica	Novello
Leighton	Study no. 4 <i>and</i> no. 5 (from Five Studies)	Novello
Ligeti	Musica ricercata (1951-3) nos. III, IV, VI <i>and</i> VIII [all four]	Schott
Liszt	Any of the Hungarian Rhapsodies	any reliable edition
Liszt	Any of the Concert Studies	any reliable edition
Liszt	Any of the Douze études d'exécution transcendente	any reliable edition
Liszt	Any of the Paganini Studies	any reliable edition
Liszt	Ballade no. 2 in B minor	any reliable edition
Liszt	<i>Either</i> of the Two Légendes	any reliable edition
Liszt	La Campanella	any reliable edition
Liszt	Chapelle de Guillaume Tell, Vallée d'Obermann, or Les cloches de Genève (from Années de pèlerinage 1st year)	any reliable edition
Liszt	Sonetto del Petrarca 104 (from Années de pèlerinage 2nd year)	any reliable edition
Liszt	Aux Cyprès de la Villa d'Este, I or II (from Années de pèlerinage 3rd year)	any reliable edition
Liszt	Les Jeux d'eau à la Villa d'Este (from Années de pèlerinage 3rd year)	any reliable edition
Liszt	Rhapsodie Espagnole	any reliable edition
Liszt	Rigoletto, Concert Paraphrase	any reliable edition
Mathias	Toccata alla danza	Allegro/OUP archive
Mendelssohn	Andante & Rondo Capriccioso op. 14	any reliable edition
Mendelssohn	Fantasy in F# minor, op. 28	any reliable edition
Mendelssohn	Prelude & Fugue in E minor, op. 35 no. 1	any reliable edition
Mendelssohn	Prelude & Fugue in B minor, op. 35 no. 3	any reliable edition
Mendelssohn	Variations serieuses op. 54	any reliable edition
Messiaen	Chant d'extase dans un paysage triste (from Huit Préludes)	Durand
Messiaen	Reflets dans le vent (from Huit Préludes)	Durand
Messiaen	Regard des hauteurs (no. 8), Première communion de la Vierge (no. 11), Noël (no. 13) or Le baiser de l'Enfant Jésus (no. 15) (from Vingt Regards sur l'Enfant Jésus)	Durand
Messiaen	La buse variable (no. XI from Catalogue d'oiseaux 7e livre)	Leduc
Mozart	Sonata in A minor, K. 310	any reliable edition
Mozart	Rondo in A minor, K. 511	any reliable edition
Mozart	Sonata in F, K. 533	any reliable edition
Mozart	Sonata in D, K. 576	any reliable edition

Piazzolla	Suite para piano op. 2	Tonos
Poulenc	Intermezzo in Ab	Eschig
Poulenc	Napoli suite	Salabert
Prokofiev	Any two movts from Romeo & Juliet op. 75	Boosey
Prokofiev	Sarcasms op. 17	Boosey
Prokofiev	Sonata no. 1 in F minor, op. 1	Boosey
Prokofiev	Sonata no. 2 in D minor, op. 14	Boosey
Prokofiev	Sonata no. 3 in A minor, op. 28	Boosey
Prokofiev	Sonata no. 4 in C minor, op. 29	Boosey
Prokofiev	Sonata no. 5 in C, op. 38	Boosey
Prokofiev	Suggestion Diabolique op. 4 no. 4	Boosey
Prokofiev	Toccata op. 11	Boosey
Rachmaninov	Any from Études-tableaux op. 39	any reliable edition
Rachmaninov	Any two contrasting pieces from Études-Tableaux op. 33	any reliable edition
Rachmaninov	Prelude in B $\flat$ major, op. 23 no. 2	any reliable edition
Rachmaninov	Prelude in D major, op. 23 no. 4	any reliable edition
Rachmaninov	Prelude in G minor, op. 23 no. 5	any reliable edition
Rachmaninov	Flight of the Bumble Bee	any reliable edition
/Rimsky-Korsakov		
Rautavaara	Passionale	Boosey
Ravel	Jeux d'eau	any reliable edition
Ravel	Menuet Antique	any reliable edition
Ravel	Miroirs, no. 1: Noctuelles <i>or</i> no. 3: Une barque sur l'océan <i>or</i> no. 4: Alborada del gracioso	any reliable edition
Ravel	Ondine (from Gaspard de la nuit)	any reliable edition
Ravel	Sonatine	any reliable edition
Ravel	Toccata (from Le tombeau de Couperin)	any reliable edition
A Ritchie	Music for Tristan (from Caricatures)	Bellbird
Rodgers/Hough	The Carousel Waltz	Weinberger
Roxburgh	Sonata	UMP
Rzewski	Piano Piece IV from 4 Pieces	Zen On
Rzewski	Down by the Riverside (from Squares & North American Ballads)	Zen On
Sancan	Toccata	Durand
Say	Paganini Jazz [without final 'extra' variations]	Schott
D Scarlatti	Sonatas in B $\flat$ , K. 544 <i>and</i> K. 545	any reliable edition
D Scarlatti	Sonatas in G minor, K. 426 <i>and</i> G major, K. 427	any reliable edition
Schoenberg	5 Pieces op. 23	Hansen
Schoenberg	Klavierstücke op. 11	Universal
Schubert	Impromptu in B $\flat$ , D. 935	any reliable edition
Schubert	Sonata in A minor, op. 143 D. 784	any reliable edition
Schulhoff	Sonata no. 1	Panton
Schumann	Abegg Variations op. 1	any reliable edition
Schumann	Papillons op. 2	any reliable edition
Schumann	Allegro op. 8	any reliable edition
Schumann	Novellette in D, op. 21 no. 2	any reliable edition
Schumann	Novellette in F $\sharp$ minor op. 21 no. 8	any reliable edition
Schumann	Sonata in G minor, op. 22	any reliable edition
Schumann	Carnival Jest from Vienna op. 26	any reliable edition
Scriabin	Etude in D $\sharp$ minor, op. 8 no. 12	Henle
Scriabin	Sonata no. 4 in F $\sharp$ op. 30	Henle
Seiber	Scherzando Capriccioso	Schott
Serocki	Nos. 1, 2 <i>and</i> 3 (from Suite of Preludes)	PWM
Shostakovich	Prelude & Fugue in E minor, op. 87 no. 4	Boosey
Skalkottas	Andante Religioso	Universal
Slavicky	Variations on a Silent Chord	Amos
R Stevenson	Peter Grimes Fantasy	Boosey
R Stevenson	Fugue on a Fragment of Chopin	Ronald Stevenson
Stravinsky	Étude in F $\sharp$ , op. 7 no. 4 (from The Stravinsky Piano Collection)	Boosey
Szymanowski	Études op. 4, nos. 1 <i>and</i> 2 <i>or</i> nos. 2 <i>and</i> 3	Universal
Takemitsu	Rain-Tree Sketches no. 1 <i>and/or</i> no. 2	Schott
Tchaikovsky	Theme and Variations in F, op. 19 no. 6	any reliable edition
Tippett	Sonata no. 2	Schott
C Vine	Bagatelles [any three or more]	Faber
R Walker	Five Capriccios, Set 1 <i>or</i> Set 2	Novello
Webern	Variations op. 27	Universal

# FTCL Recital

J Adams	American Berserk	Boosey
Alkan	Concerto da camera no. 2 in C# minor	Billaudot
J S Bach	Partita no. 6 in E minor, BWV 830	any reliable edition
J S Bach/Busoni	Chaconne in D minor	Peters
Balakirev	Islamey – Oriental Fantasy	Henle
Barber	Sonata in Eb, op. 26	Schirmer
Bartók	Sonata	Boosey
Beethoven	Eroica Variations, op. 35	any reliable edition
Beethoven	Sonata in C, op. 53 'Waldstein'	any reliable edition
Beethoven	Sonata in F minor, op. 57 'Appassionata'	any reliable edition
Beethoven	Sonata in A, op. 101	any reliable edition
Beethoven	Sonata in Bb, op. 106 'Hammerklavier'	any reliable edition
Beethoven	Sonata in E, op. 109	any reliable edition
Beethoven	Sonata in Ab, op. 110	any reliable edition
Beethoven	Sonata in C minor, op. 111	any reliable edition
Brahms	Sonata in C op. 1	any reliable edition
Brahms	Sonata in F# minor op. 2	any reliable edition
Brahms	Sonata in F minor op. 5	any reliable edition
Brahms	Variations on a Theme of Paganini in A minor, op. 35	any reliable edition
Brahms	Variations and Fugue on a Theme of Handel in Bb, op. 24	any reliable edition
Chopin	Andante spianato and Grande Polonaise op. 22	any reliable edition
Chopin	Sonata no. 2 in Bb minor, op. 35	any reliable edition
Chopin	Sonata no. 3 in B minor, op. 58	any reliable edition
Copland	Piano Variations	Boosey
Corigliano	Etude Fantasy	Schirmer
Debussy	Prelude 'Feux d'artifices' (from Preludes for Piano book 2)	any reliable edition
Fauré	Theme & Variations in C# minor, op. 73	Peters
Franck	Prelude, Choral et Fugue, op. 21	any reliable edition
Franck	Prelude, Aria et Final op. 23	any reliable edition
Grainger	In Dahomey (Cakewalk Smasher)	Peters
Hindemith	Sonata no. 3 in Bb	Schott
Kapustin	Five Études in Different Intervals	A-Ram
Kapustin	Sonata op. 102 no. 12	A-Ram
Kodály	Dances of Marosszek	Universal
Ligeti	Études pour piano (premier livre) [all as a set]	Schott
Liszt	Années de pèlerinage 2nd Year [complete]	any reliable edition
Liszt	Après une lecture du Dante (Fantasia quasi sonata)	any reliable edition
Liszt	Sonata in B minor	any reliable edition
Liszt/Beethoven	Capriccio alla Turca from 'The Ruins of Athens'	any reliable edition
Liszt/Gounod	Waltz from 'Faust' – Opera Paraphrase	any reliable edition
Martinů	Sonata no. 1	Eschig
Medtner	Sonata Tragica op. 39 no. 5	Boosey
Mendelssohn	Sonata in Bb, op. 106	any reliable edition
F Morel	Étude de Sonorité no. 2 (from Deux Études de Sonorité)	Berandol
Prokofiev	Sonata no. 6 in A, op. 82	Boosey
Prokofiev	Sonata no. 7 in Bb, op. 83	Boosey
Prokofiev	Sonata no. 8 in Bb, op. 84	Boosey
Prokofiev	Sonata no. 9 in C, op. 103	Boosey
Rachmaninov	Sonata no. 2 in Bb minor, op. 36	any reliable edition
Rachmaninov	Variations on a Theme of Corelli op. 42	any reliable edition
Ravel	Gaspard de la nuit	any reliable edition
Say	Passacaglia	Schott
Schubert	Sonata in C minor, D. 958	any reliable edition
Schubert	Sonata in A, D. 959	any reliable edition
Schubert	Sonata in Bb, D. 960	any reliable edition
Schubert	Wanderer Fantasie op. 15	any reliable edition
Schumann	Carnaval op. 9	any reliable edition
Schumann	Toccata in C, op. 7	any reliable edition
Schumann	Symphonic Études op. 13	any reliable edition
Schumann	Kreisleriana op. 16	any reliable edition
Schumann	Fantasy in C, op. 17	any reliable edition
Serocki	Nos. 5, 6 and 7 from Suite of Preludes	PWM
Stravinsky	Four Études (from The Stravinsky Piano Collection)	Boosey
Stravinsky	Serenade in A (from The Stravinsky Piano Collection)	Boosey



Stravinsky	Trois Movements de Pétrouchka (from The Stravinsky Piano Collection)	Boosey
Rzewski	Winnsboro Cotton Mills Blues or Whose side are you on? (from Squares & North American Ballads)	Zen On
Tippett	Sonata no. 3	Schott
Tippett	Sonata no. 4	Schott
Villa-Lobos	A Prole do bebê (from Suite no. 1)	Peer
C Vine	Sonata no. 1	Chester

# Harpsichord

These examinations can only be taken at centres where there is a harpsichord, or where one can be provided by the candidate or teacher. In the latter case, all arrangements must be discussed with the local Centre Representative well in advance of the closing date for the session concerned. The instrument must be installed before the first examination of the day and must not be removed until a point at which the examination timetable will not be disrupted, which might be after the last examination of the day. More than one instrument can be used as long as all instruments are available in the same examination room. The instrument(s) must be insured at the candidate's expense.

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

a) be drawn entirely from the appropriate repertoire list below *or*

b) mix pieces from the list with own-choice pieces *or*

c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Andriessen	Prelude to Orpheus (Overture to Orpheus)	Donemus
d'Anglebert	Prelude and Chaconne (from Suite no. 1 in G)	Heugel
C P E Bach	Any one of the 'Prussian' Sonatas (except no. 6)	Bärenreiter
J S Bach	Any Prelude and Fugue (from The Well-Tempered Clavier book 1)	Bärenreiter
J S Bach	English Suite no. 5 in F major, BWV 809	Bärenreiter
J S Bach	French Suite in D minor, BWV 812	Henle
J S Bach	Partita no. 1 in B $\flat$ major, BWV 825	Bärenreiter
Bohm	Prelude, Fugue and Postlude in G minor	Breitkopf
Buxtehude	Auf meinen lieben Gott from Suite (from Early German Keyboard Music)	Allegro/OUP archive
Byrd	Pavan and Galliard (from Fitzwilliam Virginal Book vol. 2 nos. CCLVII and CCLVIII)	Dover
Byrd	The Bells no. LXIX (from Fitzwilliam Virginal Book vol. 1)	Dover
F Couperin	Either 4 $\text{e}$ me Ordre or 18 $\text{e}$ me Ordre (from Pièces de clavecin vols. 1 and 2)	Heugel
F Couperin	La Ténébreuse (Allemande) and Gavotte [with repeats] from 3 $\text{e}$ me Ordre (from Pièces de clavecin vol. 1)	Heugel
L Couperin	Prelude (M4), Allemande (M93) and Courante (M94)* from Suite no. 15 in G minor (from Pièces de clavecin vol. 2) [*M numbers refer to the edition by Davitt Moroney publ. L'Oiseau-Lyre]	Heugel
Duphy	Allemande in D minor and La Vanlo (from Pièces de clavecin vol. 1)	Heugel
Frescobaldi	Toccata seconda (from First Book of Toccatas, 1637)	Bärenreiter
Froberger	Suite no. 30 in A minor (from Œuvres complètes pour clavecin vol. 2)	Heugel
Handel	Chaconne in G (1733), HWV 435 (from Keyboard Works book 2)	Bärenreiter
Handel	Suite no. 3 in D minor (from Eight Great Suites (1720))	Bärenreiter
Ligeti	Passacaglia Ungherese	Schott
Maconchy	Sonatina for Harpsichord: 3rd and 4th movts	Lengnick
Purcell	Suite in G minor (from Complete Harpsichord Works book 1)	Stainer
Rameau	Suite in E minor	Bärenreiter
M Rossi	Toccata no. 7 (from Early Italian Keyboard Music)	Allegro/OUP archive
A Scarlatti	Toccata per cembalo (from Early Italian Keyboard Music)	Allegro/OUP archive
D Scarlatti	Sonata in A, K. 208 (from Scarlatti Complete Sonatas vol. 5)	Heugel
D Scarlatti	Sonata in A, K. 209 (from Scarlatti Complete Sonatas vol. 5)	Heugel
D Scarlatti	Sonata in C, K. 132 (from Scarlatti Complete Sonatas vol. 3)	Heugel
D Scarlatti	Sonata in C, K. 133 (from Scarlatti Complete Sonatas vol. 3)	Heugel

D Scarlatti	Sonata in E minor, K. 263 (L. 321, P. 283) <i>and</i> Sonata in E, K. 264 (L. 466, P. 308) (from Sonatas vol. 6)	Heugel
Soler	Sonata no. 1 in A major, <i>and</i> Sonata no. 12 in D minor (from 14 Sonatas)	Faber
Sweelinck	Balletto del granduca (from Complete Keyboard Works vol. 4)	Breitkopf

## LTCL Recital

d'Anglebert	Prelude, Allemande and Gigue from Suite no. 2 in G minor	Heugel
J S Bach	Italian Concerto BWV 971	Henle
Byrd	Pavanne and Galliarde (nos. CCLIV and CCLV) (from Fitzwilliam Virginal Book vol. 2)	Dover
F Couperin	La Convalescente, Gavotte, La Sophie <i>and</i> La Pantomime from <i>26ème Ordre</i> (from Pièces de clavecin vol. 4)	Heugel
L Couperin	Prelude (M11) <i>and</i> Passacaille (M27) from Suite no. 5 in C (from Pièces de clavecin vol. 1) [*M numbers refer to the edition by Davitt Moroney publ. L'Oiseau-Lyre]	Heugel
Duphly	Chaconne in F (1758) (from Pièces de clavecin vol. 2)	Heugel
Forqueray	La Morangis <i>or</i> La Plissay (from 3ème suite)	Heugel
Frescobaldi	Partie 14 sopra o'aria della Romanesca (from First Book of Toccatas, 1637)	Bärenreiter
Froberger	Toccatà I <i>and</i> Fantasia II (1649 manuscript) (from Oeuvres complètes pour clavecin tome I vol. I)	Heugel
Handel	Suite no. 7 in G minor (book 1, 1720) (from Suites I-VII)	Henle
Ligeti	Continuum	Schott
Rameau	Sarabande <i>and</i> Gavotte et Doubles from Nouvelle suite de pièces de clavecin in A minor (1728) (from Pièces de clavecin)	Bärenreiter
D Scarlatti	Sonata in E, K. 28 (L. 373, P. 84) <i>and</i> Sonata in D, K. 29 (L. 461, P. 85) (from 60 Sonatas vol. 1)	Schirmer
Sweelinck	Mein junges Leben hat ein Endt (from Complete Keyboard Works vol. 4)	Breitkopf

## FTCL Recital

J S Bach	English Suite no. 3 in G minor (from English Suites vol. 1)	Henle
Françaix	L'Insectorium pour clavecin	Schott
Martinů	Sonata	Eschig

# Organ

These examinations can only be taken at centres where there is an organ, or where one can be provided by the candidate (or teacher). Candidates normally play a conventional pipe organ. In cases where candidates wish to play a pipeless analogue electronic organ or a computer organ, the specification must be sent to the Chief Examiner in Music for approval before an entry is made. Candidates must satisfy themselves that the specification of the instrument played is adequate for the demands of the pieces they choose to play.

In all examinations candidates have freedom of interpretation and registration according to the instrument being played and the character of the music. Memory features, other than adjustable pistons and the use of sequencers, are not permitted.

Page-turners may assist with organ registration changes only where appropriate pre-set combination pistons are not available. If there is any doubt in this matter, the precise technical specification of the instrument must be approved in writing by Trinity Guildhall before an entry is made.

The instrument must be located within easy reach of the examination centre. Transport to and from the location must be provided for the examiner(s) at no cost to Trinity. All arrangements must be discussed with the local Centre Representative well in advance of the closing date for the session concerned. If a pipeless instrument is brought to the centre for an examination, the instrument must be installed before the first examination of the day and must not be removed until a point at which the examination timetable will not be disrupted, which might be after the last examination of the day. The instrument must be insured at the candidate's expense. For examinations held in churches and other public buildings, arrangements must be made so that the examination will not be interrupted by members of the general public.

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

- be drawn entirely from the appropriate repertoire list below *or*
- mix pieces from the list with own-choice pieces *or*
- contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Alain	Prélude et fugue (from L'oeuvre d'orgue vol. 2)	Leduc
Andriessen	Quatrième choral	Peters
J S Bach	Sei gegrüßet, Jesu gütig BWV 768	Bärenreiter
J S Bach	Sonata no. 2 in C minor, BWV 526	Bärenreiter
J S Bach	Toccatà and Fugue in D minor, BWV 538	Bärenreiter
Baird	Sonata in Eb, last movt	Allegro/OUP archive
Boëllmann	Toccatà (from Suite Gothique op. 25)	UMP
Buxtehude	Ciaccona in C minor, BuxWV 159 (from Organ Works vol. 1)	Hansen
Buxtehude	Praeludium und Fuga in E minor, BuxWV 142 (from Organ Works vol. 2)	Hansen
Cocker	Tuba Tune	Stainer
Dubois	Toccatà (no. 3 from Douze pièces pour orgue)	Leduc
Franck	Chorale in A minor (from 3 Chorales (Durufilé))	Durand
Frescobaldi	Toccatà decima (from First Book of Toccatas, 1637)	Bärenreiter
Hindemith	Sonata III	Schott
Howells	Psalm Prelude Set 2 no. 3	Novello
Langlais	Alléluia (from Triptyque Grégorien)	Universal
Leighton	Prelude (from Prelude, Scherzo and Passacaglia)	Novello
Mathias	Invocations op. 35 (from Three Organ Pieces: Invocations/Antiphonies/Carillon)	OUP
Mendelssohn	Prelude and Fugue in C minor (from Pieces for Organ)	Henle

Messiaen	Dieu parmi nous (from La Nativité du Seigneur vol. 4)	Leduc
Parry	Toccata and Fugue (The Wanderer)	Novello
Rheinberger	Sonata in D $\flat$ , op. 154, 1st movt	Novello
Scheidt	Variationen über eine Gagliarda von John Dowland (from Selected Organ Works)	Peters
Schumann	No. 2 from Fugen über den Namen BACH op. 60	Peters
Thalben-Ball	Variations on a Theme by Paganini	Novello
Vierne	Final from Symphonie 1	Leduc

## LTCL Recital

Alain	Variations sur un thème de Clément Jannequin (from L'Œuvre d'orgue vol. 2)	Leduc
J S Bach	Passacaglia and Fugue in C minor, BWV 582	Bärenreiter
J S Bach	Schmücke dich, o liebe Seele BWV 654	Bärenreiter
Brahms	Fuga in G minor, WoO 10 (from Works for Organ)	Henle
F Couperin	Offertoire sur les grands jeux from Messe pour les couvents (from Complete Works 3)	L'Oiseau-Lyre
Durufié	Scherzo op. 2	Durand
Joubert	Passacaglia and Fugue in C minor, op. 27	Novello
Mendelssohn	Sonata no. 6 in D minor	Novello
Messiaen	La vierge et l'enfant (from La Nativité du Seigneur vol. 1)	Leduc
Purcell	Voluntary in D minor for Double Organ	Novello
Reger	Introduktion und Passacaglia in D minor	Breitkopf
Scheidemann	Toccata in G (from Organ Works book 3)	Bärenreiter
S S Wesley	Choral Song and Fugue	Novello

## FTCL Recital

Alain	Suite (from Organ Works vol. 1)	Leduc
J S Bach	Prelude and Fugue in D major, BWV 532	Bärenreiter
Reger	Sonata no. 2 in D minor, op. 60	Peters

# Singing

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

## Duration

The duration of songs must be between:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of songs refers to the time taken in the examination to sing all of the items on the programme, and does not include time taken arriving and departing, setting up, or pausing/breaking between items or sections.

## Programme choice

The programme must display a range of moods, styles and tempi. Most programmes will include music from both the operatic and lieder traditions to ensure a balanced and varied programme. There is no maximum number of songs.

The music performed can *either*:

- be drawn entirely from the appropriate repertoire list below *or*
- mix songs from the list with own-choice items *or*
- contain only own-choice songs.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

Songs in Group A must be sung in the published key. The voice-type listings are indicative only. Songs in this group written before c.1750 may alternatively be sung a semitone lower at baroque pitch. All other songs may be performed in any key, either published or in a transposed version supplied by the candidate.

## Languages

At least three different living (i.e. not Latin) languages must be used in any Trinity Guildhall Singing diploma. All works are to be sung in their original language unless otherwise stated. Where there is a precedent or tradition for an item being sung in more than one language (e.g. Don Carlo/Don Carlos in Italian or French, or The Creation/Die Schöpfung in English and German) then either commonly used language will be acceptable (unless otherwise stated).

## Recitative

Where the listing does not stipulate that a recitative should precede the set aria candidates should use their judgement to decide on dramatic grounds whether or not to include any existing recitative.

## Singing from memory

Although there is no requirement to perform from memory in Trinity Guildhall's diplomas, singers are advised to perform their programme from memory as would be expected in a public recital, except when performing oratorio items and complex contemporary scores.

## Presenting the recital

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For further details see page 11. Copies of all music sung must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

# ATCL Recital

## Group A

Soprano	J S Bach	Bereite dir, Jesu (Herz und Mund und Tat und Leben BWV 147)	Breitkopf
	Beethoven	O wär ich schon mit dir vereint (Fidelio)	any reliable edition
	Bizet	Comme autrefois (Les pêcheurs de perles)	any reliable edition
	Catalani	Ebben? Ne andro lontana (La Wally)	any reliable edition
	Gounod	Ah! Je veux vivre (Roméo et Juliette)	any reliable edition
	Gounod	The jewel song (Faust) (from Operatic Anthology vol. 1)	Schirmer
	Handel	Dunque, Ah! Crudel (Rinaldo)	any reliable edition
	Handel	Farewell, ye limpid springs (Jephtha)	any reliable edition
	Handel	Let the bright Seraphim (Samson)	any reliable edition
	Handel	Rejoice greatly (Messiah)	any reliable edition
	Haydn	On mighty pens (The Creation)	Novello
	Joplin	The sacred tree (Treemonisha)	Dover
	Massenet	Adieu, notre petite table (Manon)	any reliable edition
	Mechem	Fair Robin I love (Tartuffe) (from Operatic Anthology vol. 1)	Schirmer

	Mendelssohn	Hear ye Israel (Elijah)	Novello
	Mozart	Ach, ich fühl's (Die Zauberflöte) (from Arias for Soprano)	Schirmer
	Mozart	Dove sono (Le nozze di Figaro)	any reliable edition
	Offenbach	Elle a fui, la tourterelle (Les contes d'Hoffmann)	any reliable edition
	Puccini	Quando m'en vo (La bohème)	any reliable edition
	Rossini	Crucifixus (Petite messe solennelle)	any reliable edition
<b>Mezzo-soprano, alto and countertenor</b>	J S Bach	Saget mir geschwinde (Easter Oratorio BWV 248)	any reliable edition
	Cilea	Acerba voluttà (Adriana Lecouvreur)	any reliable edition
	Donizetti	Deh! Non voler costringere (Anna Bolena)	any reliable edition
	Handel	Cara sposa, amante cara (Rinaldo)	any reliable edition
	Handel	In the battle, fame pursuing (Deborah)	Kalmus
	Handel	Mi lusinga (Alcina)	any reliable edition
	Handel	Virgam virtutis tuae (Dixit Dominus)	any reliable edition
	Haydn	Fac me vere tecum flere (Stabat Mater)	Faber
	Meyerbeer	Donnez, donnez (Le prophète)	any reliable edition
	Mozart	Deh, per questo istante solo (La clemenza di Tito)	any reliable edition
	Mozart	È amore un ladroncello (Così fan tutte)	any reliable edition
	Purcell	From rosy bow'rs (Don Quixote) (from 16 Songs book 2)	Stainer
	Purcell	That I may see (from O Give Thanks unto the Lord)	Novello
	Rossini	Oh patria! <i>and</i> Di tanti palpiti (Tancredi)	
		(from Cantolopera: Arias For Mezzo Soprano vol. 1)	Ricordi
		Schütz	In te, Domine, speravi SWV 259
	Vivaldi	Nisi Dominus, 1st movt	any reliable edition
<b>Tenor</b>	J S Bach	Frohe Hirten, eilt, ach eilet (Christmas Oratorio part 2 BWV 248)	Bärenreiter
	J S Bach	Sei getreu (Weinen, Klagen, Sorgen, Zagen BWV 12)	Breitkopf
	Britten	Awake, my love? (Midsummer Night's Dream)	Boosey
	Britten	Nicolas from prison (St Nicolas)	Boosey
	Donizetti	Quanto è bella (L'elisir d'amore)	Ricordi
	Donizetti	Spirto gentil (La favorita)	any reliable edition
	Handel	Ev'ry valley shall be exalted [with recit. Comfort ye] (Messiah)	any reliable edition
	Handel	From celestial seats descending (Hercules)	any reliable edition
	Handel	The enemy said (Israel in Egypt) (from The Oratorio Anthology – Tenor)	Hal Leonard
	Handel	With honour let desert be crowned (Judas Maccabaeus)	any reliable edition
	Holst	It is Maya (Sávitri)	Curwen
	Lalo	Vainement, ma bien-aimée (Le Roi D'Ys)	any reliable edition
	Mozart	Dalla sua pace (Don Giovanni)	any reliable edition
	Mozart	Frisch zum Kampfe! (Die Entführung aus dem Serail)	any reliable edition
	Mozart	Ich baue ganz (Die Entführung aus dem Serail)	any reliable edition
	Mozart	In qual fiero <i>and</i> Tradito (Così fan tutte)	any reliable edition
Rossini	Se il mio nome (Il barbiere di Siviglia)	any reliable edition	
<b>Baritone and bass</b>	J S Bach	Grosser Herr und starker König (Christmas Oratorio part 1 BWV 248)	Bärenreiter
	J S Bach	Streite, siege, starker Held! (Nun komm, der Heiden Heiland BWV 62)	Breitkopf
	J S Bach	Quoniam tu solus sanctus (Mass in B minor)	Bärenreiter
	Britten	How bitter of you (The Rape of Lucretia)	Boosey
	Cesti	O dell'anima mia (from Four Cantatas for Bass)	Green Man
	Copland	Try makin' peace (The Tender Land, act 2)	Boosey
	Donizetti	Come Paride vezzoso (L'elisir d'amore)	any reliable edition
	Gluck	De noirs pressentiments (Iphigénie en Tauride)	any reliable edition
	Handel	Amor da guerra e pace (Tamerlano)	any reliable edition
	Handel	Revenge, Timotheus cries (Alexander's Feast)	any reliable edition
	Handel	Sibillar gli angui d'Aletto (Rinaldo)	any reliable edition
	Haydn	Vom durren Osten <i>and</i> Erblikke hier (Die Jahreszeiten)	any reliable edition
	Legrenzi	Sorgea dal sen di Lete (from Three Cantatas)	Green Man
	Mendelssohn	Gott sei mir gnädig (Saint Paul)	any reliable edition
	Mozart	O, wie will ich triumphieren (Die Entführung aus dem Serail)	any reliable edition
	Verdi	Perfidi <i>and</i> Pietà, rispetto, onore (Macbeth, act 4)	any reliable edition

**Group B Art Song**

Arditi	Il Bacio	Ricordi
Argento	Spring from <i>Six Elizabethan Songs</i> (from Collected Song Cycles)	Boosey
Armstrong Gibbs	The Splendour Falls (from 10 Songs)	Thames
Arne	O Ravishing Delight	Novello
Barber	Bessie Bobtail (from Collected Songs)	Schirmer
Barber	Rain has Fallen (from Collected Songs)	Schirmer
Beethoven	Adelaide (from Lieder)	Peters

Bellini	Per piet�, bell idol mio (no. 5) or Vanne, o rosa fortunata (no. 2) of 6 <i>Ariette</i> (from <i>Composizione da camera</i> )	Ricordi
Berg	Ferne Lieder (no. 13 from <i>Jugendlieder</i> vol. 1)	Universal
Berg	Sommertage (from <i>Sieben fr�he Lieder</i> )	Universal
Berio	Avendo gran disio (from <i>Canzoni Popolari Italiani</i> )	Universal
L Berkeley	De Sapho (Tombeau no. 1) (from <i>Complete French Songs</i> )	Chester
L Berkeley	What's in your mind? (from <i>Five Poems</i> op. 53)	Chester
Berlioz	Absence (from <i>Les nuits d'�t�</i> )	B�renreiter
Bizet	Adieu de l'h�tesse arabe (from <i>Vingt Melodies</i> )	UMP
Brahms	Nachtigall schwingen op. 6 no. 6 (from <i>Lieder</i> vol. 3)	Peters
Brahms	Meine Liebe ist gr�n op. 63 no. 5 (from <i>Lieder</i> vol. 1)	Peters
Brahms	Es liebt sich so lieblich im Lenze! op. 71 no. 1 (from <i>Lieder</i> vol. 1)	Peters
Britten	A Charm (from <i>A Charm of Lullabies</i> )	Boosey
Britten	As it is plenty (from <i>On this Island</i> )	Boosey
Britten	Fish in the Unruffled Lakes	Boosey
Chausson	Le colibri (from <i>The Art of French Song</i> vol. 1)	Peters
Copland	There came a Wind like a Bugle	Boosey
Debussy	Beau soir	any reliable edition
Debussy	Clair de lune	any reliable edition
Debussy	Il pleure dans mon coeur	any reliable edition
Debussy	La mer est plus belle	any reliable edition
Debussy	R�cit et air de Lia (from <i>L'enfant prodigue</i> )	any reliable edition
Delius	Indian Love Song (from <i>19 Songs with Piano, Collected Edition</i> vol. 19)	Banks
Delius	To Daffodils (from <i>Sixteen Songs with Piano, Collected Edition</i> vol. 18b)	Boosey
Donizetti	Il Barcarolo (from <i>Composizioni de camera</i> vol. 1)	Ricordi
Dring	Under the Greenwood Tree (from <i>Seven Shakespeare Songs</i> )	Thames
Duparc	Au pays o� se fait la guerre (from <i>Treize M�lodies</i> vol. 2)	Salabert
Duparc	Chanson triste (from <i>11 Songs for high voice or 12 Songs for medium/low voice</i> )	IMC
Duparc	Lamento (from <i>11 Songs for high voice or 12 Songs for medium/low voice</i> )	IMC
Duparc	Le manoir de Rosemonde (from <i>11 Songs for high voice or 12 Songs for medium/low voice</i> )	IMC
Duparc	L'invitation au voyage (from <i>11 Songs for high voice or 12 Songs for medium/low voice</i> )	IMC
Elgar	Sea Slumber Song (no. 1 from <i>Sea Pictures</i> op. 37)	Boosey
Faur�	� clym�ne	any reliable edition
Faur�	La mer est infinie (from <i>L'horizon chim�rique</i> op. 118 no. 1)	any reliable edition
Faur�	Le pays des r�ves op. 39 no. 3	any reliable edition
Faur�	Soir	any reliable edition
Finzi	To Joy (no. 5 from <i>Oh Fair to See</i> )	Boosey
Gurney	All Night Under the Moon (from <i>Ivor Gurney: Twenty Favourite Songs</i> )	OUP
Gurney	Desire in Spring (from <i>Ivor Gurney: Twenty Favourite Songs</i> )	OUP
Hageman	Miranda	Galaxy
Head	Lavender Pond (from <i>A Heritage Of 20th Century British Song – vol. 3</i> )	Boosey
Head	Nocturne (from <i>Over the Rim of the Moon</i> )	Boosey
Head	The Estuary	Boosey
Ireland	Love is a Sickness Full of Woes	Stainer
Ives	Pictures (from <i>11 Songs</i> )	Schirmer
Korngold	For the Rain it Raineth Every Day	Schott
Lehmann	Magdalen at Michael's Gate (from <i>Liza Lehmann: 14 Songs</i> )	Thames
Mahler	Aus! Aus!	IMC
Mahler	Ich ging mit Lust	IMC
Marx	Hat dich die Liebe ber�hrt	Universal
Mendelssohn	Hexenlied op. 8 no. 8 (from <i>Selected Lieder, low voice</i> )	Peters
Parry	From a City Window	Thames
Poulenc	Jacques Villon (from <i>Le travail du peintre</i> )	Eschig
Poulenc	La grenouill�re	Salabert
Poulenc	Le dromadaire (from <i>Le bestiaire</i> ) [female voice]	UMP
Poulenc	Miel de Narbonne (no. 1 from <i>Cocardes</i> )	UMP
Poulenc	Montparnasse	Eschig
Purcell	Anacreon's Defeat (from <i>6 Songs for Bass Solo</i> )	IMC
Purcell	Bess of Bedlam	any reliable edition
Purcell	If Music be the Food of Love (3rd version)	any reliable edition
Purcell	Let the Dreadful Engines (from <i>Songs for Bass Solo</i> )	Green Man
Purcell	Oh Solitude, my Sweetest Choice	any reliable edition
Purcell	Sweeter than Roses	any reliable edition
Purcell	The Blessed Virgin's Expostulation	any reliable edition
Quilter	Fear no More the Heat o' the Sun (from <i>Five Shakespeare Songs</i> op. 23)	Boosey
Quilter	When Icicles Hang by the Wall (from <i>The Boosey &amp; Hawkes Shakespeare Song Album</i> )	Boosey
Respighi	Aqua	Ricordi
A Scarlatti	Mostri dell' erebo (from <i>10 Arias for High Voice</i> )	Schirmer



D Scarlatti	Consolati e spera! (from Arie Antiche vol. 1)	Ricordi
Schubert	Auf dem Wasser zu singen (from Lieder vol. 1)	Peters
Schubert	Die junge Nonne (from Lieder vol. 1)	Peters
Schubert	Fischerweise op. 96 no. 4 (from Lieder vol. 2)	Peters
Schubert	Ganymed (from Lieder vol. 1)	Peters
Schubert	In der Ferne from <i>Schwanengesang</i> (from Lieder vol. 1)	Peters
Schubert	Nachtstück (from Lieder vol. 2)	Peters
Schumann	Aufträge (from Lieder vol. 2)	Peters
Schumann	Meine Rose (from Lieder vol. 3)	Peters
Schumann	Mignon op. 79 no. 28 (from Lieder vol. 2)	Peters
Schumann	Stille Tränen (from Lieder vol. 2)	Peters
Seiber	The Owl and the Pussy-cat	Schott
Step toe	Nos. 1 and 3 (from Chinese Lyrics Set 1)	Stainer
R Strauss	Allerseelen (from Lieder vol. 3)	Universal
R Strauss	Geduld (from Lieder vol. 2)	Universal
R Strauss	Ich schwebe (from Lieder vol. 2)	Boosey
R Strauss	Ich trage meine Minne (from Lieder vol. 2)	Universal
R Strauss	Ich wollt' ein Sträusslein binden (from Lieder vol. 1)	Boosey
R Strauss	Zueignung (from Lieder vol. 1)	Universal
Stravinsky	Nos. 1 and 3 from Three Japanese Lyrics	Boosey
Vaughan Williams	Youth and love from <i>Songs of Travel</i> (from A Heritage Of 20th Century British Song vol. 2)	Boosey
Vivaldi	Un certo non so che (from Arie Antiche vol. 1)	Ricordi
Walton	Wapping Old Stairs (from William Walton: A Song Album)	OUP
Warlock	Robin Goodfellow (from Peter Warlock Critical Edition: Volume VI – Songs 1923-1926 (medium voice))	Thames
Webern	Sommerabend (from The Anton Webern Collection (Early Vocal Music, 1899-1909))	Fischer
Weir	In the Lovely Village of Nevesinje (from Songs from the Exotic)	Chester
Wishart	The Jackdaw (from A Book of Beasts op. 66)	Stainer
Wolf	Der Knabe und das Immlein (from Mörike-Lieder)	Peters
Wolf	Die ihr schwebet (from Spanishliederbuch 1)	Peters

## LTCL Recital

### Group A

<b>Soprano</b>	J S Bach	Jauchzet Gott, 1st movt (Jauchzet Gott in alle Landen! BWV 51)	Breitkopf
	J S Bach	Zerfließe (St John Passion)	Bärenreiter
	J S Bach	Er hat uns Allen wohlgetan <i>and</i> Aus liebe will mein Heiland sterben (St Matthew Passion)	Bärenreiter
	Bellini	Oh! Quante volte (I Capuleti e i Montecchi)	any reliable edition
	Bernstein	Glitter and be gay (Candide)	Boosey
	Bizet	Je dis que rien ne m'épouvante (Carmen)	any reliable edition
	Britten	The tower – how beautiful it is (The Turn of the Screw)	Boosey
	Donizetti	Ah, tardai troppo O luce di quest'anima (Linda di Chamounix) (from Coloratura Arias for Soprano)	Hal Leonard
	Handel	Dunque, i lacci d'un volto <i>and</i> Ah! crudel (Rinaldo)	any reliable edition
	Handel	So shall the lute and harp awake (Judas Maccabaeus)	any reliable edition
	Massenet	Pleurez, mes yeux (Le Cid)	any reliable edition
	Menotti	Hello! Oh Margaret, it's you (The Telephone) (from American Arias for Soprano)	Schirmer
	Menotti	Monica's waltz (The Medium) (from American Arias for Soprano)	Schirmer
	Mozart	Mi tradi (Don Giovanni)	any reliable edition
	Mozart	Padre, germani (Idomeneo)	any reliable edition
	Mozart	Ruhe sanft (Zaide)	any reliable edition
	Puccini	Sì, mi chiamano Mimi (La bohème)	any reliable edition
	Puccini	Un bel dì vedremo (Madama Butterfly)	any reliable edition
	J Strauss	Czardas – Klänge der Heimat (Die Fledermaus)	any reliable edition
	Walton	I was a constant faithful wife (The Bear)	OUP
<b>Mezzo-soprano, alto and countertenor</b>	J S Bach	Erbarm'es Gott <i>and</i> Können Tränen meiner Wangen (St Matthew Passion)	Bärenreiter
	J S Bach	Ach bleibe doch (Lobet Gott in seinen Reichen BWV 11)	Breitkopf
	J S Bach	Schlafe, mein Liebster (Christmas Oratorio part 2)	any reliable edition
	Blow	So ceas'd the rival crew <i>and</i> We beg not Hell our Orpheus to restore (bb. 122-223) [no repeats] (Ode on the death of Mr Henry Purcell)	Schott
	Britten	Give him this orchid (Rape of Lucretia)	Boosey
	Gounod	Que fais-tu, blanche tourterelle (Roméo et Juliette)	any reliable edition
	Handel	Al lampo dell' armi quest' alma guerriera (Giulio Cesare)	any reliable edition

Repertoire: LTCL Singing

	Handel	Furibondo spira il vento (Partenope)	any reliable edition
	Handel	La Solitudine HWV 121	any reliable edition
	Handel	Son stanco and Deggio morire, o stelle (Siroe) (from 30 Arias)	Peters
	Handel	Sta nell' Ircana (Alcina)	any reliable edition
	Mozart	No ho colpa (Idomeneo)	any reliable edition
	Mozart	Parto, parto (Sextus) (La clemenza di Tito)	any reliable edition
	Mozart	Venga pur minacci (Mitridate)	any reliable edition
	Rossini	Agnus Dei (Petite messe solennelle)	any reliable edition
	Rossini	Cruda sorte! amor tirano (L'Italiana in Algeri)	any reliable edition
	Saint-Saëns	Mon coeur s'ouvre à ta voix (Samson)	any reliable edition
<b>Tenor</b>	J S Bach	Ach, mein Sinn (St John Passion)	any reliable edition
	J S Bach	Mein Jesus schweigt <i>and</i> Geduld, wenn mich falsche Zungen stechen (St Matthew Passion)	Bärenreiter
	Gounod	Ah! Lève-toi soleil (Roméo et Juliette)	any reliable edition
	Gounod	Salut! Demeure chaste et pure (Faust)	any reliable edition
	Handel	All'offesa – È un folle (Alcina)	any reliable edition
	Mozart	Il mio tesoro <i>and</i> Amici miei (Don Giovanni)	any reliable edition
	Mozart	No ho colpa (Idomeneo)	any reliable edition
	Mozart	O wie angstlich (Die Entführung aus dem Serail)	any reliable edition
	Ponchielli	Cielo e mar! (La Gioconda)	any reliable edition
	Puccini	Che gelida manina (La bohème)	any reliable edition
	Puccini	Gratias agimus Dei (Messa di Gloria)	any reliable edition
	Rossini	Domine Deus (Petite messe solennelle)	any reliable edition
	Tchaikovsky	Kuda, Kuda (Eugene Onegin)	any reliable edition
	Verdi	Dal labbro il canto (Falstaff)	any reliable edition
<b>Baritone and bass</b>	J S Bach	Der Heiland fällt <i>and</i> Gerne will ich mich bequemen (St Matthew Passion)	Bärenreiter
	Beethoven	Ha! Welch ein Augenblick (Fidelio)	any reliable edition
	Bellini	Vi ravviso (La sonnambula)	any reliable edition
	Bizet	O Nadir (Les pêcheurs de perles)	any reliable edition
	Britten	Look! Through the port comes the moonshine astray! (Billy Budd)	Boosey
	Donizetti	Ah! Un foco insolito (Don Pasquale)	any reliable edition
	Handel	Nell' Africaine selve HWV 136A	Green Man
	Handel	Recit. <i>and</i> Sorge infausta (Orlando)	any reliable edition
	Handel	Why do the nations? (Messiah)	any reliable edition
	Haydn	Nun Zeiget <i>and</i> Seht auf die Breiten Weisen (Die Jahreszeiten)	any reliable edition
	Leoncavallo	Si puo ... si puo (Pagliacci)	any reliable edition
	Meyerbeer	C'était alors (Piff paff) (Les Huguenots)	any reliable edition
	Mozart	Aprite un po' quegl' occhi (Le nozze di Figaro)	any reliable edition
	Mozart	Eh consolatevi <i>and</i> Madamina! Il catalogo è questo (Don Giovanni)	any reliable edition
	Mozart	Hai già vinta <i>and</i> Vedro mentr' io sospiro (Le nozze di Figaro)	any reliable edition
	Mozart	Solche hiergelauf'ne Laffen (Die Entführung aus dem Serail)	any reliable edition
	Ravel	Chanson Romanesque <i>and</i> Chanson à boire (Don Quichotte à Dulcinée)	Durand
	Rossini	Resta immobile (Guillaume Tell)	any reliable edition
	Tchaikovsky	Lyubvi vse vozrasty pokorny (Gremm's aria) [in Russian] (Eugene Onegin)	Schirmer
	Weber	Schweig! Schweig! (Der Freischütz)	any reliable edition
	Weill	Let things be like they always was (Street Scene)	European American

**Group B Art Song**

	Argento	Winter from <i>Six Elizabethan Songs</i> (from Collected Song Cycles)	Boosey
	Armstrong Gibbs	Why do I Love?	Boosey
	Barber	Green Lowland of Pianos (from Complete Songs)	Schirmer
	Barber	St Ita's Vision (from Complete Songs)	Schirmer
	Bax	The Enchanted Fiddler (from Album of Seven Songs)	Chester
	Bellini	Torna, vezzosa Fillide (from Composizioni di camera)	Ricordi
	Berg	Nacht	Universal
	Berg	Schliesse mir die Augen beide (no. 2 from Zwei Lieder)	Universal
	Berlioz	Le spectre de la rose (from Les nuits d'été)	any reliable edition
	Bizet	Vous ne priez pas	any reliable edition
	Brahms	An eine Aeolsharfe (from Lieder vol. 1)	Peters
	Brahms	Denn es gehet dem Menschen wie dem Vieh (from Vier ernste Gesänge)	Peters
	Brahms	Regenlied op. 59 no. 3 (from Lieder vol. 2)	Peters
	Brahms	Unbewegte laue Luft (from Lieder vol. 2)	Peters
	Brahms	Von ewiger Liebe op. 43 (from Lieder vol. 2)	Peters
	Bridge	Speak to Me, my Love! (from Four Songs (1925))	Stainer
	Britten	Johnny (from Cabaret Songs)	Faber
	Britten	Let the Florid Music Praise (from On This Island)	Boosey

Britten	Sonetto XVI (no. 1 from Seven Sonnets of Michelangelo op. 22)	Boosey
Britten	The Tyger <i>and</i> Proverb V (from Songs and Proverbs of William Blake op. 74)	Faber
Chausson	Cantique à l'épouse op. 36 no. 1 (from 20 Songs)	IMC
Chausson	Chanson perpétuelle (from 20 Songs)	IMC
Chausson	Sérénade (from 20 Songs)	IMC
F Couperin	Deuxieme Leçon de Ténèbre	Heugel
Debussy	C'est l'extase	any reliable edition
Debussy	Chevaux de Bois	any reliable edition
Debussy	Fantoches	any reliable edition
Debussy	La chevelure	any reliable edition
Debussy	Pantomime	any reliable edition
Dring	Through the Centuries	Thames
Duparc	La vague et la cloche (from 11 Songs for high voice or 12 Songs for medium/low voice)	IMC
Duparc	La vie antérieure (from 11 Songs for high voice or 12 Songs for medium/low voice)	IMC
Duparc	Phidylé (from 11 Songs for high voice or 12 Songs for medium/low voice)	IMC
Fauré	C'est l'extase	any reliable edition
Fauré	En sourdine	any reliable edition
Fauré	La rose	any reliable edition
Head	On the Wings of the Wind (from Songs Of The Countryside)	Boosey
Liszt	Die Lorelei	any reliable edition
Liszt	Kling liese, mein Lied	any reliable edition
Mahler	Das irdische Leben	IMC
Mahler	Um Mitternacht (from Rückertlieder)	IMC
Mahler	Wenn dein Mütterlein (from Kindertotenlieder)	IMC
C Matthews	Une allée du Luxembourg (from Un colloque sentimental)	Faber
Messiaen	Bail avec Mi (from Chants de terre et de ciel)	Durand
Mussorgsky	No. 1 or no. 4 from Songs and Dances of Death (Pesni I plyaski smerti) [in Russian]	IMC
Poulenc	C'est ainsi que tu es (from Métamorphoses)	Salabert
Poulenc	Nos. 1, 2, 4 <i>and</i> 5 from Le bestiaire	Eschig
Purcell	Lord, What is Man?	any reliable edition
Quilter	Arab Love Song	Thames
Rachmaninov	Vocalise	Boosey
Roussel	Invocation op. 8 no. 3	Durand
Roussel	Le bachelier de Salmanque	Durand
Roussel	Le jardin mouillé	Salabert
Schoenberg	Da meine Lippen (from Das Buch der hängenden Gärten op. 15)	Universal
Schubert	An den Mond op. 57 no. 3 (from Lieder vol. 2)	Peters
Schubert	Auf der Donau op. 21 no. 1 (from Lieder vol. 4)	Peters
Schubert	Erlkönig (from Lieder vol. 1)	Peters
Schubert	Der Schiffer op. 21 no. 2 (from Lieder vol. 2)	Peters
Schubert	Erstarrung from Winterreise (from Lieder vol. 1)	Peters
Schubert	Guarda che bianca luna (from Lieder vol. 6)	Peters
Schubert	Nachtstück (from Lieder vol. 2)	Peters
Schubert	Suleika I op. 14 (from Lieder vol. 2)	Peters
Schumann	Belsatzar (from Lieder vol. 2)	Peters
R Strauss	Befriet	Forberg
R Strauss	Cäcilie op. 27 no. 2 (from Lieder vol. 4)	Universal
R Strauss	Das Rosenband (from Lieder vol. 3)	Universal
R Strauss	Heimliche Aufforderung op. 27 no. 3 (from Lieder vol. 3)	Universal
R Strauss	Mein Herz ist stumm (from Lieder vol. 3)	Universal
Tippett	Songs for Ariel	Schott
Tippett	The Heart's Assurance (no. 2 from The Heart's Assurance)	Schott
Vaughan Williams	The New Ghost (from Vaughan Williams Collected Songs vol. 2)	OUP
Walton	Old Sir Faulk (from William Walton: A Song Album)	OUP
Webern	Nächtliche Scheu (from The Anton Webern Collection (Early Vocal Music, 1899-1909))	Fischer
Webern	Noch zwingt mich Treue (no. 2 from Funf Lieder nach Stefan George op. 4)	Universal
Weir	Nos. 1, 2, 3, or 4 (from Songs from the Exotic)	Chester
Wolf	Auf dem grünen Balkon (from Spanishliederbuch 2)	Peters
Wolf	Fühlt meine Seele (from Three Songs on Lyrics by Michelangelo for Bass)	IMC
Wolf	Nachtzauber (from Eichendorff-Lieder vol. 1)	Peters
Wolf	Seemanns Abschied (from Eichendorff-Lieder vol. 2)	Peters
Wolf	Verschwiegene Liebe (from Eichendorff-Lieder vol. 1)	Peters

# FTCL Recital

<b>Soprano</b>	J S Bach	Schwer ist es zwar <i>and</i> Meine Seele sei vergnügt (Ich bin in mir vergnügt BWV 204)	Breitkopf
	Bellini	Casta diva (Norma)	any reliable edition
	Charpentier	Depuis le jour (Louise)	any reliable edition
	Delibes	Où va la jeune Hindoue? (Bell Song) (Lakmé)	any reliable edition
	Donizetti	Quel guardo il cavaliere (Don Pasquale)	any reliable edition
	Handel	Che sento <i>and</i> Se pietà (Giulio Cesare)	any reliable edition
	Massenet	Dis moi que je suis belle (Thaïs)	any reliable edition
	Massenet	Est-ce vrai? <i>and</i> Obéissons quand leur voix appelle (Manon) (from Operatic Anthology vol. 1)	Schirmer
	Menotti	To this we've come (Papers! Papers!) (The Consul)	Schirmer
	Mozart	Come scoglio <i>with recit. from</i> Temerari! Sortite fuori di questo loco (Così fan tutte)	any reliable edition
	Mozart	Laudamus te (Mass in C minor)	any reliable edition
	Puccini	Sola, perduta, abbandonata (Manon Lescaut)	any reliable edition
	Stravinsky	No word from Tom...Quietly night...I go (The Rake's Progress)	Boosey
	Tchaikovsky	Tatyana's letter scene (Eugene Onegin) [in Russian]	any reliable edition
	Verdi	Tacea la notte placida (Il trovatore) (from Operatic Anthology vol. 1)	Schirmer
	Verdi	Tu che le vanità (Don Carlo) (from Operatic Anthology vol. 1)	Schirmer
<b>Mezzo- soprano, alto and countertenor</b>	J S Bach	Die Welt, das Sündenhaus <i>and</i> Wie jammern mich doch die verkehrten Herzen (Vergnügte Ruh', beliebte Seelenlust BWV 170)	Breitkopf
	Bellini	Se Romeo t'uccise un figlio (I Capuleti e i Montecchi)	any reliable edition
	Donizetti	O mio Fernando (La Favorita)	any reliable edition
	Handel	Dopo notte (Ariodante)	any reliable edition
	Handel	Where shall I fly? (Hercules)	any reliable edition
	Mozart	Laudamus te (from Mass in C minor)	any reliable edition
	Rossini	Non più mesto <i>and</i> Nacqui all'affanno, al pianto (La cenerentola) (from Operatic Anthology vol. 2)	Schirmer
	Rossini	Una voce poco fa (Il barbiere di Siviglia)	any reliable edition
	Tchaikovsky	Da, chas nastal! (Adieu, forêts) (The Maid of Orléans)	any reliable edition
	Verdi	Condotta all'era in ceppi (Il trovatore) (from Operatic Anthology vol. 2)	Schirmer
Verdi	O don fatale (Don Carlo)	any reliable edition	
<b>Tenor</b>	J S Bach	Erwäge, wie sein blutgefärbeter Rücken (St John Passion)	Bärenreiter
	Beethoven	Gott! Welch Dunkel hier (Fidelio)	any reliable edition
	Bellini	Meco all'altar di Venere (Norma)	any reliable edition
	Britten	Heaven helps those (Albert Herring)	Boosey
	Donizetti	Tombe degli avi miei (Lucia di Lammermoor)	any reliable edition
	Handel	Justly these evils <i>and</i> My grief for this <i>and</i> Why does the God of Israel sleep? (Samson)	any reliable edition
	Meyerbeer	Pays merveilleux <i>and</i> O Paradis sorti de l'onde (L'Africaine) (from Operatic Anthology vol. 3)	Schirmer
	Mozart	Qual mi conturbai sensi <i>and</i> Fuor del mar (Idomeneo)	any reliable edition
	Rossini	Cujus animam gementem (Stabat Mater)	Novello
	Rossini	E alor <i>and</i> Sì, ritrovarla io giuro (La cenerentola)	any reliable edition
Rossini	Ecco ridente in cielo (Il barbiere di Siviglia)	any reliable edition	
Verdi	Ella mi fu rapita! <i>and</i> Parmi veder le lagrime (Rigoletto) (from Operatic Anthology vol. 4)	Schirmer	
<b>Baritone and bass</b>	Bizet	Quand la flamme de l'amour (La jolie fille de Perth) (from Operatic Anthology vol. 4)	Schirmer
	Britten	Bottom's dream (Midsummer Night's Dream)	Boosey
	Handel	The trumpet shall sound (Messiah)	any reliable edition
	Massenet	Vision fugitive (Hérodiade)	any reliable edition
	Rossini	Un dottor della mia sorte (Il barbiere di Siviglia) (from Operatic Anthology vol. 5)	Schirmer
	Stravinsky	Come, master (Nick Shadow's aria) (The Rake's Progress)	Boosey
	Tchaikovsky	Ja vas lyublyu [in Russian] (Queen of Spades)	any reliable edition
	Verdi	Alzati! Là tuo figlio <i>and</i> Eri tu che macchiavi (Un ballo in maschera) (from Operatic Anthology vol. 4)	Schirmer
	Verdi	Ella giammai m'amò! <i>and</i> Dormirò sol nel manto mio regal (Don Carlo) (from Operatic Anthology vol. 5)	Schirmer

# Recorder

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

At least two different sizes of recorder must be used for these examinations.

Candidates planning accompaniment on harpsichord or other continuo grouping must discuss arrangements with the Centre Representative well in advance of the closing date for the session concerned. Candidates are responsible for providing/insuring and tuning any harpsichord used. The instrument must be installed before the first examination of the day and must not be removed until a point at which the examination timetable will not be disrupted, which might be after the last examination of the day.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

- a) be drawn entirely from the appropriate repertoire list below *or*
- b) mix pieces from the list with own-choice pieces *or*
- c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Soprano	Chopin	Variations on Non Piu Mesta (from Extraordinary Encores)	Dolce
	Cima	Sonata in G minor	Amadeus
	De La Barre	Suite in G L'Inconnuë [soprano or tenor]	Amadeus
	Fontana	Sonata Prima (from Sechs Sonaten vol. 1)	Moeck
	Krähmer	Introduction & Variations op. 23 [omitting variations 3 and 4]	Dolce
	Krähmer	Rondeau Hongrois	Dolce
	Montalbano	Sinfonia quarta geloso (from Masters of the Early Baroque)	Schott
	Sammartini	Concerto in F major, 2nd and 3rd movts	Schott
	Van Eyck	Malle Symen (from Der Fluyten Lusthof vol. 3) [unaccompanied]	XYZ
	Van Eyck	Philis schoone Harderinne (from Der Fluyten Lusthof vol. 1) [unaccompanied]	XYZ
Alto	Altmann	Sonatine, 2nd and 3rd movts	Doblinger
	J S Bach	Allemande from Partita II BWV 1004 (from 11 Movements from the Sonatas and Partitas)	Zen-On
	J S Bach	Gavotte en Rondeau Partita III BWV 1006 (from 11 Movements from the Sonatas and Partitas)	Zen-On
	J S Bach	Sonata in D minor, BWV 1017, 1st movt: Siciliano and 2nd movt: Allegro (from Four Sonatas for Violin and Harpsichord arr. for Alto Recorder and Harpsichord)	Zen-On
	J S Bach	Sonata in F major, BWV 1035	Universal
	Bassano	Ricercata 3 [unaccompanied]	Carus
	Bellinzani	Sonata in C minor, op. 3 no. 8	EMA
	L Berkeley	Sonatina	Schott
	Castrucci	Sonata in C major, op. 1 no. 6	Universal
	P Danican Philidor	Cinquième Suite	Hug
	Diethelm	Concerto Pastorale, 2nd and 3rd movts	Amadeus
	Dodgson	Shine and Shade	Forsyth
	Finger	Sonata in G minor, op. 3 no. 4	Doblinger
	Gal	Concertino, 1st and 2nd movts	Universal
	Hotteterre	Suite in D minor, op. 5 no. 4	Amadeus
	Hotteterre	Suite in F, op. 5 no. 3	Amadeus
	Jacob	Variations [omitting variation 5]	Breitkopf
	Linde	Fantasien und Scherzi [unaccompanied]	Schott
	Montclair	Suite in D minor, any five movts	Amadeus
Sammartini	Sonata in Bb, Sib. 21	Peacock	

Repertoire: Recorder

	Sieber	Sonata II in G minor (from Sechs Sonaten)	Amadeus
	Staeps	Furioso, Gigue and Aria	Doblinger
	Steenhoven	Siri (from Three Solos) [unaccompanied]	Moeck
	Telemann	Fantasia 5 in E $\flat$ [unaccompanied]	Amadeus
	Telemann	Fantasia 6 in F minor [unaccompanied]	Amadeus
	Telemann	Methodical Sonata no. 7 in D minor	Möseler
	Telemann	Sonata in C major (from Essercizii Musici)	Amadeus
	Veracini	Sonata XII in C minor	Peters
	Vivaldi	Concerto no. 2 in G minor 'La Notte' op. 10 no. 2 RV 439	Schott
	Vivaldi	Concerto no. 1 in F 'La Tempesta di Mare' op. 10 no. 1 RV 433	Schott
	Vivaldi	Sonata in F minor RV 8 (from Four sonatas for Recorder and Basso Continuo (originally for Violin))	EMB
	Zahnhausen	Minimal Music (from Flauto Dolce Solo) [unaccompanied]	Doblinger
<b>Tenor</b>	Nordin	Inevitabili [unaccompanied]	Moeck
	Shinohara	Fragments [unaccompanied]	Schott
<b>Bass</b>	Yun Isang	The Hermit at the Water (from Chinese Pictures) [unaccompanied]	Boosey
<b>Various</b>	Fortin	Vogel-Ronde (from Top Fourteen) [unaccompanied soprano or alto]	Doblinger
	Gregson	Three Matisse Impressions [soprano and alto]	Forsyth
	Rose	Bass Burner [bass/treble recorders and tam-tam – candidate to supply tam-tam]	Carus
	Zahnhausen	A selection of movements from Jahreszeichen books I-IV [totalling 5-6 minutes] [unaccompanied soprano and alto]	Möseler
	Ziegenmeyer	Hommage an Hildegard von Bingen [soprano and alto] or Who's Bar Three [tenor] (from The Delayed Flute) [candidate to supply microphone, speaker & delay effect]	Moeck

## LTCL Recital

<b>Soprano</b>	Castello	Sonata prima (from Venetian Music around 1600)	Schott
	F Couperin	Neuvième Concert [complete or a selection of movts] [soprano or tenor]	Moeck
	F Couperin	Quatorzième Concert [soprano or tenor]	Moeck
	Fontana	Sonata quarta (from Sechs Sonaten vol. 2)	Moeck
	Lorenz	Theme <i>and</i> 1st set Variations (from Variations)	Moeck
	Niewkerk	Voci, Voci [unaccompanied soprano or tenor]	Ascolta
	Rognoni	Vestiva i colli, Diminutions on a madrigal by G P Palestrina	Moeck
	Schubert	The Bee	Hansen
	Thomessen	The Blackbird [unaccompanied]	Hansen (archive)
	Van Eyck	Derde, Doen Daphne d'Over <i>or</i> Pavan Lacryme (from Der Fluyten Lusthof vol. 2) [unaccompanied]	XYZ
	Yun	The Actor with the Monkey (from Chinese Pictures) [unaccompanied]	Bote & Bock
<b>Alto</b>	J S Bach	Allegro from Sonata II BWV 1003 (from 11 Movements from the Sonatas and Partitas)	Zen-On
	J S Bach	Giga (from Partita no. II, BWV 1004) [unaccompanied]	Möseler
	J S Bach	Partita in C minor, BWV 1013 [unaccompanied]	Amadeus
	J S Bach	Sonata in A minor, BWV 528	Bärenreiter
	J S Bach	Sonata in G minor, BWV 1034	Universal
	Barsanti	Sonata in F major, op. 1 no. 5	Schott
	Boismortier	Cinquième Suite	Peacock
	Corelli	Sonata op. 5 no. 12 'La Follia'	Schott
	P Danican Philidor	Quatrième Suite	Hug
	Hirose	Meditation [unaccompanied]	Zen-On
	Hotteterre	Suite in G minor, op. 2 no. 3a	Nova
	Lefanu	Dawn's Dove [unaccompanied]	Novello
	Linde	Amarillia mia bella (from Hommage à Van Eyck) [unaccompanied]	Schott
	Linde	Nos. 1 (Anklänge), 5 (Bizzarria), 7 (Ornamente) <i>and</i> 8 (Magic Moment) (from Blockflöte virtuos) [unaccompanied]	Schott
	Linde	Una follia nuova [unaccompanied]	Schott
	Michel	Gedämpfte Schwingung [unaccompanied]	Mieroprint
	Telemann	Concerto in C, TWV 51:C1	Schott
	Telemann	Concerto in F, TWV 51:F1	Peacock
	Telemann	Fantasia no. 11 in B $\flat$ (from Twelve Fantasias) [unaccompanied]	Amadeus
	Zahnhausen	Musica Inquieta [unaccompanied]	Doblinger
<b>Tenor</b>	Hirose	Illusion of the Crescent [unaccompanied]	Moeck
	Leenhouts	Big Baboon [unaccompanied]	Moeck
<b>Bass</b>	Thorn	Pipistrelli Gialli [bass recorder and electronics]	Orpheus

<b>Various</b>	Bassano or Spadi	no. 2 [descant or tenor], no. 6 [descant or tenor] or no. 9 [bass] (from Divisions on 'Ancor che col partire')	London Pro Musica
	McCabe	Desert Vista IV (from A Birthday Book for Thomas Pitfield) [sopranino and tenor]	Forsyth
	Meijering	Please Tell Me More [soprano, alto and tenor]	Moeck
	Vivaldi	Concerto in C, RV 443 [sopranino or alto] [candidates can elect to play the transposed soprano recorder version in G if they wish]	Amadeus
	Zahnhausen	Lux Aeterna [unaccompanied alto and tenor]	Möseler

## FTCL Recital

<b>Soprano</b>	Dalla Casa	Divisions on Petit Jacquet (from Divisions on Chansons)	Dolce
	Fontana	Sonata seconda (from Sechs Sonaten vol. 1)	Moeck
<b>Alto</b>	Andriessen	Sweet [unaccompanied]	Schott
	C P E Bach	Sonata in C minor, Wq 132 [unaccompanied]	Bärenreiter
	J S Bach	Ciaccona (from Partita no. II, BWV 1004) [unaccompanied]	Möseler
	J S Bach	Sonata in C minor, BWV 1030 [candidates can elect to play the untransposed flute version in B minor if they wish]	Universal
	Berio	Gesti [unaccompanied]	Universal
	Detri	Solo Flute a bec	edition baroque
	Heppener	Toonladder [unaccompanied]	Donemus
	Lara	Icaro [unaccompanied]	Moeck
	Tsoupaki	Charavgi [unaccompanied Ganassi alto in G]	Moeck
	Vivaldi	Concerto in C minor, RV 441	Breitkopf
	Zahnhausen	A selection, but must include Toccata <i>and</i> Take Five (from Flauto Dolce Solo) [unaccompanied]	Doblinger
	<b>Tenor</b>	Ishii	East-Green-Spring
Janssen		Largo	Moeck
Stockhausen		In Freundschaft	Stockhausen Verlag
<b>Bass</b>	Thorn	Voice of the Crocodile	Moeck
<b>Various</b>	M Eggert	Außer Atem [soprano, alto and Ganassi alto in G]	Schott
	Vivaldi	Concerto in C major, RV 444 [sopranino or alto]	Carus
	Vivaldi	Concerto in A minor, RV 445 [sopranino or alto] [candidates can elect to play the transposed soprano recorder version in E minor if they wish]: Concerto in E minor RV 445	EMB Amadeus

# Flute

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. One piece only may be offered on piccolo/alto flute. The music performed can *either*:

- be drawn entirely from the appropriate repertoire list below *or*
- mix pieces from the list with own-choice pieces *or*
- contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

A Boyd	Bali Moods no. 1	Faber
A Boyd	Cloudy Mountain	Faber
A Boyd	Red Sun, Chill Wind	Faber
Arnold	Fantasy for Solo Flute op. 89	Faber
C P E Bach	Sonata no. 1 in D, Wq. 83	Breitkopf
C P E Bach	Sonata in A minor for Solo Flute Wq. 132	Universal
J S Bach	Sonata no. 6 in E, BWV 1035	Henle
E Burton	Sonatina	Fischer
Casadesus	Fantaisie op. 58	Durand
Chaminade	Concertino op. 107	Enoch
Doppler	Air Valaques	Emerson
Enesco	Cantabile et Presto	Enoch
J Feld	Sonate, 2nd movt: Grave <i>and</i> 3rd movt: Allegro vivace	Leduc
Gluck	Concerto in G	Kalmus
Grétry	Concerto in C, 2nd movt: Larghetto <i>and</i> 3rd movt: Allegro	Southern
Handel	Sonata in B minor, op. 1 no. 9 HWV 3676 (from 11 Flute Sonatas)	Bärenreiter
Hindemith	Sonata	Schott
Holliger	(e)cri(t)	Schott
Ibert	Jeux	Leduc
Jolivet	Any two of 5 Ascèses for Solo Alto or C Flute	Billaudot
Leclair	Concerto in C, op. 7 no. 3, 2nd movt: Adagio <i>and</i> 3rd movt: Allegro assai	IMC
Martinů	Scherzo (from Divertimento)	Panton
Mathias	Sonatina op. 98	OUP
Mercadante	Concerto in E minor	Zerboni
Mozart	Concerto in G, <i>either</i> movts 1 <i>and</i> 2 <i>or</i> 2 <i>and</i> 3 [with own choice cadenzas]	any reliable edition
Poulenc	Sonata	Chester
Prokofiev	Sonata in D, op. 115 for solo flute	any reliable edition
Reinecke	Ballade op. 288	Zimmermann
Rhené-Baton	Passacaille op. 35	Durand
Ries	Sonate sentimentale op. 169, 1st movt: Allegro moderato	Musica Rara
Tilson Thomas	Notturmo	Schirmer
Varèse	Density 21.5 for Flute Alone	Boosey
Vivaldi	Concerto in A minor, F. VI no. 9	Boosey
Widor	Suite, movts 1 <i>and</i> 2	Masters



# LTCL Recital

Alwyn	Divertimento, 1st <i>and</i> 4th movts	Boosey
C P E Bach	Hamburg Sonata	Schott
J S Bach	Partita in A minor	Henle
L Berkeley	Concerto, Finale: Allegro vivace	Chester
Borne	Carmen Fantasie	Amadeus
Bozza	Agrestide	UMP
Casella	Sicilienne et Burlesque	UMP
Dutilleux	Sonatine	Leduc
Francaise	Divertimento	Schott
Gaubert	Fantaisie	Salabert
Hüe	Fantaisie	Billaudot
Jolivet	Cinq Incantations	Boosey
F Martin	Ballade	Universal
Martinů	First Sonata	Schirmer
Maxwell Davies	Two Pieces for Flute Alone	Boosey
Messiaen	Le merle noir	Leduc
Mouquet	Pan et les nymphes (from La flûte de Pan op. 15)	UMP
Mower	Sonata no. 3	Itchy Fingers
Mozart	Concerto no. 2 in D, K.314	Novello
Reinecke	Sonata 'Undine' op. 167: Andante tranquillo and Finale	Boosey
Schubert	Introduction, Theme & Variations on 'Ihr Blümlein alle'	Bärenreiter
Widor	Suite	Masters

# FTCL Recital

Berio	Sequenza for Solo Flute	Universal
Boulez	Sonatina	Amphion
Ibert	Concerto	Leduc
Jolivet	Chant de Linos	Leduc
Liebermann	Sonata op. 23	Presser
Mower	Deviations on the Carnival of Venice	Itchy Fingers
Muczynski	Sonata	Schirmer
Nielsen	Concerto	Hansen
Prokofiev	Sonata in D, op. 94	Boosey
Taktakisvili	Sonata	Schirmer

# Oboe

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. One piece only may be offered on cor anglais/oboe d'amore. The music performed can *either*:

- be drawn entirely from the appropriate repertoire list below *or*
- mix pieces from the list with own-choice pieces *or*
- contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Albinoni	Concerto in D minor	IMC
Alwyn	Oboe Sonata	Boosey
Arnold	Fantasy [unaccompanied]	Faber
J S Bach	Concerto in A, BWV 1055, 2nd movt: Larghetto	Bärenreiter
J S Bach	Sonata in G minor, BWV 1020, movts 2 and 3 or complete	Peters
Bellini	Concerto in E $\flat$	Ricordi
Bowen	Sonata, 2nd movt	Chester
Bozza	Fantasia Italiana	Leduc
Britten	Two Insect Pieces	Faber
Colin	Premier solo de concours op. 33	Leduc
Crusell	Divertimento in C for Oboe and Piano	Sikorski
Deslandres	Introduction and Polonaise (from 19th Century Collection vol. II ed. Brown)	Nova
Dring	Three Piece Suite	Emerson
Gregson	Oboe Sonata	Emerson
Handel	Sonata in F (no. 3 of Three Authentic Sonatas)	Nova
Handel	Sonata in G minor, HWV 364a	Peters
Hindemith	Sonata	Schott
Hummel	Introduction, Theme and Variations	Musica Rara
Jacob	Seven Bagatelles for Solo Oboe	OUP
Krommer	Concerto in F op. 52	Musica Rara
Marianelli	Fantasia	Guildhall
Matthes	Sonata in E $\flat$	Nova
Molique	Concertino in G minor	Breitkopf
Poulenc	Sonata	Chester
Rae	Sonatina	Reedimensions
Reizenstein	Sonatina	Lengnick
Richardson	Three Pieces for Solo Oboe	Nova
Richardson	French Suite	Emerson
Rubbra	Sonata in C, op. 100	Kunzelmann
Schumann	Romances	Henle
Sigtenhorst-Meyer	Any two or more movts from Three Rustical Miniatures [unaccompanied]	Spartan
Telemann	Fantasias no. 8 in E minor or no. 6 in D minor [for flute]	Amadeus
Telemann	Methodical Sonata no. 1 in G minor	Bärenreiter
Vaughan Williams	Concerto, 1st movt	OUP
Vivaldi	Concerto in A minor	Ricordi
Widerbehr	Duo Sonata	Musica Rara

# LTCL Recital

Borren	Sonata	Chester
Bourgeois	Fantasy Pieces for Oboe [unaccompanied] Two pieces: One of nos. 1, 2, 3 or 4 <i>and</i> one of nos. 5, 6, 7 or 8	Brass Wind
Bozza	Fantasie pastorale	Leduc
Bozza	Sonate	Leduc
Britten	Six Metamorphoses after Ovid [unaccompanied]	Boosey
Dutilleux	Sonata	Leduc
Exton	Three Pieces for Solo Oboe nos. 2 <i>and</i> 3	Chester
Finzi	Interlude	Boosey
Jacob	Concerto no. 2	Stainer
Kalliwodda	Morceau de salon	Nova
Mozart	Oboe Quartet K. 370	Peters
Pierné	Fantasie pastorale	Billaudot
Planel	Prelude and Danse	Leduc
Ponchielli	Capriccio	Ricordi
Reizenstein	Three Concert Pieces	Boosey
Richardson	Sonatina op. 51	Nova
Rossini/Chopin	Variations	Nova
Saint-Saëns	Sonata op. 166	Durand
Saunders	Any two or more of Incantations [unaccompanied]	Nova
Schumann	Adagio and Allegro	Emerson
Seiber	Improvisation [unaccompanied]	Schott
Telemann	Fantasias [for flute] no. 7 in D or no. 11 in G [unaccompanied]	Amadeus
Vivaldi	Sonata in C minor	Schott

# FTCL Recital

Arnold	Concerto op. 39	Paterson
J S Bach	Sonata in G minor, BWV 1030	Peters
Berio	Sequenza VII [unaccompanied]	Universal
M Berkeley	Fierce Tears I or II	Allegro/OUP archive
Bozza	Pastorale	Leduc
Britten	Temporal Variations	Faber
Dorati	Cinq pièces pour le hautbois, <i>either</i> complete or movts 1-3 or 3-5	Boosey
Françaix	L'horloge de flore	TransEdMus
Goossens	Concerto in One Movement	Leduc
Horovitz	Concerto	Emerson
Howells	Sonata	Novello
Jacob	Concerto no. 1, movt I or II <i>and</i> III	Stainer
Koechlin	Sonate, <i>either</i> movts I <i>and</i> II or III <i>and</i> IV	Eschig
T C Lalliet	Carnival of Venice	Nova
Lutoslawski	Epitaph	Chester
Maconchy	3 Bagatelles	Allegro/OUP archive
Malipiero	Impromptu	Leduc
Martinů	Concerto	Eschig
Milhaud	Sonatine	Durand
Mozart	Concerto K. 314	Bärenreiter
Patterson	Monologue	Weinberger
Steptoe	Concerto	Stainer
R Strauss	Concerto op. 144	Boosey
Tomasi	Evocations for Solo Oboe	Leduc
Vivaldi	Concerto in C, FVII/6 PV 41 op. 39 no. 1	Ricordi

# Clarinet

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. Repertoire for clarinet in A may be offered on clarinet in B $\flat$ , provided that the piano part is transposed appropriately. One piece only may be performed on clarinet in E $\flat$  or bass clarinet. The music performed can *either*:

a) be drawn entirely from the appropriate repertoire list below *or*

b) mix pieces from the list with own-choice pieces *or*

c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Arnold	Sonatina op. 29	Lengnick
Baermann	Introduction and Polonaise op. 25	Musica Rara
L Berkeley	Three Pieces for Solo Clarinet	Chester
Bernstein	Sonata	Boosey
Bowen	Sonata op. 109, 1st movt	Emerson
Brahms	Any two movts from Sonata in F minor, op. 120 no. 1	any reliable edition
Busoni	Élegie	Breitkopf
Cooke	Any two movts from Sonata in B $\flat$	Novello
Crusell	Any two movts from Concerto no. 2 in F minor, op. 5	Universal
Devienne	Any two movts from Sonata no. 1 in C	TransEdMus
Dukas	Alla Gitana	Leduc
Dunhill	Any three movts from Phantasy Suite op. 91	Boosey
Finzi	Five Bagatelles op. 23, movts 1, 2 and 5	Boosey
Gade	4 Fantasiestücke op. 43	Hansen
Hindemith	Any three movts from Sonata	Schott
Honegger	Sonatine	Salabert
Horovitz	Any two movts from Sonatina	Novello
Krommer	Concerto in E $\flat$ , op. 36	Peters
Lutyens	Five Little Pieces	Schott
Messenger	Solo de concours	Leduc
Poulenc	Sonata	Chester
Ravel	Pièce en forme de Habanera	any reliable edition
Reger	Sonata in A $\flat$ , op. 49 no. 1, movts 1 and 2	Universal
Saint-Saëns	Sonata in E $\flat$ , op. 167	Peters
Schumann	3 Fantasiestücke op. 73	any reliable edition
Spohr	Concerto no. 1 in C minor, op. 26, movts 2 and 3	Peters
Stamitz	Concerto no. 3 in B $\flat$ , 1st movt	IMC
Stanford	Sonata op. 129, 2nd movt: Caoine	Stainer
Stanford	Three Intermezzi	Chester
Sutermeister	Capriccio for Solo Clarinet	Schott

## LTCL Recital

Bax	Sonata	Studio Music
R R Bennett	Scena III	Novello
Berg	Four Pieces op. 5	Universal

Berio	Lied	Universal
M Berkeley	Flighting	Allegro/OUP archive
Birtwistle	Verses	Universal
Brahms	Sonata in Eb, op. 120 no. 2	any reliable edition
Brahms	Sonata in F minor, op. 120 no. 1	any reliable edition
E Carter	Gra for Solo Clarinet	Boosey
Castelnuovo-Tedesco	Sonata op. 128	Ricordi
Debussy	Première rhapsodie	any reliable edition
Finzi	Concerto	Boosey
Harvey/Gershwin	Three Études on Themes of Gershwin	Emerson
Horovitz	Sonatina	Novello
Ireland	Fantasy Sonata	Stainer
Lefanu	Lullaby	Novello
Lefèvre	Sonata in Bb, op. 12 (from Three Sonatas op. 12)	Allegro/OUP archive
Lutoslawski	Dance Preludes	Chester
Maconchy	Fantasia	Chester
Martinů	Sonatina	Leduc
J Mayer	Raga Music	Lengnick
McCabe	Three Pieces	Novello
Messenger	Solo de concours	Leduc
Milhaud	Duo concertant op. 351	Heugel
Reger	Sonata in Ab, op. 49 no. 1, movts 3 and 4	Universal
Reger	Sonata in F# minor, op. 49 no. 2	Universal
Rossini	Introduction, Theme and Variations	OUP
Spohr	Concerto no. 1 in C minor	Peters
Spohr	Concerto no. 2 in Eb	Peters
Spohr	Concerto no. 3 in F minor	IMC
Spohr	Concerto no. 4 in E minor	IMC
Stravinsky	Three Pieces for Solo Clarinet	Boosey
Templeton	Pocket Sized Sonata no. 1	Emerson
Weber	Concerto no. 1 in F minor, op. 73	Boosey
Weber	Concerto no. 2 in Eb, op. 74	Boosey
Weber	Grand Duo Concertant	Boosey

## FTCL Recital

J Anderson	The Bearded Lady	Faber
Benjamin	Le tombeau de Ravel	Boosey
Berio	Sequenza IXa	Universal
Birtwistle	Linoi	Universal
Busoni	Concertino op. 48	Breitkopf
M Butler	Capistrano Song [clarinet and tape]	OUP
M Butler	Lovesongs Waltzes	Goodmusic
E Carter	Gra	Boosey
Copland	Concerto	Boosey
Crosse	A Year and a Day for Solo Clarinet	Allegro/OUP archive
Françaix	Concerto	EMT
Goehr	Paraphrase	Schott
Hellawell	High Citadels	Maecenas
Hoddinott	Sonata op. 50	Allegro/OUP archive
Ireland	Fantasy-Sonata	Stainer
B Mantovani	Bug	UMP
C Matthews	Three Studies	Faber
Maxwell Davies	The Seven Brightnesses	Boosey
Milhaud	Concerto op. 230	Elkan
Mozart	Concerto	any reliable edition
Muczynski	Time Pieces	Presser
Nielsen	Concerto op. 57	Hansen
P Patterson	Conversations	Weinberger
A Powers	Sea/Air	Allegro/OUP archive
Scelsi	Ixor	Salabert
Sciarrino	Let Me Die Before I Wake	Ricordi
W O Smith	5 Pieces for Clarinet Alone	Universal
Stockhausen	Im Freundschaft	Stockhausen Verlag
Weir	Sketches from a Bagpiper's Album	Novello
H Wood	Paraphrase on 'Bird Of Paradise' op. 26	Chester

# Saxophone

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. Any saxophone or combination of saxophones may be used in these examinations. The music performed can *either*:

a) be drawn entirely from the appropriate repertoire list below *or*

b) mix pieces from the list with own-choice pieces *or*

c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

<b>Alto and/or baritone</b>	Absil	Sonata op. 115 [alto]	Lemoine
	J S Bach/J Mule	Sonata no. 4, BWV 1033 [alto]	Leduc
	J S Bach	Sonata in G minor [alto]	Universal
	J C Bach	Sinfonia in B-dur (from Klassische Sax. Soli) [alto]	Schott
	Bourgeois	Caprice for Alto Saxophone op. 119 [alto]	Brass Wind
	Coates	Saxo Rhapsody [alto]	Studio Music
	Creston	Rapsodie for Alto Saxophone and Piano op. 108b [alto]	Shawnee
	Demersseman	Fantasie sur une theme originale [alto]	Fuzeau
	Dubois	Divertissement [alto]	Leduc
	Dukas	Alla Gitana [alto]	Leduc
	Handel	First Sonata [alto, baritone]	Leduc
	Harvey	Contest Solo no. 2 [alto]	Studio Music
	Harvey	Contest Solo no. 5 [baritone]	Studio Music
	Ibert	Three or more contrasting movts from Histoires [alto]	Lemoine
	Jacob	Miscellanies no. 3 (Moto perpetuo), no. 5 (Gavotte) <i>and</i> no. 7 (Quick March) [alto]	Emerson
	Piazzolla	Tango Études [any movt(s)]	Lemoine
	Planel	Prelude and Salterelle [alto]	Leduc
	Quate	Light of Sothis [alto]	Lemoine
	Satie	Prelude (I) <i>and</i> Finale (X) (from Satie Sax. Album) [alto or baritone]	Universal
	Telemann	Sonata [alto]	Leduc
<b>Soprano and/or tenor</b>	J C Bach	Sinfonia in B-dur (from Klassische Sax. Soli) [tenor]	Schott
	J S Bach	Sonata no. 4 [soprano or tenor]	Southern
	Clerisse	Prélude et divertissement [tenor]	Billaudot
	Cowles	Variations 'I will give my love an apple' [tenor]	Studio Music
	Heath	Rumania [soprano or tenor]	Chester
	Marcello	Concerto in G [soprano]	Molenaar
	Rae	Sonatina for Soprano Saxophone and Piano [soprano]	Reedimensions
	Turnage	Sarabande [soprano]	Schott
	Vivaldi	Suite in C minor [tenor]	Emerson
	N Wood	Under the Veil [soprano]	Saxtet

# LTCL Recital

<b>Alto and/or baritone</b>	Boutry	Divertimento [alto]	Leduc
	G Carpenter	Sonata [alto]	Camden
	I Corbett	Something Serious for Solo Baritone Sax [baritone]	Emerson
	Creston	Sonata [alto]	Shawnee
	Denisov	Deux Pièces [alto]	Leduc
	Dubois	Divertissement [alto]	Leduc
	Glazunov	Concerto in E $\flat$ [alto]	Leduc
	Gotkovsky	Brilliance [alto]	Billaudot
	Handel	Sonata no. 13 [alto]	Elkan
	Harvey	Baritone Concertino [baritone]	Maurer
	Heath	On Fire [alto]	Chester
	Maurice	Tableaux de Provence nos. 2, 3 and 5 [alto]	Lemoine
	Muczynski	Sonata [alto]	Schirmer
	R Payne	Concerto for Alto Saxophone [alto]	Saxtet
	Rae	Sonatina for Baritone Saxophone and Piano [baritone]	Reedimensions
	Ridout	Concertino for Alto Saxophone [alto]	Emerson
	Rorem	Picnic on the Marne [alto]	Boosey
	Thornton	Sonata, 4th movt [alto]	Southern
	<b>Soprano and/or tenor</b>	G Anderson	Sonata, movts 3 and 4 [tenor]
J S Bach		Sonata in E $\flat$ [soprano or tenor]	Presser
R R Bennett		Sonata [soprano]	Novello
Bryars		Allegrasco [soprano]	Schott
Di Pasquale		Sonata, movts 2 and 3 [tenor]	Southern
Fitkin		Gate [soprano]	www.fitkin.com
Goehr		Composition of A's and G's [soprano]	Schott
Heath		Coltrane [soprano or tenor]	Camden
L Stein		Sonata [tenor]	Southern
Strimer		Sérénade [tenor]	Leduc
Turnage		Two Elegies Framing a Shout [soprano]	Schott
Vivaldi	Sonata in G [tenor]	McGinnis	
<b>Any</b>	Bozza	Étude 12 (from Douze études et caprices)	Leduc
	Bozza	Improvisation et caprice	Leduc
	Britten	Three or more of Six Metamorphoses after Ovid	Boosey

# FTCL Recital

<b>Alto and/or baritone</b>	R R Bennett	Concerto for Alto Saxophone [alto]	Novello
	Berio	Sequenza IXb [alto]	Universal
	M Berkeley	Keening [alto]	OUP
	Borne	Fantasia brillante [alto]	Kunzelmann
	G Carpenter	Sonatinas [alto]	www.garycarpenter.net
	Dahl	Concerto [alto]	Schott
	Denisov	Sonata [alto]	Leduc
	Desenclos	Prélude, cadence et finale [alto]	Leduc
	Dubois	Concerto [alto]	Leduc
	Ibert	Concertino da camera [alto]	Leduc
	Yoshimatsu	Fuzzy Bird Sonata [alto]	Billadout
<b>Soprano and/or tenor</b>	R R Bennett	Concerto for Stan Getz [tenor]	Novello
	Bryars	The Green Ray [soprano]	Schott
	Fitkin	Frame [soprano and marimba]	www.fitkin.com
	Fitkin	Hard Fairy [soprano]	www.fitkin.com
	Harvey	Concertino [tenor]	Maurer
	A Scott	Nemesis [soprano and vibes]	Astute
Velebny	Fünf Choresstudien (from Impressionen Spielbuch) [tenor]	Deutscher Verlag	
<b>Any</b>	J Carmichael	Latin American Dances	Emerson
	L Larsen	Holy Roller	OUP
	Yuyama	Divertimento	Ongaku

# Bassoon

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

- be drawn entirely from the appropriate repertoire list below *or*
- mix pieces from the list with own-choice pieces *or*
- contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Apostel	Sonatine	Universal
J C Bach	Concerto in E $\flat$ major [no cadenzas]	EMB
Beamish	Capriccio	BDRS
Bertoli	Sonata prima	Schott
Boismortier	Concerto in D major	IMC
Bozay	Episodi op. 2	EMB
Bozza	Recitative Sicilienne et Rondo	Leduc
Bozza	Fantaisie	Leduc
Bozza	Prélude et Divertissement	Leduc
Carr	Girl on a Beach	Comus
Danzi	Concerto in F major, 3rd movt	Leuckhart
Dard	Sonata in D minor op. 2 no. 5	Nova
Devienne	Sonata in G minor op. 24 no. 5	Musica Rara
Erbse	Any two movts from Vier Lyrische Stücke op. 39a	Doblinger
Farkas	Sonata Romantique	EMB
Fasch	Sonata in C	Peters
Fogg	Any two movts from Concerto	Emerson
Hersant	Hopi	Durand
Hindemith	Sonata	Schott
Hurlstone	Sonata, movts 1, 2 <i>and</i> 4	Emerson
Jacob	Partita for Solo Bassoon	Allegro/OUP archive
Jacobi	Introduction and Polonaise	Musica Rara
J Joubert	Concerto	Novello
Koechlin	Sonata	Billaudot
Lucky	Introduzione e Capriccio	Emerson
J Marson	Any two movts from Sonata	Broadbent & Dunn
Milde	Polonaise	Musica Rara
Moscheles	Grand duo concertant	Musica Rara
Mozart	Concerto	Bärenreiter
Naumoff	Impression	Schott
Neruda	Concerto in C major	Bärenreiter Praha
Orselli	Reminiscence of 'La Traviata' by Verdi	Billaudot
Parrott	Rondo Giocoso	Phylloscopus
Pauer	Any two movts from Concerto	Rahter
Persichetti	Parable for Solo Bassoon	Elkan
Petrovics	Passacaglia in Blues	EMB
Previn	Sonata	Schirmer
Rae	Sonatina	Reedimensions



Rosetti	Concerto in B $\flat$ major	Simrock
Schiff	Four Duos for Bassoon and Piano, no. 4 <i>and</i> one other movt	Doblinger
Schollum	Sonatine	Doblinger
Schreck	Sonata	Hofmeister
Šesták	Any three of Cinque Invenzione	Panton
Standford	Four Preludes	Novello
Steptoe	Two Studies	Stainer
Tansman	Suite	Eschig
Telemann	Sonata in E $\flat$ , movts 2, 3 <i>and</i> 4	EMB
Vanhal	Any two movts from Concerto in C major	Simrock
Vinter	Playful Pachyderm	Boosey
Vivaldi	Concerto in C major, FVIII no. 17 RV 472	Schirmer
Vivaldi	Concerto in C major, FVIII no. 9 RV 473	Ricordi
Vivaldi	Concerto in G minor, FVIII no. 23 RV 495	Schirmer
Vivaldi	Concerto in A minor, FVIII no. 7 RV 497	EMB
Vivaldi	Concerto in B $\flat$ major, FVIII no. 24 RV 502	Schirmer
Vogel	Concerto in C major, 1st movt	Sikorski
W Wagner	Variationen über 10 Haiku Fag. Solo	Doblinger
Waldemaier	Any one movt from Konzert in F, op. 14	Doblinger
Wolfgang	Dual Identity	Doblinger
Woolfenden	Concerto	Ariel

## LTCL Recital

Ahmas	Sonate	FIMIC
R R Bennett	Sonata	Novello
Berwald	Konzertstück	Bärenreiter
Bischof	Transfigurazione op. 42 for Solo Bassoon	Doblinger
Boutry	Interférences 1	UMP
Bozza	Concertino	Leduc
Bozza	Nocturne-danse	Leduc
D Burrell	Lament	UMP
Crusell	Airs Suédois	BDRS
Crusell	Concertino	Fazer
Denissow	Fünf Etüden for Solo Bassoon	Deutscher Verlag
P M Dubois	Sonatine – Tango	Billaudot
Duclos	Fagottino	Leduc
Dutilleux	Sarabande et Cortège	Leduc
Ebenhöh	Sonatine for Solo Bassoon	Doblinger
Eröd	Sonatine Milanese	Doblinger
Fernström	Concerto	Svensk Musik
Françaix	Divertissement	Schott
Handel	Cello Sonata in C major [with fully improvised harmonic decoration]	Peters
Hersant	Niggun for Solo Bassoon	Durand
Jacob	Concerto	Stainer
Jacobi	Concertino op. 7	Musica Rara
Kalliwoda	Variations and Rondo op. 57	Peters
Kreutzer	Variations	Universal
Krzanowska	Without a Farewell for Solo Bassoon	PWM
Landowski	Concerto	Choudens
Mácha	Sonata	Panton
Maconchy	Concertino	Lengnick
Maros	Concertino	EMB
Nussio	Variations on an Arietta by Pergolesi	Universal
Pauer	Concerto	Bärenreiter Praha
Payne	The Enchantress Plays	Chester
Saint-Säens	Sonata	Durand
Schoof	Two Impromptus	Schott
Schoot	Solo	BDRS
Šesták	Cinque Invenzione for Solo Bassoon, movts 3 <i>and</i> 4 plus at least one other	Panton
Tansman	Sonatine	Eschig
Teml	Teatro Piccolo	Panton
Tomasi	Danse guerrière	Leduc
Vivaldi	Concerto in C major, FVIII no. 3 [with 1st movt cadenza]	EMB
Vivaldi	Concerto in F major, FVIII no. 8 RV 485	Ricordi

Repertoire: Bassoon

Weber  
A Weber  
Zbinden

Concerto  
Palindromes  
Ballade

IMC  
Leduc  
Breitkopf

## FTCL Recital

Berg  
Berio  
Bitsch  
Boutry  
Denisov  
Frañçaix  
Hope  
Hummel  
Jolivet  
Kocsár  
Kurz  
Leinonen  
Leitermeyer  
Maxwell Davies  
Panufnik  
Rautavaara  
Rimsky-Korsakov  
Sheen  
Stockhausen  
Talvitie  
Tomasi  
Vivaldi  
Vivaldi  
Vivaldi  
Weber  
A Williams  
J Williams

Sonatina  
Sequenza  
Concertino  
Prisme  
Sonata  
Concerto  
Concertino  
(Grand) Concerto  
Concerto  
Dialoghi  
Solo for Mr. Dulzian  
Kriya  
Monolog for Solo Bassoon  
Strathclyde Concerto no. 8  
Concerto  
Sonata  
The Flight of the Bumble Bee  
Endsong  
Im Freundschaft  
Kuin rasvattu salama  
Concerto  
Cello Sonata in A minor, RV 43  
Concerto in A minor, FVIII no. 2  
Concerto in B $\flat$  major, FVIII no. 35  
Andante e Rondo Ungarese  
7 Kilvert Sketches  
The Five Sacred Trees

Schott  
Universal  
Leduc  
Salabert  
Leduc  
Schott  
Emerson  
Musica Rara  
Heugel  
EMB  
Panton  
FIMIC  
Doblinger  
Chester  
Boosey  
Gehrmans  
Emerson  
Emerson  
Stockhausen Verlag  
FIMIC  
Leduc  
Bärenreiter  
Ricordi  
Billaudot  
Universal  
Eschig  
Hal Leonard

# Horn in F

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

- a) be drawn entirely from the appropriate repertoire list below *or*
- b) mix pieces from the list with own-choice pieces *or*
- c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Arnold	Fantasy for Unaccompanied Horn	Faber
J S Bach	Cello Suite no. 1, Courante, Menuetti I & II <i>and</i> Gigue	Southern
Berg	Horn-lokk for Solo Horn	Norsk
Bourgeois	Fantasy Pieces for Horn, no. 3 (Andante) and no. 5 (Allegro)	Brass Wind
Bunting	Cortège and Toccata	Thames
Canteloube	Danse for Horn and Piano (from Contemporary Music for Horn)	Billaudot
Chabrier	Larghetto	Salabert
Clews	Partita	Paterson
Cliff	Landscapes	Studio Music
Danzi	Sonata for Horn and Piano	IMC
Dodgson	Cor Leonis for Solo Horn	BIM
Ellerby	Concerto for Tenor Horn	Studio Music
Françaix	Canon a L'octave for Horn and Piano	Schott
Glière	Intermezzo op. 35 <i>and</i> Nocturne op. 35	Pizka
Glière	Romance op. 35 no. 6 <i>and</i> Valse Triste op. 35 no. 7	Pizka
Gregson	Concerto, 1st <i>and</i> 2nd movt	Music Sales
Haydn	Horn Concerto no. 2	Breitkopf
Heiden	Sonata for Horn and Piano	Schirmer
Hindemith	Concerto, 3rd movt	Schott
Kalabis	Invocation op. 90 for Solo Horn	Bärenreiter Praha
Koechlin	Sonata op. 70, 2nd and 3rd movt	Eschig
Koetsier	Variationen op. 59 no. 3	EMR
Krol	Laudatio for Solo Horn	Simrock
Larsson	Concertino for Horn and String Orchestra op. 45 no. 5	Gehrmans
D Lyon	Partita	Studio Music
Moscheles	Duo for Horn and Piano op. 63	Musica Rara
Mozart	Horn Concerto no. 3 K. 447	Bärenreiter
Poulenc	Élegie for Horn and Piano	Chester
Procter-Gregg	Sonata for Horn and Piano, 1st <i>and</i> 2nd <i>or</i> 2nd <i>and</i> 3rd movts	Edition DB
Ries	Sonata for Horn and Piano op. 34	Schott
Rosetti	Concerto in D Minor, 1st <i>and</i> 2nd <i>or</i> 2nd <i>and</i> 3rd movts)	Simrock
R Strauss	Andante op. posth.	Boosey
R Strauss	Concerto no. 1 op. 11, 3rd movt	Universal
G Vass	Four Capriccios for Solo Horn	R King

## LTCL Recital

J S Bach	Cello Suite no. 3, Prelude and three additional movts	Southern
Bissill	Lone Call and Charge for Solo Horn	Warwick
Bozza	En forêt	Leduc
Busser	Cantecor for Horn and Piano	Leduc
A Butterworth	Romanza for Horn and Orchestra	Hinrichsen
Czerny	Andante e Polacca for Horn and Piano	Doblinger
Danzi	Horn Concerto	Breitkopf
Françaix	Divertimento	Schott
Glière	Horn Concerto op. 91	Pizka
M Haydn	Horn Concerto in D	Heinrichshofen
Hindemith	Horn Concerto	Schott
Hindemith	Sonata	Schott
Kirchner	Tre Poemi for Horn and Piano	Schott
Koechlin	Horn Sonata	Durand
Koetsier	Romanza op. 59/2	EMR
Mozart	Concerto no. 2 in Eb, K. 417	Bärenreiter
Pascal	Sonata for Solo Horn	Combre
A Randall	Introduction and Rondo (from Concert Suite for Horn and Piano)	Edition DB
Reißiger	Solo per il corno	Peters
Rheinberger	Sonata	Schott
Rossini	Prelude, Theme and Variations	IMC
Saint-Saëns	Romance in E, op. 67	Leduc
Schumann	Adagio and Allegro op. 70	Peters
Sinigaglia	Lied for Horn and Piano op. 28 no. 1 (from Frøydis' Favourite Prunes vol. I for Horn and Piano)	McCoy's Horn Library
Sparke	Masquerade for Horn in Eb	Studio Music
R Strauss	Horn Concerto no. 1	Universal
F Strauss	Concerto	Schirmer
Telemann	Horn Concerto in D Major	Peters
Von Krufft	Sonata for Horn and Piano in E	Robert Ostermeyer

## FTCL Recital

Arnold	Concerto no. 2 for Horn and Orchestra	Paterson
Atterberg	Concerto for Horn and Orchestra	Breitkopf
Bentzon	Sonata for Horn and Piano	Hansen
Bitsch	Variations sur une chanson Française	Leduc
Bowen	Sonata for Horn and Piano op. 101	Emerson
Bozza	Sur les cimes for Horn and Piano	Leduc
A Bush	Autumn Poem	Schott
Buyanovsky	Espana for Solo Horn from Four Improvisations (from Traveling Impressions)	McCoy's Horn Library
Defaye	Alpha for Solo Horn	Leduc
Förster	Concerto no. 1 in Eb for Horn and Orchestra	Hofmeister
Haydn	Concerto no. 1 in D	Breitkopf
Jacob	Concerto	Stainer
Koetsier	Sonatina for Horn and Piano op. 59 no. 1	EMR
Maxwell Davies	Sea Eagle for Solo Horn	Chester
Messiaen	Appel Interstellaire (from Canyons aux étoiles)	Leduc
Mozart	Concerto no. 4 in Eb, K. 495	Bärenreiter
Racine-Fricker	Sonata for Horn and Piano	Schott
Schoeck	Concerto for Horn and String Orchestra op. 65	Boosey
R Strauss	Horn Concerto no. 2 in Eb	Boosey
Vignery	Sonata for Horn and Piano	Andel
Weber	Concertino for Horn and Orchestra	EMR

# Trumpet

## Cornet in B $\flat$

## Cornet in E $\flat$

---

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

One or more instruments (e.g. trumpet, cornet, flugelhorn as appropriate) may be played in the examination, although flugelhorn may not be used for the whole programme. If more than one instrument is played, candidates should state on their entry form the name of the instrument they wish to be written on their certificate. Candidates should attempt to observe as closely as possible the composer's intentions regarding instrumentation.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

- a) be drawn entirely from the appropriate repertoire list below *or*
- b) mix pieces from the list with own-choice pieces *or*
- c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Arnold	Trumpet Concerto op. 25	Faber
Arutunian	Concerto Scherzo	BIM
Bellini	Concerto in E $\flat$	Studio Music
Bloch	Proclamation	Broude
Böhme	Concerto in F minor, op. 18	Simrock
Bourgeois	Sonata	Brass Wind
Bozza	Caprice no. 2	Leduc
Bozza	Caprice op. 47	Leduc
Bozza	Concertine	Leduc
Bozza	Rhapsodie	Leduc
Camphouse	Lied	Crown
Chance	Credo	Boosey
H L Clarke	Sounds of the Hudson (from The Best of Herbert L Clarke)	Alfred
Defossez	Recitative and Allegro	UMP
Del Staigers	Carnival of Venice	Boosey
Dodgson	Trumpet Concerto	Denis Wick
Fiala	Divertimento in D	Faber
Françaix	Prelude, Sarabande et Gigue	Eschig
Golland	Ballade	Studio Music
Hanmer	Arioso and Caprice	R Smith
Hartmann	La belle Americaine	Boosey
Haydn	Concerto	any reliable edition
Himes	Concertino for Flugelhorn	Studio Music
Hindemith	Sonata	Schott
Honegger	Intrada	Salabert
Horovitz	Concerto	Novello
Jolivet	Air de bravoure	IMC
Kennan	Sonata	Alfred
Koetsier	Sonatina	EMR
Langford	Rhapsody for Cornet	Chandos

Repertoire: Trumpet, Cornet in B♭ and Cornet in E♭

Larsson	Concertine op. 45 no. 6	Gehrmans
W Lloyd-Webber	Suite in F	Stainer
Martinů	Sonatine	Leduc
Maxwell Davies	Sonatina for Solo Trumpet (from Contemporary Music for Trumpet)	Boosey
McDowall	The Night Trumpeter	Brass Wind
McKenzie	Too Hot to Handle (from Soprano Supreme) [E♭ cornet]	Con Moto
Mealor	Ballad [E♭ cornet]	Con Moto
Morrison	Kathryn Louise	Music for Brass
Morrison	Mark of a Champion	Music for Brass
Mozart	Queen of the Night's Aria [E♭ cornet]	Kirklees
Neruda	Concerto	any reliable edition
Pakhmutova	Concerto	Hal Leonard
Peeters	Sonata	Peters
Ridout	Concertino for Flugelhorn	Emerson
Risager	Concertino	Hansen
Rimmer	Conquering Hero	Wright & Round
Rimmer	Pegasus [E♭ cornet]	Wright & Round
Rossini	Una voce poco fa	Wright & Round
Sachse	Concertino in E♭ [B♭ trumpet or E♭ cornet]	The Brass Press
Saint-Saëns	Fantaisie in E♭	Leduc
Schickele	Three Uncharacteristic Pieces	Elkan
Schmidt	Andantino	Leduc
Sparke	Capriccio	R Smith
Sparke	Concerto	Studio Music
H Stevens	Sonata, 2nd movt: Adagio Tenero	Peters
V Thompson	At the Beach	Fischer
Torelli	Sonata in D, G. 7	Musica Rara
Viviani	Sonata prima in C	EMR
Viviani	Sonata seconda in C	EMR
Vizzuti	Sonata no. 2	Bella
Walton	Ranoon Spectre	Sound the Trumpets
Watkins	Santa Pod Velodrome	Guildhall
Weber	Variations in F	Faber
Wood	Caprice	Warwick

## LTCL Recital

Arban	Carnival of Venice	Boosey
Arutunian	Concerto	Sikorski
Bozza	Rustiques	Leduc
H L Clarke	Southern Cross <i>and</i> Bride of the Waves (from The Best of Herbert L Clarke)	Alfred
Eaves	Rhapsody for Soprano Cornet	G & M
Enesco	Légende	Enoch
Golland	Concerto for Flugelhorn	Kirklees
Grantham	After Midnight	Music for Brass
Gregson	Concerto	Novello
Gregson	Prelude and Capriccio	R Smith
Haydn	Concerto [must be performed on E♭ trumpet]	any reliable edition
Horton	Mockingbird Hill	Kirklees
Howarth	Capriccio	Rosehill
Hummel	Concerto [in E♭ or E]	any reliable edition
Jolivet	Concerto no. 2	Heugel
Langford	Concertino	Universal
Maxwell Davies	Sonata	Schott
Newsome	La belle Marguerita	Music for Brass
M Omer	Imagined Corners, Concerto for Trumpet and Symphony Orchestra	www.musictopicture.com
Saint-Saëns	Softly Awakes my Heart	Studio Music
Sparke	Mace	Studio Music
Stoelzel	Concerto in D, 1st <i>and</i> 3rd movts	Billaudot
Tartini	Concerto in D, 1st <i>and</i> 3rd movts	Billaudot
Telemann	Concerto in D, TWV 51:D7	Musica Rara
Tomasi	Triptyque	Leduc
Tomlinson	Concerto for Cornet	Tomlinson
Vizzuti	Cascades	Bella
Wilby	Concert Galop	Rosehill

# FTCL Recital

Addison	Concerto	Stainer
Berio	Sequenza X	Universal
Bitsch	Four Variations on a Theme of Scarlatti	Leduc
Carmichael	Lyric Concerto	Wright & Round
Françaix	Sonatine	Eschig
Godel	Aria Fiorentino	EMR
Henze	Sonatina	Schott
Howarth	Concerto for Trumpet	Boosey archive
Patterson	Concerto	Weinberger
Persichetti	Parable no. 14	Elkan
Plog	Postcards	BIM
Tomasi	Concerto	Leduc
Tomasi	Semaine Sainte a Cuzco	Leduc
J Williams	Concerto	Hal Leonard
D Wright	Concerto	Studio Music

# Trombone

## Bass Trombone

Candidates must enter for *either* trombone *or* bass trombone. Trombone candidates may play their whole programme on tenor trombone, or may include one or more pieces on alto.

Brass Band instrumentalists reading treble clef may rewrite solo parts as appropriate (where no published version exists) for use in the examination. Original printed copies of source material must however be brought to the examination for inspection and use by the examiner.

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

a) be drawn entirely from the appropriate repertoire list below *or*

b) mix pieces from the list with own-choice pieces *or*

c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

<b>Trombone</b>	Arnold	Fantasy	Faber
	Barat	Piece in E $\flat$	Leduc
	Berghmans	La Femme à barbe	Leduc
	Bozza	Ballade	Leduc
	Castérède	Sonatina	Leduc
	B Collins	Eclectus	Reed
	David	Concertina for Tenor Trombone	Brass Wind
	Dutilleux	Chorale, Cadence and Fugato	Leduc
	Ewazen	Sonata	Southern
	Fauré	Sicilienne op. 78	IMC
	Frescobaldi/Brown	Toccata	IMC
	Golland	Serenade	Hallamshire
	Grondahl	Any two movts from Concerto for Trombone	Samfundet
	Hindemith	Sonata, 3rd <i>and</i> 4th movts	Schott
	Jacob	Any two movts from Concerto for Trombone	Stainer
	Jorgensen	Suite pour Trombone	Hansen
	Orr	Concerto for Trombone, 1st movt	Novello
	Persichetti	Parable	Elkan
	Rimsky-Korsakov	Concerto for Trombone	Brass Wind
	Ropartz	Piece in E $\flat$	UMP
	Sachse	Concerto in B $\flat$ for Tenor Trombone	Schauer
	Serocki	Sonatina	Moeck
	Tomasi	Any two movts from Concerto for Trombone	Leduc
	Wills	Concerto no. 2	Warwick
	<b>Bass Trombone</b>	Bozza	Theme variée
David		Concertino [Bass Tbn. version]	Zimmermann
Dodgson		Concerto	Studio Music
Dubois		Piccolo Suite	Leduc
M Forsyth		Castle Church of St. Catherine at Kremnica	Trombonis Australia
Margoni		Après une lecture de Goldoni	Leduc



McCarty	Sonata	Ensemble
Pascal	Sonata in 6 mins 30"	Durand
Saint-Saëns/Green	Allegro appassionato (from Power Bass)	Brass Wind
Weber/Goudenhooff	Un Adagio	EMR

## LTCL Recital

<b>Trombone</b>	Bourgeois	Concerto	R Smith
	Boutry	Capriccio	Leduc
	Busser	Cantabile and Scherzando op. 51	Leduc
	Creston	Fantasy	Schirmer
	Defaye	Deux Dances, no. 1 or no. 2	Leduc
	Françaix	Concerto, 2nd, 3rd or 5th movt	Schott
	Gorb	Downtown Diversions	Maecenus
	Gregson	Concerto	Novello
	Grondahl	Concerto	Samfundet
	Haydn/Clack	Larghetto	Rosehill
	Hindemith	Sonata	Schott
	Jacob	Concerto	Stainer
	Jorgensen	Romance op. 21	Hansen
	Martin	Ballade	Universal
	Milhaud	Concerto d'hiver	Schirmer
	Orr	Concerto	Novello
	Tomasi	Concerto	Leduc
<b>Bass Trombone</b>	Bozza	Prelude and Allegro	UMP
	Castèrède	Fantasie concertante	Leduc
	Koetsier	Falstaffiade op. 134a	EMR
	Massis	Impromptu (Vers C)	Leduc
	Naulais	Monologue	IMD
	Pilss	Concerto	R King
	Presser	3 Folktales	Presser
	Rimmer	In Cellar Cool	Wright & Round

## FTCL Recital

<b>Trombone</b>	Albrechtsberger	Concerto for Alto Trombone	EMB
	Berio	Sequenza V	Universal
	Bloch	Symphony	Broude
	Defaye	Deux Dances	Leduc
	Françaix	Concerto	Schott
	Hoddinott	Ritornelli	Warwick
	Howarth	Concerto	Chester
	Peaslee	Arrows of Time	Margun
	Rota	Concerto	Ricordi
	Seroki	Concerto	PWM
	Wills	Concerto	Warwick
<b>Bass Trombone</b>	Adler	Canto II	OUP
	Davies	Three Moods	Warwick
	Kenny	Sonata for Bass Trombone	Warwick
	Spillman	Concerto	Simrock
	Wilder	Sonata for Bass Trombone	Margun

# Tenor Horn

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

- a) be drawn entirely from the appropriate repertoire list below *or*
- b) mix pieces from the list with own-choice pieces *or*
- c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

E Ball	September Fantasy for E♭ Horn	Wright & Round
Butterworth	Saxhorn Sonata op. 103, 1st movt	Comus
Clews	Partita	Paterson
Debons	Danses Païennes	EMR
Debons	A Bumble Bee's Fantasy	EMR
Golland	Sonata op. 75	Kirklees
Golland	Rhapsody op. 71 no. 1 for E♭ Horn	Studio Music
Kneale	Variations on a Welsh Theme	Smith
Mozart	Horn Concerto no. 3 K. 447	Bärenreiter
H Nash	Demelza	Kirklees
R Newsome	The Carousel	Studio Music
Ridout	Concertino for Horn and Strings, 3rd movt	Emerson
Sarasate	Zigeunerweisen	EMR
Sparke	Capriccio	R Smith
B Wiggins	Cornucopia	Kirklees
Wood	Concertino for E♭ Horn [full version]	G & M
Woodfield	Concert Suite for Horn	Hallamshire

## LTCL Recital

Debons	Dinardzade	EMR
Debons	Saltatio diabolica	EMR
Ellerby	Tenor Horn Concerto, 2nd <i>and</i> 3rd movts	Studio Music
Eaves	Rhapsody for E♭ Cornet/Horn	G & M
P Graham	Episode [with cadenza]	F/E♭ Horn edition: Rosehill
Koetsier	Romanza op. 59/2	EMR
Mozart	Concerto no. 2 in E♭, K. 417 [including cadenza in 1st movt]	Bärenreiter
Neuling	Bagatelle	London Pro Musica
Sparke	Masquerade for Horn in E♭ [play letter K-L as for 2nd time]	Studio Music

# FTCL Recital

Arban	The Carnival of Venice	EMR
M Ellerby	Tenor Horn Concerto	Studio Music
Gregson	Concerto for Horn	Chester
Hindemith	Sonata for Althorn in E $\flat$ (1943)	Schott
Mozart	Horn Concerto no. 4 in E $\flat$ , K. 495	Bärenreiter
H Snell	4 Bagatelles for Tenor Horn	Kirklees
P Sparke	Masquerade for E $\flat$ Horn	Studio Music

# Baritone Euphonium

Candidates may play on one *or* both instruments in the examination. Candidates should state on their entry form the name of the instrument they wish to be written on their certificate.

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

a) be drawn entirely from the appropriate repertoire list below *or*

b) mix pieces from the list with own-choice pieces *or*

c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Ball	Legend	Fortune
Bourgeois	Concerto op. 120	Brass Wind
Bowen	Euphonium Music	Winwood
Castérède	Sonatina	Leduc
Curnow	Rhapsody	Winwood
Curnow	Symphonic Variants	Fentone
Downie	Concerto for Euphonium	Winwood
Elgar/Wilson	Romance op. 62	Winwood
Ellerby	Euphonium Concerto	Studio Music
Fiocco/Wilby & Childs	Arioso and Allegro	Winwood
Graham	Brilliante	Gramercy
Handel/Hume	The Harmonious Blacksmith [arr. Wilkinson]	Studio Music
Hartley	Sonata Euphonica	Kalmus
Horovitz	Euphonium Concerto	Novello
Ito	Fantasy Variations	Studio Music
Kummer/Mead	Variations for Ophicleide	Studio Music
Leidzen	Song of the Brother	Salvationist
Marcello/Mead	Sonata in F	Studio Music
Mealor	Baritone Concerto	Con Moto
Meechan	Devil's Duel	Peter Meechan
Meechan	Euphonium Concerto	Peter Meechan
Mozart/Wilby & Childs	Adagio and Rondo	Winwood
Newsome	Southern Cross	Studio Music
Newton	Sonata Brevis	Prima Vista
Rachmaninov/Mead	Vocalise	Studio Music
Reeman	Sonata for Euphonium	Studio Music
Saint-Saens	Softly Awakes My Heart	Studio Music
Sparke	Pantomime	Studio Music
Sparke	Party Piece	Studio Music
Sparke	Songs for Ina	Studio Music
Tcherepnin	Andante op. 64 (version for Trombone)	Belaieff
Telemann	Sonata in E $\flat$ for Bassoon	EMB
White	Lyric Suite	Schirmer
Wiggins	Soliloquy IX	Studio Music
Wilby	Euphonium Concerto	Winwood
Woodfield	Varied Mood	Obrasso

# LTCL Recital

Alexander	Requiem and Coda	Bourne
Golland	Euphonium Concerto op. 64, 1st movt	Chester
Golland	Child's Play	Obrasso
Guilmant	Morceau Symphonique op. 88	EMR
Hartmann	Widerkehr	Wright & Round
Hoddinott	Euphonium Sonata	Oriana
Howarth	Stories for Saroyan	Winwood
Hummel/Childs & Wilby	Fantasy op. 94	Winwood
Ito	À la suite classique	Studio Music
Ito	Prelude	Studio Music
Jacob	Fantasia for Euphonium	Boosey
Massenet	Meditation from Thaïs	Obrasso
Meechan	Funk Theory	Prima Vista
Meechan	Requiem Paraphrases	Peter Meechan
Monti	Czardas	EMR
Parkin	Skunk	Prima Vista
Ponchielli	Concerto for Euphonium	EMR
Pryor/Sparke	The Blue Bells of Scotland	Studio Music
Sparke	Fantasy	R Smith

# FTCL Recital

Hoddinott	Euphonium Concerto	Oriana
Golland	Euphonium Concerto no. 2	Studio Music
Rossini	Una voce	Wright & Round
Rütti	Metamorphosis	Rütti
Sparke	Euphonium Concerto	Studio Music

# Tuba

## E♭ Bass

## B♭ Bass

---

The tuba syllabus is primarily designed for E♭ tuba players. Players of F and C tubas and B♭ bass may transpose the solo and/or the piano part as required. Either the soloist or pianist should play from the published original. Original printed copies of source material must however be brought to the examination for inspection and use by the examiner.

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

- a) be drawn entirely from the appropriate repertoire list below or
- b) mix pieces from the list with own-choice pieces or
- c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

J S Bach	Sonata no. 2	BIM
Ellerby	Concerto	Maecenas
Ely	Concerto	Bandleader
Gregson	Concerto	Novello
Handel/Hilgers	Sonata in C	BIM
Hartley	Sonata no. 2	Masters
Hindemith	Sonata	Schott
Horovitz	Concerto	Studio Music
Lebedev	Concert Allegro	Hofmeister
Muczynski	Impromptus	Schirmer
Newton	Millenium Concerto	Studio Music
Persichetti	Serenade no. 12	Elkan
Ridout	Concertino	Emerson
Stevens	Variations in Olden Style	BIM
Wilder	Sonata no. 1	Margun
Wilder	Any four movts from Suite no. 1 'Effie'	Schirmer

# LTCL Recital

Arutunian	Concerto	BIM
J S Bach	Any three movts from Cello Suites	any reliable edition
J S Bach/F Cooley	Partita in A minor	Tuba Classics
East	Sonatina	Ricordi
Glass	Prelude Waltz and Terraines	Emerson
Glass	Sonatina	Emerson
Green	Tuba Eurythmics	Warwick
Hartley	Sonata no. 1	Tenuto
Koetsier	Concertino	EMR
Plog	Miniatures	BIM
Salzedo	Sonata	Chester
Schumann/F Cooley	Any two movts from Fantasiestücke op. 73	Tuba Classics
Steptoe	Concerto	Stainer
Vaughan Williams	Concerto	OUP
Weissenborn/Lake	Any one of 12 Studies for Bass Trombone or Tuba	Neuschel

# FTCL Recital

Bourgeois	Concerto	Brass Wind
Bozza	Concertini	Leduc
Castérède	Sonatina	Leduc
Gregson	Alarum	Intrada
Kraft	Encounters II for Solo Tuba	BIM
Penderecki	Capriccio	Schott
Persichetti	Parable for Solo Tuba	Elkan
Ramskill	Concerto	Warwick
Salzedo	Sonata	Chester
O Schmidt	Concerto	Hansen
Schumann/F Cooley	Marchenbilder op. 113	Tuba Classics
V Strukov	Concerto	BIM
J Williams	Concerto	Hal Leonard

# Drum Kit

---

## Entries

Examinations in this subject are available at the London centre without prior arrangement.

Entries at other diploma centres will depend on the facilities available; approval must be obtained in advance from the local Centre Representative and confirmed in writing by the Head of Operations before an entry is submitted.

## Arrangements

Except at the London centre, where a five-piece kit will be provided, the candidate will always be responsible for providing, insuring and setting up instruments and play-along equipment.

The use of supporting musicians (see below) must be arranged in advance with the local Centre Representative and approved in writing by the Chief Examiner in Music. If there is extra setting-up time required in the examination room then Trinity Guildhall reserves the right to charge an extra fee.

## Timing

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

## Programme choice

No more than half of any diploma in Drum Kit can be played solo; the remainder must use either an accompanist, play-along CD(s) or supporting musicians/backing band.

The programme must consist of at least two works, and must display a range of composers, moods, styles and tempi. The music performed can *either*:

a) be drawn entirely from the appropriate repertoire list below *or*

b) mix pieces from the list with own-choice\* pieces *or*

c) contain only own-choice\* pieces.

\* N.B. For FTCL at least one of the pieces included on the programme must be a listed work.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. Copies of all music played must be provided for the examiner's use. For details see page 13.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Brun	Mozaïque (Patchwork)	Combre
Cauberghs	Halasana – Solo for Drums and Piano	Metropolis
Gadd	The Solo (from Steve Gadd Up Close)	Manhattan
Gastaldin	Miel de Mer [Supérieur version] (from Stage Session vol. 2)	Leduc
Gastaldin	Stoa del Fuego [Supérieur version] (from Stage Session vol. 2)	Leduc
Gastaldin	Yaourt au Curry [Supérieur version] (from Stage Session vol. 2)	Leduc
Goodwin	Horn of Puente (from P Erskine Drum Set Essentials 3)	Alfred
Krupa	Sing Sing Sing (from Wipe Out)	Music Minus One
Led Zeppelin	Good Times, Bad Times (from Play along Led Zeppelin)	Alfred
Levy	Any piece [except Samba] (from 2+2=5)	Music Minus One
Pearl	The Spirit of Radio (Lee/Lifeson) (from Drum Techniques of Rush)	Alfred
Riley	Any play-along or substantial solo from Beyond Bop Drumming	Manhattan
Weckl	Garden Wall (from Contemporary drummer + One)	Alfred
Weckl	Rainy Day (from Contemporary drummer + One)	Alfred
Wilcox	Any play-along or substantial solo from Modern Rudimental Swing Solos	Ludwig



## LTCL Recital

P Erskine	Not an Exit (from The Drum Perspective)	Hal Leonard
Gastaldin	Les Sept Soupirails, Fin de Premier Cycle (from Drums Movie Session)	Leduc
Gastaldin	Loco Pacomillo [Excellence version] (from Stage Session vol. 2)	Leduc
Gastaldin	Miel de Mer [Excellence version] (from Stage Session vol. 2)	Leduc
Gastaldin	Yaourt au Curry [Excellence version] (from Stage Session vol. 2)	Leduc
Hapke	Mastertrack (from Super PlayAlong: Minnemann)	www.drums.de
Minnemann	Hair Off (from Ultimate PlayAlong: Minnemann)	Alfred
Minnemann	Train Check (from Ultimate PlayAlong: Minnemann)	Alfred
Turnage	Crackdown (from The Drum Perspective)	Hal Leonard
Weckl	Island Magic (from Contemporary drummer + One)	Alfred

## FTCL Recital

Minnemann	Broken Orange [with written solo breaks] (from Ultimate PlayAlong: Minnemann)	Alfred
Minnemann	Golden Dolphin [with written solo breaks] (from Ultimate PlayAlong: Minnemann)	Alfred
Minnemann	Isn't It 01 [with written solo breaks] (from Ultimate PlayAlong: Minnemann)	Alfred

# Percussion

---

## Entries

Examinations in this subject are available at the London centre without prior arrangement.

Entries at other diploma centres will depend on the facilities available; approval must be obtained in advance from the local Centre Representative and confirmed in writing by the Head of Operations before an entry is submitted.

## Arrangements

Except at the London centre, where a standard range of instruments is available, the candidate will always be responsible for providing, insuring and setting up all instruments and play-along equipment. All Percussion candidates must be sure to discuss their requirements well in advance with the Centre Representative to ensure that the correct instruments are available, and that sufficient time is available for set up.

## Timing

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

## Instruments

### ATCL

Candidates must play at least one piece from each instrumental group within the orchestral percussion family: i.e. candidates must play at least one piece on marimba (or xylophone or vibraphone), at least one piece on timpani, and at least one piece on untuned percussion.

In addition, at ATCL only, one piece (only) may be included on drum kit in addition to the other three groups. This must be one of the two pieces listed below; own-choice drum kit repertoire is not permitted in the Percussion ATCL examination.

### LTCL

Candidates must play at least one piece on tuned percussion and at least one on untuned. Drum kit may not be included in the Percussion LTCL examination (except as part of a multi-percussion piece).

### FTCL

Candidates should ensure that their programme displays a variety of instruments and techniques, including multi-percussion. However they are not required to use all members of the percussion family. Drum kit may not be included in the Percussion FTCL examination (except as part of a multi-percussion piece).

## Programme choice

The programme must consist of at least three works, and must display a range of moods, styles and tempi. The music performed can *either*:

- be drawn entirely from the appropriate repertoire list below *or*
- mix pieces from the list with own-choice\* pieces *or*
- contain only own-choice\* pieces.

\* except for drum kit in Percussion ATCL (see above).

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. Copies of all music played must be provided for the examiner's use. For details see page 13.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

# ATCL Recital

Marimba	Abe	Frogs	Studio 4
	Abe	Memories of the Seashore	Schott
	Abe	Dream of the Cherry Blossoms	Zimmermann
	Creston	Concertino for Marimba	Schirmer
	Edwards	Marimba Dances, 1st movt	Universal
	Gipson	Monograph IV	Studio 4
	Hamilton Green	Valse Brillante	Meredith

	Howard Stevens	Great Wall	Keyboard Percussion
	Mackey	See Ya Thursday	Boosey
	Musser	Scherzo Caprice	Studio 4
	O'Meara	Restless	Keyboard Percussion
	Rosauro	Brazilian Landscape	Pro Percussao
	Rosauro	Suite Popular	Pro Percussao
	Sifler	Marimba Suite	Western
	Smadbeck	Rhythm Song	Keyboard Percussion
	Stout	Elegy	Studio 4
	Stout	Astral Dance	Studio 4
	Wesley-Smith	For Marimba and Tape	AMC
<b>Multi- percussion</b>	Delancey	For the love of L'histoire	Percussion Music Europe
	Kraft	English Suite	Presser
	Kraft	French Suite	Presser
	Kraft	Morris Dance	Presser
	Sierra	Bongo-O	UMP
<b>Timpani</b>	Beck	Three Episodes	Kendor
	Cahn	Raga	Wimbledon Music
	Jones	Sonata	Peters
	Kraft	Variations for King George	Presser
<b>Vibraphone</b>	Glentworth	Blues for Gilbert	Zimmermann
	Molenhof	Music of the Day	Kendor
<b>Drum Kit</b>	Krupa	Sing Sing Sing (from Wipe Out)	Music Minus One
	Weckl	Garden Wall (from Contemporary drummer + One)	Manhattan

## LTCL Recital

<b>Marimba</b>	Abe	Marimba d'amore	Schott
	Abe	Michi	Colla voce
	Abe	Tambourin Paraphrase	Xebec
	Abe	Wind in the Bamboo Grove	Schott
	Druckman	Reflections on the Nature of Water	Boosey
	Halt	Marimbasonic	Boosey
	Miki	Marimba Spiritual	Ongaku
	Miki	Time	Ongaku
	Milhaud	Concerto for Marimba and Vibraphone	Universal
	Miyoshi	Conversation	Ongaku
	Rosauro	Concerto for Marimba	Pro Percussao
	Rosauro	Variations on a Rio Grande Theme	Pro Percussao
	Schwantner	Velocities	Schott
	Stout	Two Mexican Dances	Studio 4
	Sukegawa	Five Pieces after Paul Klee	Ongaku
	Thomas	Merlin	Margun
<b>Multi- percussion</b>	Globokar	Corporal	Peters
	Hollinden	Slender Beans of Solid Rhythm	C. Alan
	Pzatsynska	Space Model	Presser
	Rosauro	Cenas Amerindias	Pro Percussao
	Rzewski	To the Earth	<a href="http://www.icking-music-archive.org/scores/rzewski">www.icking-music-archive.org/scores/rzewski</a>
	Volans	She Who Sleep with a Small Blanket	Chester
	Westlake	Fabian Theory	Rimshot Music
	Xenakis	Rebonds	Salabert
<b>Timpani</b>	Carter	Adagio, Recitative and Improvisation	Schirmer
	Kraft	Concerto for Timpani, 3rd movt	Presser
<b>Vibraphone</b>	Donatoni	Omar 1 or 2	Ricordi
	Rosauro	Bem-Vindo	Pro Percussao

# FTCL Recital

<b>Marimba</b>	Bennett	After Syrinx II	Novello	
	De Leeuw	Midare	Donemus	
	Ichiyanagi	The Source	Schott	
	Klatzow	Dances of Earth and Fire	Percussion Music Europe	
	Maslanka	Variations on Lost Love	Keyboard Percussion	
	Miki	Concerto for Marimba	Ongaku	
	Niimi	For Marimba I and II	Ongaku	
	Pzatsynska	Graffito	Presser	
	Reynolds	Islands from Archipelago II: Autumn Island	Peters	
	Schuller	Marimbology	AMP	
	Schwantner	Velocities	Schott	
	Sueyoshi	Mirage	Ongaku	
	Takemitsu	Gitimalya	Salabert	
	Tsubonoh	Meniscus	Ongaku	
	Henze	Five Scenes from the Snow Country	Schott	
	<b>Multi- percussion</b>	Cage	27' 10.554"	Peters
		Feldman	The King of Denmark	Peters
		Globokar	Toucher	Peters
Ishii		Thirteen Drums	Ricordi	
Norgard		I Ching	Hansen	
Stockhausen		Zyklus	Universal	
Wood		Rogosanti	<a href="http://www.choroi.demon.co.uk">www.choroi.demon.co.uk</a>	
Wourinen		Janissary Music	Peters	
Xenakis		Psappa	Salabert	

# Violin

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

a) be drawn entirely from the appropriate repertoire list below *or*

b) mix pieces from the list with own-choice pieces *or*

c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

J S Bach	Any complete sonata (from 6 Sonatas for Violin and Keyboard)	Bärenreiter
J S Bach	Concerto no. 2 in E major, BWV 1042	Bärenreiter
Beethoven	Romance in G, op. 40 (from 2 Romances)	Henle
Beethoven	Sonata in D, op. 12 no. 1	Henle
Beethoven	Sonata in A, op. 12 no. 2	Henle
Beethoven	Sonata in F, op. 24 'Spring'	Henle
Bloch	Nigun (no. 2 from 'Baal Shem' suite)	Fischer
Bloch	Simchas Torah (no. 3 from 'Baal Shem' suite)	Fischer
Brahms	Sonata in A major, op. 100	Henle
Brahms	Sonata in G major, op. 78	Henle
De Falla	Suite Populaire Espagnole	Chester
Delius	Légende in E $\flat$	Forsyth
Dvořák	4 Romantic Pieces op. 75	Bärenreiter Praha
Françaix	Sonatine	Schott
Hindemith	Sonata in E $\flat$ , op. 11 no. 1	Schott
Khachaturian	Chant-Poème	Boosey
Knussen	Nocturne and Serenade (from Autumnal op. 14)	Faber
Kroll	Banjo and Fiddle	Schirmer
K Leighton	Metamorphoses op. 48	Novello
Messiaen	Thème et Variations	Leduc
Mozart	Sonata in B $\flat$ , K. 454 <i>or</i> Sonata in A, K. 526	any reliable edition
Prokofiev	Cinq Mélodies op. 35a [also known as op. 35bis]	Boosey
Ravel/Catherine	Pièce en forme de Habanera	Leduc
Schubert	Rondo in A major, D. 438	any reliable edition
Schumann	3 Fantasiestücke op. 73	Henle
Schumann	Sonata no. 1 in A minor, op. 105	Peters
Smetana	From My Native Country nos. 1 <i>and</i> 2	Peters
Stravinsky/Dushkin	Chanson Russe (Russian Maiden's Song from 'Mavra')	Boosey
Suk	4 Pieces op. 17 (2 vols., both to be played)	Simrock
Szymanowski	Chant de Roxanne (from King Roger)	Universal
Wieniawski	Légende op. 17	Schott

## LTCL Recital

Bacewicz	Witraz (Stained-glass Window)	PWM
Bartók	Rhapsody no. 1	Boosey
Beethoven	Sonata in G, op. 96	Henle

Repertoire: Violin

Beethoven	Sonata in A, op. 47 'Kreutzer'	Henle
G Benjamin	Sonata for Violin and Piano	Faber
L Berkeley	Introduction and Allegro for Solo Violin op. 24	Chester
Brahms	Sonata in D minor, op. 108	Wiener Urtext
Britten	Suite for Violin and Piano op. 6	Boosey
Debussy	Sonata L 140	Henle
Elgar	Sonata in E minor, op. 82	Novello
Fauré	Sonata in A, op. 13	Peters
Franck	Sonata in A	Henle
Grieg	Sonata no. 2 in G, op. 13	Peters
W Grosz	Jazzband	Universal
Haydn	Concerto no. 1 in C	Peters
Ireland	Sonata no. 2 in A minor	Boosey
Mozart	Concerto no. 2 or no. 3 or no. 4 or no. 5	Henle
A Pärt	Fratres	Universal
Saint-Saëns	Havanaise	Peters
Saint-Saëns	Introduction and Rondo Capriccioso	Peters
Sarasate	Malagueña (from Spanish Dances book 1 op. 21)	Simrock
Sarasate	Romanza Andaluza, (from Spanish Dances book 2 op. 22)	Simrock
Sarasate	Zapateado (from Spanish Dances book 3 op. 23)	Simrock
Sarasate	Zigeunerweisen op. 20 no. 1	IMC
Schubert	Duo Sonata in A, op. 162 D. 574	Bärenreiter
Seiber	Concert Piece	Schott
Stravinsky	Elegy for Solo Violin	Schott

} any two  
to be  
prepared.

## FTCL Recital

Bacewicz	Four Caprices for Solo Violin	PWM
J S Bach	Partita no. 2 in D minor, BWV 1004	Peters
J S Bach	Sonata no. 1 in G minor, BWV 1001	Peters
Bartók	Concerto no. 2 op. posth.	Boosey
Bartók	Concerto no. 1 op. posth.	Boosey
Bartók	Sonata for Unaccompanied Violin	Boosey
Beethoven	Concerto in D, op. 61, 1st movt [with cadenza]	Henle
Berg	Concerto, 1st or 2nd movt	Universal
Brahms	Concerto in D, op. 77, 1st movt [with cadenza by Joachim]	IMC
Bruch	Concerto no. 1 in G minor, op. 26	Peters
Chausson	Poème op. 25	Schott
Dvořák	Concerto in A minor, op. 53	Bärenreiter
Elgar	Concerto in B minor, op. 61, 1st or last movt	Novello
M Hayes	Opera	Stainer
Lutoslawski	Subito	Chester
Maw	Sonata for Violin and Piano	Faber
Mendelssohn	Concerto in E minor, op. 64	Peters
Paganini	Any of the 24 Capricci op. 1	Henle
K Penderecki	Cadenza for Solo Violin	Schott
Prokofiev	Sonata for Violin Solo op. 115	Sikorski
Ravel	Sonata	Durand
Ravel	Tzigane (Rhapsodie de concert)	Durand
Sarasate	Carmen Fantasy	IMC
Schoenberg	Phantasy op. 47	Peters
Sibelius	Concerto in D minor, op. 47, 1st movt	Peters
Szymanowski	Any two of the 3 Myths op. 30	Universal
Tartini	Sonata in G minor, 'Devil's Trill'	Bärenreiter
Tchaikovsky	Concerto in D, op. 35	Peters
Vaughan Williams	The Lark Ascending	OUP
Walton	Sonata	Allegro/OUP archive
Wieniawski	Polonaise brillante in A, op. 21	IMC
Wieniawski	Polonaise de Concert in D, op. 4	IMC
Wieniawski	Scherzo-tarantelle in G minor, op. 16	Peters
Ysaÿe	Unaccompanied Sonata no. 5	Henle

# Viola

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

- a) be drawn entirely from the appropriate repertoire list below *or*
- b) mix pieces from the list with own-choice pieces *or*
- c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

J S Bach	Any three movts from one of the three Viola da gamba sonatas	Henle
J S Bach	Suite no. 1 for Solo Cello	Peters
Blake	Prelude for Solo Viola (from Benedictus)	Faber
Bloch	Allegro ironico (from Suite no. 2)	Schirmer
Boccherini	Sonata in G	IMC
Britten	Lachrymae op. 48	Boosey
Butterworth	Sonata op. 78	Comus
Cambini	Concerto in D	Amadeus
Carter	Elegy	Peer
Dittersdorf	Sonata in E $\flat$	IMC
Franck	Sonata, 3rd movt	IMC
Glinka	Sonata in D minor, 1st movt	Breitkopf
Grazioli	Sonata in F	Stainer
Hummel	Fantasy on Don Giovanni	Kunzelmann
Hummel	Sonata in E $\flat$	Doblinger
Hummel	Potpourri op. 94	Kunzelmann
Jacob	Sonatina	Novello
Martinů	Sonata, 1st movt	AMP
Milhaud	Quatre visages, no. 1 <i>and</i> no. 3	Heugel
Milhaud	Sonata no. 2 op. 244	Heugel
Piston	Interlude	Boosey
R Samuel	Tangled Webs <i>and</i> Gonnets diving (from Blytheswood: Three Pieces for Viola and Piano)	Stainer
A Richardson	Rhapsody	Comus
Rubinstein	Sonata in F minor, op. 49, 1st movt	Amadeus
Schubert	Sonata in A minor 'Arpeggione' D. 821, 1st movt	any reliable edition
Schumann	Adagio and Allegro op. 70	Peters
Taneiev	Album leaf op. 33	IMC
Vaughan Williams	Suite for Viola, Group 1	OUP
Vieuxtemps	Capriccio	Schott
Vieuxtemps	Elegy	Sikorski
Weber	Andante and Rondo Ungarese	Schott

# LTCL Recital

J S Bach	Suites for Solo Cello, nos. 2 or 3 or 4	Peters
Bantock	Sonata, 2nd movt	Chester
Bax	Legend	Studio Music
L Berkeley	Sonata in D minor, op. 22	OUP
Biber	Passacaglia	Peters
Bloch	Suite Hebraïque	Schirmer
Bowen	Concerto	Weinberger
Brahms	Sonata in E $\flat$ , op. 20 no. 2	Henle
Bréval	Sonata	Schott
Enescu	Concertstück	Enoch
Hindemith	Sonata op. 25 no. 1	Schott
Hoffmeister	Concerto in B $\flat$ , 1st movt [incl. cadenza]	Schott
Holst	Lyric Movement	Allegro/OUP archive
Ibert	Aria	Leduc
Jacob	Concerto no. 2 in G	Simrock
Martinů	Viola Concerto, 1st and 2nd movts	Bärenreiter
Martinů	Rhapsody-concerto	Bärenreiter
Milhaud	Sonata no. 1 op. 240	Heugel
Mozart	Concerto in A major (after the Clarinet Concerto K. 622)	Bärenreiter
Reger	3 Suites for Solo Viola op. 131, any two contrasting movts from one suite, or any one complete suite	Henle
Rubinstein	Sonata in F minor, op. 49	Amadeus
Sawer	Parthenope, 2nd and 3rd movts	Universal
Schubert	Sonata in A minor 'Arpeggione', D 821	Bärenreiter
Schumann	Märchenbilder op. 113	Peters
Stamitz	Concerto in D	Henle
Stravinsky	Elegy	Schott
Vaughan Williams	Suite for Viola, Group 2 or 3	OUP
Vieuxtemps	Sonata in B $\flat$	Kunzelmann
Vycpálek	Sonata	Supraphon

# FTCL Recital

J S Bach	Any one of 3 Sonatas and 3 Partitas for Solo Violin	Peters
Bartók	Concerto	Boosey
R Clarke	Sonata	Chester
Henze	Serenade for Solo Viola	Schott
Hindemith	Sonata for Viola and Piano (1939)	Schott
Hindemith	Kammermusic	Schott
Hindemith	Schwanendreher	Schott
Ligeti	Sonata	Schott
Milhaud	Concerto no. 2	Heugel
Paganini	Caprices [a selection]	Peters
Paganini	La Campanella	Schott
Penderecki	Cadenza	Schott
Penderecki	Concerto	Schott
Schnittke	Concerto	Sikorski
Shostakovich	Sonata op. 147	Schirmer
Takemitsu	Bird Came Down the Walk	Schott
Walton	Concerto	OUP
Wiesenberg	Monodialogue fantasy for Solo Viola	Schott



# Cello

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

- be drawn entirely from the appropriate repertoire list below *or*
- mix pieces from the list with own-choice pieces *or*
- contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

J S Bach	Any two movts from Suite no. 3 in C major, BWV 1009	any reliable edition
J S Bach	Sonata in G minor, BWV 1029, 1st movt	any reliable edition
Barber	Sonata op. 6, 2nd <i>and</i> 3rd movts	Schirmer
Beethoven	12 Variations on 'Judas Maccabäus', WoO 45	any reliable edition
Beethoven	Sonata in A major, op. 69, 1st movt	any reliable edition
Boccherini	Sonata no. 6 in A major, Adagio <i>and</i> Allegro	IMC
Boëllmann	Variations Symphoniques op. 23	IMC
Brahms	Sonata in E minor, op. 38, 1st movt	any reliable edition
Bridge	Scherzo	Faber
Bruch	Kol Nidrei op. 47	Simrock
Delius	Sonata	Boosey
De Falla/Maréchal	Suite Populaire Espagnole	UMP
Fauré	Sonata no. 2 in G minor, 2nd movt	Durand
Franck/Delsart	Sonata in A major, 2nd <i>or</i> 3rd movt	IMC
Frescobaldi/Cassadó	Toccata	Universal
Grieg	Sonata in A minor, op. 36, 1st movt	Peters
Haydn	Concerto in C major, Hob. VIIb/1, 1st movt	Henle
A Hedges	Exchanges op. 85	Westfield
Hindemith	Variations on 'A frog he went a-courting'	Schott
Hindemith	Sonata op. 25 no. 3 for Solo Cello, <i>either</i> 1st <i>and</i> 3rd <i>or</i> 3rd <i>and</i> 5th movts	Schott
Martinů	Variations on a Slovakian Theme	Bärenreiter
Mendelssohn	Sonata in D major, op. 58, 1st movt	any reliable edition
Popper	Hungarian Rhapsody op. 68	IMC
Prokofiev	Sonata in C major, op. 119, 1st movt	Boosey
Rachmaninov	Sonata in G minor, op. 19, 4th movt	Boosey
Saint-Saëns	Concerto no. 1 in A minor, op. 33, 1st movt	Durand
Schumann	Adagio <i>and</i> Allegro op. 70	Peters
Shostakovich	Sonata in D minor, op. 40, 1st movt	Boosey
Strauss	Sonata in F major, 3rd movt	Universal
Suk	Ballade op. 3	Simrock
Weill	Sonata, 1st <i>or</i> 3rd movts	European American

# LTCL Recital

J S Bach	Any three movts from Suite no. 4 in Eb, BWV 1010	any reliable edition
J S Bach	Sonata no. 2 in D, BWV 1038	any reliable edition
Bartók	Rhapsody no. 1	Boosey
Beethoven	Sonata in D, op. 102 no. 2	any reliable edition
Boccherini/Grützmacher	Cello Concerto in Bb	Peters
Brahms	Sonata in F, op. 99	any reliable edition
Britten	Sonata in C, op. 65, last movt	Boosey
Cassadó	Dance of the Green Devil	Universal
Cassadó	Solo Suite	Universal
Chopin	Sonata in G minor, op. 65	Henle
Davidoff	At the Fountain op. 20 no. 2	IMC
Debussy	Sonata	Henle
Dvořák	Rondo	any reliable edition
Elgar	Concerto in E minor	any reliable edition
Fauré	Papillon	IMC
Francoeur	Sonata in E major, 1st <i>and</i> 2nd movts	Schott
Ginastera	Pampeana no. 2 op. 21	Boosey
Haydn	Cello Concerto in C major, Hob. VIIb/1, 3rd movt	Henle
Khachaturian	Cello Concerto, 1st movt	Boosey
Kodály	Solo Sonata op. 8, 1st movt	Universal
Lalo	Concerto in D minor	Peters
Martinů	Variations on a theme by Rossini	Boosey
Miaskovsky	Sonata no. 2 in A minor, op. 81	Le Chant du monde
Paganini	Moses Fantasy: Variations on One String	IMC
Penderecki	per Slava	Schott
Prokofiev	Sonata op. 119, 1st movt	Boosey
Respighi	Adagio con variazioni	IMC
Saint-Saëns	Sonata in C minor	IMC
Schumann	5 Pieces in Folk Style	IMC
Schumann	Concerto in A minor	Breitkopf
Sculthorpe	Threnody	Faber
Suk	Serenade op. 3	Simrock
Walton	Cello Concerto, 1st movt	OUP

# FTCL Recital

J S Bach	Suite no. 5 in C minor	any reliable edition
J S Bach	Suite no. 6 in D major	any reliable edition
Blake	Diversions for Cello and Piano	Highbridge
Bloch	Schelomo	Schirmer
Britten	Suite no. 3	Faber
E Carter	Sonata	Schirmer
G Crumb	Sonata for Solo Cello	Peters
Françaix	Mouvement perpétuel	Schott
Haydn	Concerto in D major, op. 101 Hob. VIIb/2	Henle
Ligeti	Sonata for Solo Cello	Schott
Locatelli	Sonata in D	IMC
Macmillan	Sonata no. 1	Boosey
Penderecki	Capriccio per Siegfried Palm	Schott
Popper	Elfentanz op. 39 <i>and/or</i> Spinning Wheel op. 55 no. 1	IMC
Poulenc	Sonata	UMP
Prokofiev	Sonata op. 119	Boosey
Schubert	Arpeggione Sonata in A minor	Any reliable edition
Stravinsky	Suite Italienne	Boosey
Tchaikovsky	Pezzo capriccioso	IMC
Tchaikovsky	Rococo Variations	IMC

# Double Bass

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. Candidates may choose solo or orchestral tuning in these diplomas. The music performed can *either*:

a) be drawn entirely from the appropriate repertoire list below *or*

b) mix pieces from the list with own-choice pieces *or*

c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

J S Bach	Cello Suites [ed. Sterling], Prelude and any other two movts	Peters
L Berkeley	Introduction & Allegro	Yorke
Bottesini	Concerto no. 2 in B minor, 2nd mvt: Andante	Breitkopf
Bottesini	Introduction and Gavotte	Doblinger
Bottesini	Mélodie <i>or</i> Romanza Patetica	Leduc
Bourgeois	Romance op. 64	Yorke
Bozza	Pièce sur le nom d'Édouard Nanny	Leduc
Bruch	Kol Nidrei op. 47	IMC
Cerny	Nocturno e Intermezzo	Recital
D'Angelo	Fool and Angel Entering a City	Recital
Dillman	Introduction and Allegro	Hofmeister
Dittersdorf	Concerto no. 2 in D major, 1st mvt (from Concertos for Double Bass & Orchestra)	Yorke
Dragonetti	Solo in G: Bariasioni con tema di Menuetto	Doblinger
Dragonetti	Any three of Twelve Waltzes	Recital
Eccles	Sonata	IMC
Ellis	Sonata op. 42	Yorke
Fauré	Après un rêve	McTier
M Gajdos	Zingaresca	Recital
Guettler	Variations on Greensleeves	Yorke
Henze	S. Biagio 9 Agosto ore 12. 07	Schott
Hertl	Sonata, 2nd mvt: Andantino	Bärenreiter
Hoffmeister	Any two movts from Concerto no. 1 in D major	Hofmeister
Kodály	Epigrams	EMB
Koussevitsky	Concerto op. 3, 2nd mvt: Andante	Forberg
Koussevitsky	Andante op. 1 no. 1 <i>and</i> Valse Miniature op. 1 no. 2	Forberg
Koussevitsky	Chanson triste op. 2 <i>and</i> Humoresque op. 4	Forberg
Lancén	Any three movts from Croquis	Yorke
Massenet	Meditation from Thaïs	Recital
Misek	Any two movts from Sonata no. 1 in A major, op. 5	Hofmeister
Pichl	Concerto in D major	Hofmeister
Ridout	Concerto, 2nd mvt: Giocoso	Yorke
Salzedo	Rhapsody	Recital
Sperger	Any two movts from Sonata in D major, T. 39	Hofmeister
Van Goens	Scherzo op. 12 no. 2	Belwin

# LTCL Recital

J S Bach	Suite no. 2 in D major, 3rd <i>and</i> 4th movts	IMC
Beethoven	Romance op. 50	IMC
Bottesini	Allegretto capriccioso	Yorke
Bottesini	Concerto no. 2 in B minor	Breitkopf
Bottesini	Fantasia 'La Sonnambula'	McTier
Bottesini	Fantasia 'Lucia di Lammermoor'	Yorke
Bottesini	Nel cor più non mi sento	Ricordi
Bottesini	Tarantella	IMC
Desenclos	Aria et Rondo	Leduc
Dittersdorf	Concerto no. 2 in D major (from Concertos for Double Bass & Orchestra)	Yorke
Dragonetti	Concerto in A major	Leduc
Fauré	Élégie	McTier
Franchi	Introduction and Tarantella	Schirmer
Fryba	Prelude and Gavottes (from 'Suite in the Olden Style')	Weinberger
Gajdos	Capriccio in D minor	Recital
Glière	Prelude and Scherzo	IMC
Gubaidulina	Sonata or Pantomime	Sikorski
Handel	Concerto in G minor	Belwin
Hauta-Aho	Kadenza	Jasemusiki
Henze	Serenade	Schott
Hindemith	Sonata	Schott
Hoffmeister	Concerto no. 3 in D major	Hofmeister
Koussevitsky	Concerto op. 3	Forberg
Lancen	Any three movts from Croquis	Yorke
Maconchy	Four Improvisations	Recital
Maw	The Old King's Lament	Yorke
Misek	Sonata no. 2 in E minor	Hofmeister
Paganini	Variations on Rossini's 'Moses'	IMC
Rabbath	Ibérique Peninsulaire or Ode d'Espagne (from Solos for the Double Bassist)	Liben
Rabbath	Two Miniatures	Liben
Reiner	Sonata	Recital
Rota	March <i>and</i> Aria (from Divertimento Concertante)	Carisch
Serventi	Largo et Scherzando	Leduc
Sperger	Sonata in B minor	Hofmeister
E Stein	Concertpiece	IMC
Valls	Suite Andaluzá	Hofmeister
Zbinden	Hommage à J S Bach	Breitkopf

# FTCL Recital

J S Bach	Cello Suite no. 1, Prelude <i>and</i> any other two movts [at cello pitch]	any reliable edition
Bottesini	Allegro di concerto 'alla Mendelssohn'	Doblinger
Bottesini	Capriccio di bravura	McTier
Bottesini	Concerto in F# minor	Hofmeister
Butterworth	Lyric Sonata	Recital
Fryba	Suite in the Olden Style	Weinberger
Glière	Intermezzo and Tarantella	IMC
Henze	Concerto	Schott
Hoffmeister	Concertino no. 2	IMC
Láska	Perpetuum mobile	Belwin
Montag	Sonata in E minor	Hofmeister
Proto	A Carmen Fantasy	Liben
Proto	Sonata '1963'	Liben
Schubert	Arpeggione Sonata	McTier
Vanhal	Concerto in D major	McTier

# Harp

---

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

a) be drawn entirely from the appropriate repertoire list below *or*

b) mix pieces from the list with own-choice pieces *or*

c) contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Andres	Les liets	Lemoine
J S Bach	Suite BWV 1006a	OUP
Caplet	Divertissement à la Française <i>or</i> Divertissement à l'Espagnole	Durand
Challoner	Sonata op. 11 no. 2	Salvi
Chertok	Around the Clock Suite	Salvi
Damase	Sarabande	Lemoine
Dizi	Grand Sonate	Durand
Dussek	Sonata in Bb, op. 34 no. 2	Salvi
Echevarria	Capricho Andaluz	Espanola
Enescu	Allegro de concert	Lyra
Fowler	Threaded Stars 2 (2006 Musical)	Echo
Giuranna	Sonata	Ricordi
Glanville-Hicks	Sonata	Weintraub
Glyn	Triban	Adlais
Godefroid	La Danse de sylphes	Lyra
Goossens	Deux Ballades	Leduc
Grandjany	Children at Play	Durand
Grandjany	Souvenirs	Durand
Grandjany	Children's Hour Suite	Fischer
Howells	Prelude	Stainer
Jongen	Valse op. 73	CeBeDeM
Khachaturian	Oriental Dance <i>and</i> Toccata	Salvi
La Presle	Le jardin mouillé	Leduc
Maconchy	Morning, Noon and Night	Chester
Mayer	Sonate	Schott
Mchedelov	Variations on a Theme of Paganini	Beartramka
Parish Alvars	Serenade	Billaudot
Patterson	Bugs	Weinberger
Pescetti	Sonata	Schirmer
Posse	Valse-caprice	Salvi
Rota	Sarabande e Toccata	Ricordi
Saint-Saëns	Fantaisie op. 95	Durand
Salzedo	No. 2 (Iridescence) <i>and</i> no. 4 (Whirlwind) (from Five Preludes)	Fischer
Samuel-Rousseau	Variations pastorales sur un vieux Noël	Leduc
Tournier	Vers la source dans le bois	UMP
Van Delden	Impromptu	Donemus

## LTCL Recital

J S Bach/Rayan-Forero	Partita no. 1, 2 or 3 BWV 825-7	Lyon & Healy
Chopin/Posse	Étude op. 10 no. 5 in G♭ major <i>and</i> Étude op. 25 no. 1 in A♭ major	Zimmermann
Damase	Sicilienne variée	Lemoine
Grandjany	Rhapsodie	UMP
Houdy	Sonate	UMP
Jersild	Fantasia	Hansen
Mathias	Santa Fe Suite	OUP
Mathias	Sonata	OUP
Naderman	Grand Sonata	Morley
Naderman	Sonata in F major op. 17 no. 2	Billaudot
Parish Alvars	La Mandoline	Billaudot
Patterson	Spiders, 1st, 3rd <i>and</i> 4th movts	Universal
Renie	Danse des lutins	Leduc
Renie	Pièce symphonique	Vanderbilt
Roger-Ducasse	Barcarolle	Durand
Smetana/Trnecek	Moldau	Lyra
Spohr	Variationen sur l'air 'Je suis encore dans mon printemps'	Zimmermann
Tailleferre	Sonata	Meridian
Tournier	Féerie	UMP
Tournier	Frèsque Marine	Lemoine
Tournier	Sonatine	Lemoine
Viotti	Sonata	Salvi

## FTCL Recital

Britten	Suite op. 83	Faber
Casella	Sonata for Harp op. 68	Zerboni
Creston	Olympia Rhapsody op. 94	Schirmer
Gallon	Fantaisie	UMP
Jersild	Pezzo elegiaco	Hansen
Krenek	Sonata for Harp op. 68	Bärenreiter
Liszt/Renie	Un sospiro	Lyra
Renie	Légende	Leduc
Salzedo	Variations sur un thème dans le style ancien	Leduc
Tournier	Deuxième sonatine	Lemoine

# Guitar

The overall length of the examination is:

ATCL – 40 minutes

LTCL – 45 minutes

FTCL – 50 minutes

The duration of pieces must be:

ATCL – 32 to 38 minutes

LTCL – 37 to 43 minutes

FTCL – 42 to 48 minutes

Duration of pieces refers to the time taken in the examination to play all of the pieces on the programme, and does not include time taken arriving and departing, setting up, tuning/adjusting instruments or pausing/breaking between items or movements.

The programme must consist of at least two works, and must display a range of moods, styles and tempi. The music performed can *either*:

- be drawn entirely from the appropriate repertoire list below *or*
- mix pieces from the list with own-choice pieces *or*
- contain only own-choice pieces.

Any own-choice repertoire must be of a similar level of demand to that on the indicative list and any programme which includes own-choice repertoire must be pre-approved, using the procedure on pages 10-11, before an entry is made.

A written programme, including programme notes, must be handed to the examiner at the start of the examination. Spoken introductions are not permitted. For details see page 13. Copies of all music played must be provided for the examiner's use.

The performance receives 90% of the available marks; presentation skills/programme notes receives 10% (ATCL & LTCL only).

## ATCL Recital

Aguado	Polonaise in E	Chanterelle
Albéniz	Mallorca (Garcia Blanco)	Opera
J S Bach/D Russell	Sonata BWV 1034: Andante	Doberman
J S Bach	Gavotte I <i>and</i> II BWV 995	Kjos
J S Bach	Preludio <i>and</i> Fuga from Suite in A minor, BWV 997	Kjos
Barrios-Mangoré	Aconquija (from The Guitar Works of Barrios-Mangoré vol. 3)	Alfred
Brouwer	Danza del Altiplano	Eschig
Brouwer	Study no. 18 (from Études Simples)	Eschig
Castelnuovo-Tedesco	Tonadilla on the Name of Segovia	Schott
Coste	La ronde de Mai op. 42 (from Complete Solo Guitar Works vol. 2, ed. Wynberg)	Chanterelle
Domeniconi	Variations on a Turkish Folk Song	Bote
Dowland	Lachrimae Pavan <i>and</i> Fantasia	Universal
Dyens	Valse en Skai	Lemoine
Garcia	Étude 21, 22, 23, 24 <i>or</i> 25 (from 25 Études Esquisses)	Mel Bay
Guiliani	Variations on a Theme by Handel op. 107 'The Harmonious Blacksmith'	Universal
Kleynjans	Capriccio op. 120 'En hommage a Luigi Rinaldo Legnani'	Chanterelle
Martin	Prelude <i>and</i> Plainte nos. 1 <i>and</i> 3 (from 4 Pièces Brèves)	Universal
Milán	Fantasia XXII (from 'El Maestro' vol. 1 ed. Chiesa)	Zerboni
Mudarra	Fantasia que contrahaze la harpa en la manera de Luduvico	Schott
Narváez	Diferencias sobre 'Guárdame las vacas'	Schott
Ohana	Tiento	Billaudot
Pernambuco	Dengoso	Chanterelle
Piazzolla	Romantico no. 2 (from Cinco piezas)	Bèrben
Piazzolla	Verano Porteño	Chanterelle
Ponce	Sonatina Meridional, 2nd movt: Copla <i>and</i> 3rd movt: Fiesta	Schott
Rodrigo	En los trigales (no. 1 from Por los campos de Espana)	UMP
Sanz	Passacalles (from Anthology of Selected Pieces ed. Burley)	Schott
D Scarlatti/D Russell	Sonata K. 177 (from 6 Sonatas)	Doberman
D Scarlatti/D Russell	Sonata K. 238 (from 4 Sonatas)	Doberman
Sculthorpe	From Kakadu	Faber
Smith Brindle	El Polifemo de Oro	Schott
Sor	La Despedida ('Les Adieux') op. 21	Tecla
Sor	Study no. 9 op. 6 (from The Complete Studies for Guitar)	Chanterelle
Takemitsu	In the Woods	Schott
Tárrega	Capricho Árabe	Bèrben
Torroba	Madroños	Schirmer
Turina	Hommage a Tarrega op. 69	Schott
Villa-Lobos	Étude 1, 2, 3, 5 <i>or</i> 8 (from 12 Études)	Eschig

Villa-Lobos	Prelude 1 or 5 (from Cinq Preludes)	Eschig
S L Weiss	Passagaille in D (from Anthology of Selected Works arr. Burley)	Schott
S L Weiss	Tombeau sur la mort de Mr Comte de Logy (from Anthology of Selected Pieces arr. Burley)	Schott
Yocoh	Variations on Sakura	GSP
York	Sunburst	GSP

## LTCL Recital

Albéniz	Prelude from Chants d'Espagne [sometimes known as Asturias] (from 26 Pieces arr. Stanley Yates)	Mel Bay
J S Bach	Praeludio, Presto, Sarabande and Gigue from Suite in E minor, BWV 996	Kjos
J S Bach	Preludio and Gavotte en Rondeau from Suite in E, BWV 1006a	Kjos
Barrios-Mangoré	La Catedral	Alfred
Bellinati	Jongo	GSP
R R Bennett	Impromptus	Universal
L Berkeley	Quatre Pieces no. 1: Moderato con brio and no. 3: Mouvement de sarabande	Bèrben
Biberian	Prelude no. 12 'Harlequin' (from 24 Preludes book 1)	Orphée
Britten	Nocturnal op. 70	Faber
Brouwer	El Decameron Negro	Trans Ed Mus
Coste	Grand Caprice op. 11	Chanterelle
Dodgson	Fantasy Divisions	Bèrben
Granados	Danza Espanola no. 5 [arr. David Russell]	Doberman
Guiliani	Grand Overture op. 61	Tecla
Henze	Drei Tentos (from Drei fragmente nach Hölderlin and Drei Tentos)	Schott
Henze	Royal Winter Music, 2nd Sonata	Schott
Hunt	The Barber of Baghdad	GSP
Koshkin	The Usher Waltz	Orphée
MacCombie	Nightshade Rounds (from 20th Century Guitar Music)	Schirmer
Maxwell Davies	Hill Runes	Boosey
Mertz	Fantaisie Hongroise	Chanterelle
Ponce	Thème, varié et finale	Schott
Regondi	Reverie (Notturmo) op. 19	Chanterelle
D Scarlatti/D Russell	Sonata K. 491 (from 5 Sonatas)	Doberman
Sor	Grand Solo op. 14 [ed. Fisk]	Orphée
Takemitsu	All in Twilight	Schott
Tárrega	Recuerdos de la Alhambra	Universal
Turina	Fandanguillo op. 36	Schott
S L Weiss	Any complete suite or sonata from 'Intavolatura di Liuto' [ed. Chiesa]	any reliable edition

## FTCL Recital

Aguado	Rondo no. 3 op. 2 in A minor	Zerboni
S Assad	Aquarelle	Lemoine
J S Bach	Any complete Lute Suite: BWV 995 in A minor or 997 in A minor or 1006a in E	Kjos
J S Bach	Chaconne from Partita no. 2 in D minor, BWV 1004	Chanterelle
R R Bennett	Sonata	Novello
Brouwer	Sonata	Opera
Castelnuovo-Tedesco	Sonata 'Hommage à Boccherini' op. 77	Schott
Coste	Grand Caprice op. 11	Chanterelle
Dodgson	Partita no. 3	Bèrben
Ginastera	Sonata op. 47	Boosey
Guiliani	Gran sonata eroica op. 150	Tecla
Henze	Royal Winter Music, 1st Sonata	Schott
José	Sonata	Bèrben
Maxwell Davies	Lullaby for Illian Rainbow	Boosey
Ponce	Variations on 'Folia de Espana' and Fugue	Schott
Regondi	Introduction and Caprice op. 23	Chanterelle
Rodrigo	3 Piezas Españolas	Schott
Sor	Grand Sonata in C op. 25	Zerboni
Tippett	The Blue Guitar	Schott
Walton	Five Bagatelles	OUP



# Pro-Music Performance diplomas – ATCL and LTCL

---

## 13. Details of qualifications

These are available at ATCL and LTCL level only, there is no FTCL.

### 13.1 Aims

These qualifications provide evidence that candidates can:

At ATCL:

- respond to musical scores and directions
- prepare and perform a programme of pieces to a high standard
- demonstrate technical assurance
- have a sense of style and creative flair
- organise, promote and reflect critically upon a public performance of their work
- demonstrate an understanding of the context in which the performance takes place.

At LTCL:

- prepare material in advance of a rehearsal
- perform works of contrasting styles to a professional standard
- respond to direction and to composers' intentions
- demonstrate full technical control
- show a sense of personal style
- show original creative flair
- understand the professional and promotional issues that relate to the work of a performing musician.

### Prerequisites

At ATCL the minimum age is 16 on date of registration.

At LTCL the minimum age is 18 on date of registration.

### Exemptions

At ATCL: candidates with ATCL Recital may claim exemption from the performance element of Unit 2.

At LTCL: candidates with LTCL Recital may claim exemption from the performance element of Unit 2.

Other equivalent qualifications may be considered upon application.

### 13.2 Learning outcomes

At ATCL candidates will:

- engage effectively with unpredictable performance environments with a critical awareness of work at a professional level
- draw upon and communicate a wide variety of personal experiences in individual performance, as well as all technical and musical aspects of the piece
- execute work effectively at an appropriate professional level, working in response to larger groupings (i.e. bands, sections, etc.) and/or to the directions of others
- demonstrate contextual awareness of the material they are working with
- conduct investigative projects and develop new approaches to presenting musical and promotional material, including communicating their own work skills to employers
- demonstrate an excellent command of sector-specific knowledge and the ability to devise plans for progress in this area.

At LTCL candidates will:

- engage effectively with a large range of performance environments, with a critical awareness of the margin of error acceptable in such situations
- perform music drawn from an increasing variety of differing styles, showing the ability to respond and select appropriate methodologies to communicate the composer's intentions
- execute work effectively with a high degree of professionalism, taking full responsibility for the performing environment
- integrate complex material into performances in a manner which demonstrates contextual awareness and sensitivity to the input of others
- demonstrate a high level of creativity and originality in developing and presenting music and promotional materials
- reflect critically upon their own practice and that of others
- demonstrate outstanding command of subject knowledge and commensurate confidence in performing work, providing inspiration and motivation to others
- demonstrate a sophisticated command of sector-specific knowledge plus the ability to devise and implement plans for personal progress in this area and to communicate own work skills to prospective employers, designing appropriate responses to suit requirements.

### 13.3 Structure and marking scheme

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

- Unit 1: Performing experience (submitted materials)
- Unit 2: Practical applications (rehearsal skills, performance and viva voce)

Candidates may enter Units 1 and 2 separately, or at the same time. If separately, then evidence of a pass at Unit 1 is required before candidates can progress to Unit 2, and a copy of the Unit 1 work re-submitted at time of entry.

To achieve a pass overall, candidates must achieve a pass in both units. The pass mark is 60% of the marks available. To achieve a distinction, candidates must pass both units and achieve an overall mark of 80% or above.

## Unit 1: Performing experience

### 13.4 Unit 1: Assessment objectives

Candidates should demonstrate:

- knowledge of a range of promotional strategies and the ability to evaluate their effectiveness
- awareness of the sector at large, and their own role within it
- the ability to conduct personal research in the field, identifying the major issues, responding to them, and proposing original solutions
- the ability to reflect critically on their own practice and that of others.

### 13.5 Unit 1: ATCL – Submitted materials (4,000 word equivalent)

All submitted materials must be accompanied by a signed copy of the Authentication form (Appendix 2). Each piece of work must be clearly marked with the candidate's name and the appropriate qualification title.

#### a) Video/DVD of live duo or group performance

Candidates must submit a video/DVD of a recent live duo or group performance in which they have taken part, lasting no longer than 10 minutes. This definition includes soloist with accompanist. The video may be in any commonly used format.

#### b) Written report on preparation for performance

The video/DVD must be accompanied by a written report of approximately 750 words discussing the musical and promotional preparations for the concert. The candidate should also provide copies of original promotional literature.

The report should discuss various approaches to group rehearsal (including working under the direction of a group leader) and demonstrate the candidate's ability to:

- identify and exhibit promotional opportunities, and evaluate the advantages and disadvantages of various strategy options
- select stimulating materials for promotion that demonstrate skills, experience and professional competence clearly and accurately, and in an engaging way
- target promotional materials effectively at appropriate contacts
- acquire feedback on promotional activities and materials, and use this effectively
- evaluate the resources needed in relation to the venue, the context of performance and the available equipment, expertise, contract and money.

In relation to the performance venue, the candidate should:

- obtain information to ensure that the environment meets Health and Safety requirements
- assess the immediate work area for possible Health and Safety hazards
- take prompt action to ensure that risks from any identified hazards are minimised
- identify where the emergency medical facilities are, clarifying any emergency procedures with venue staff before beginning practice or performance.

### c) Observation of other performers

Candidates should provide evidence, in the form of a written report of approximately 750 words, of observations of other performers. The observations should cover at least two performers working in different genres, and track at least one performer through the rehearsal process as well.

This section of the examination is designed to encourage you to draw on the experience of performers already working in the field. You are not encouraged to provide a critique of their work, but to demonstrate how the experience of observing it has helped form your personal performance intentions. It is possible to learn as much, if not more, from an unsuccessful performance or rehearsal as from a successful one.

The report should, typically, cover the following areas, in an appropriate format:

- a description of the contexts and physical environments in which the rehearsals or performances took place
- a description of the performers and their experiences to date
- repertoire
- structure of performances or rehearsals
- points of musical and technical interest
- any promotional materials
- analysis and evaluation.

A total of 10 hours of observation is required, which should be confirmed by a copy of the Verification form (Appendix 3), completed and signed by a suitable person in authority. A separate form is required for each candidate entering.

### d) The wider musical role of the instrument/voice

Candidates will submit an essay of approximately 500 words describing the contribution their instrument or voice makes in the performance of three different styles of music – e.g. popular, classical, rock, musical theatre, jazz, media/film music. Reference should be made to the stylistic qualities of each idiom and the technical implications of these for the candidate's own instrument or voice.

## 13.6 Unit 1: LTCL – Submitted materials (8,000 word equivalent)

All submitted materials must be accompanied by a signed copy of the Authentication form (Appendix 2). Each piece of work must be clearly marked with the candidate's name and the appropriate qualification title.

### a) Video/DVD of a live solo performance

Candidates will be required to submit a video/DVD of a recent live performance in which they featured as a soloist, with or without supporting musician(s), lasting no longer than 10 minutes.

### b) Written report on preparation for performance

The video/DVD must be accompanied by a written report (approximately 1,500 words) describing the musical and promotional preparation for the concert. Candidates should also provide appropriate support materials including original promotional literature.

Candidates should, typically:

- identify and effectively use promotional opportunities, and accurately assess the advantages and disadvantages of various options
- select suitable materials for promotion that demonstrate their skills, experience, and professional competence clearly and accurately, in an engaging way
- demonstrate the ability to target promotional materials effectively at appropriate contacts
- acquire constructive feedback on various promotional activities, and use the feedback effectively
- evaluate the resources needed in relation to the venue, the context of performance and the available equipment, expertise, contractual limitations and finance.

In relation to the performance venue, candidates should show that they have:

- obtained information to ensure that the environment meets Health and Safety requirements
- checked the immediate working area for any Health and Safety hazards
- taken prompt action to ensure that the risks from identified hazards are minimised
- identified where the emergency medical facilities are, and clarified any emergency procedures with venue staff before beginning practice or performance.

#### **c) Demo recording**

Candidates should prepare a demo recording containing three pieces (none of which may be presented in Unit 2) that feature them as soloists and lasting no longer than 15 minutes. The recording should be accompanied by original promotional materials, including information on the supporting musician(s) and a letter outlining the unique selling point of the artists and material presented.

#### **d) Original composition**

Candidates should provide CD/DVD recordings of two short pieces of music, lasting approximately five minutes in total, which they have composed themselves.

Candidates should choose two from the following list of styles:

- popular
- rock
- musical theatre
- jazz
- blues
- media/film music.

Each recording should be accompanied by a written description of the stylistic qualities of each idiom and the technical implications for the candidate's instrument (approximately 250 words for each piece).

Candidates may submit a score of the music with the recording if they wish. Where computer notation printouts are offered these should be quantised to produce meaningful conventional scores. Other scores in graphics will be acceptable provided that the symbols are explained and are consistent.

## **Unit 2: Professional Practice**

### **13.7 Unit 2: Assessment objectives**

Candidates should demonstrate:

- knowledge and understanding of the musical style(s) involved, with a sense of their own musical voice in communicating
- knowledge and understanding of the composer's intentions, together with the ability to respond to them, or to the director's guidance
- awareness of their own role and limitations, adapting musical material appropriately
- knowledge and understanding of the sector at large including work opportunities.

### **13.8 Unit 2: ATCL – Practical examination (55 minutes)**

#### **a) Rehearsal skills (20 minutes)**

Candidates should bring up to two supporting musicians to the examination. The examiner will give the candidate and the supporting musician(s) a previously unseen piece of music (e.g. a jazz standard or a song from a musical) including a 16 bar improvised part which should be treated as a backing to a lead instrument or voice.

Stimuli for the improvisation might include conventional notation, chord charts, etc. A variety of these will be offered, and candidates will need to agree upon a choice in discussion with the examiner. The examiner will then lead the preparation according to the directions in the music and the candidate should work out a suitable part for the improvised bars.

The examiner will direct the rehearsal and assess the candidate's ability to:

- respond to directions promptly
- sustain the quality of performance throughout the rehearsal
- report any difficulties in realising what is being asked, and make positive suggestions.

**b) Performance (20 minutes)**

Candidates will then perform the piece rehearsed and should be able to:

- maintain concentration and focus throughout the performance matching the contributions given in rehearsal
- employ instrumental technique and expression to achieve the desired performance characteristics
- respond promptly and accurately to all directions and guidance
- ensure that the timing and interaction with the supporting musician(s) contributes positively to the overall coherence of the performance.

Candidates will then go on to present a further performance of 13-15 minutes duration in their chosen instrumental/vocal discipline, drawn either from the indicative repertoire lists in the syllabus or from the candidate's own choice of repertoire, either with or without supporting musician(s). See pages 10-11 for guidance on programme choice.

When performing, candidates should:

- maintain concentration and focus throughout the performance
- by competent use of technique, expression and presentation, convey the feeling and style of the material
- use dynamics, projection and balance appropriate to the venue
- achieve musical outcomes that are an accurate reflection of the original intentions for the music.

In preparation for all performances candidates should:

- use exercises that maintain the strength and flexibility in parts of the body which are at risk of possible strain during performance
- set aside adequate time for warm up and cool down
- organise performances so as to make best use of physical energy and emotional spirit
- control their own posture to minimise any strain.

**c) Presentation skills and programme notes**

Candidates are required to present their performance in a suitable way, and to provide the examiner with a printed copy of their programme in order of performance.

See note 8 on page 13.

This element is not separately assessed but is taken into account when determining the integration mark, to enhance an examiners' overall profile of the candidate (see the table of assessment criteria at the end of this section).

**d) Viva voce (15 minutes)**

The examiner will initiate a discussion with the candidate focusing first upon issues arising from the rehearsal and the performance, inviting the candidate to elaborate further on some issues and encouraging them to reflect upon ways in which they might approach things differently in different contexts. The discussion will move on to the materials submitted for Unit 1 and then broaden out to issues of professional performance practice in general.

The examiner will explore possible areas for development, encouraging candidates to comment upon concrete examples, and to draw upon a wider frame of reference in their responses.

In this component, candidates should be able to:

- refer to a variety of different genres and styles, as well as a variety of rehearsal strategies
- analyse the extent to which performance objectives were met
- identify and suggest opportunities for improvement and change
- identify accurately their own skills and competences, and review these against the relevant professional standards
- identify both general areas for development and specific objectives for improving own performance and professional practice
- evaluate the history, significance and context of the chosen area of professional practice, and use this to inform future personal development
- demonstrate knowledge of underlying concepts and principles associated with the subject, and an ability to evaluate and interpret these within the wider context of the sector
- present, evaluate, and interpret information, develop lines of argument and make sound judgements in accordance with the basic theories and concepts of the subject
- evaluate the appropriateness of different approaches to solving problems related to the subject
- communicate the results of their study accurately and reliably, with structured and coherent arguments
- identify suitable training to further develop their skills.

## 13.9 Unit 2: LTCL – Practical examination (60 minutes)

### a) Rehearsal skills (20 minutes)

Candidates should bring up to two supporting musicians to the examination. The examiner will give the candidate and the supporting musician(s) a previously unseen piece of music including a 32 bar improvisation, 16 bars of which should be treated as a backing to a lead instrument/voice and 16 bars as a lead solo. Stimuli for the improvisation might include conventional notation, chord charts, etc.

The candidate will lead the preparation according to the directions indicated in the music and prepare a suitable part for the improvised bars. The examiner will observe the preparations directed by the candidate, including marking up of the music score.

Candidates should, typically:

- adapt material to reflect the group's strengths thus minimising weaknesses
- offer constructive ideas for performance, taking note of sensible ideas suggested by the supporting musician(s)
- identify the objectives for performance
- identify the contribution each performer will make to the overall performance
- agree timing and cues with the supporting musician(s).

The examiner will direct a short rehearsal and assess the candidate's ability to:

- respond promptly to directions
- sustain quality of performance throughout the rehearsal
- follow timings and cues as agreed
- make suggestions that are achievable and realistic.

### b) Performance (25 minutes)

Candidates will then perform the piece, paying special attention to the directions given. When performing the candidate should:

- maintain focus, flow and concentration
- use technique, expression and appropriate volume to achieve the desired performance objectives
- balance own performance contributions with the contributions made by the supporting player(s).

Candidates will then go on to present a further performance of 18-20 minutes duration in their chosen instrumental/vocal discipline, drawn either from the indicative repertoire lists in the syllabus or from the candidate's own choice of repertoire, either with or without supporting musician(s). See pages 10-11 for guidance on programme choice.

The programme should include a minimum of two pieces, which should be contrasting in style. Candidates may present repertoire from any musical genre, but must include at least one large-scale work in their programme.

When performing, candidates should:

- maintain concentration and focus throughout the performance
- by competent use of technique, expression and presentation, convey the feeling and style of the material
- use dynamics, projection and balance appropriate to the venue
- achieve musical outcomes that are an accurate reflection of the original intentions for the music.

In preparation for all performances candidates should:

- use exercises that maintain the strength and flexibility in parts of the body which are at risk of possible strain during performance
- set aside adequate time for warm up and cool down
- organise performances so as to make best use of physical energy and emotional spirit
- control their own posture to minimise any strain.

### c) Presentation skills and programme notes

Candidates are required to present their performance in a suitable way, and to provide the examiner with a printed copy of their programme in order of performance.

See note 8 on page 13.

This element is not separately assessed but is taken into account when determining the integration mark, to enhance examiners' overall profile of the candidate (see the table of assessment criteria at the end of this section).

**d) Viva voce (20 minutes)**

The examiner will initiate a discussion with the candidate focusing first upon issues arising from the rehearsal and the performance, inviting the candidate to elaborate further on some issues and encouraging them to reflect upon ways in which they might approach things differently in different contexts. The discussion will move on to the materials submitted for Unit 1 and then broaden out to issues of professional performance practice in general.

The examiner will explore possible areas for development, encouraging candidates to comment upon concrete examples, and to draw upon a wider frame of reference in their responses.

In this component, candidates should be able to:

- refer to a variety of different genres and styles, as well as a variety of rehearsal strategies
- analyse the extent to which performance objectives were met
- identify and suggest opportunities for improvement and change
- identify accurately their own skills and competences, and review these against the relevant professional standards
- identify both general areas for development and specific objectives for improving own performance and professional practice
- evaluate the history, significance and context of the chosen area of professional practice, and use this to inform future personal development
- demonstrate a depth of conceptual understanding which enables them to devise and sustain arguments, solve problems, and comment upon particular aspects of current research, or equivalent advanced scholarship in the subject
- discuss the methods and techniques used to review, develop and apply their knowledge and understanding
- evaluate arguments, assumptions, abstract concepts and information critically to form sound judgements
- communicate information, ideas, problems, and solutions in a form appropriate to both specialist and non-specialist audiences.

# Assessment criteria

## Criteria and attainment descriptors for diplomas in music performance

ATCL Recital & ATCL Pro-Music Unit 2b)	LTCL Recital & LTCL Pro-Music Unit 2b)	FTCL Recital
<b>Techniques (30%*)</b>		
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>physical control of the instrument/voice including ease of playing and quality of sound produced</li> <li>knowledge and understanding of the composer's intentions, demonstrating contextual understanding and stylistic accuracy</li> <li>rhythmic and notational accuracy.</li> </ul> <p><b>Distinction (24-30):</b> An assured and stylistically accurate performance.</p> <p><b>Pass (18-23):</b> A convincing and stylistically appropriate performance.</p> <p><b>Below Pass (1-17):</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>physical control of the instrument/voice including ease of playing and quality of sound produced</li> <li>authoritative knowledge and understanding of the composer's intentions, demonstrating contextual understanding and stylistic accuracy</li> <li>rhythmic and notational accuracy.</li> </ul> <p><b>Distinction (24-30):</b> A fully engaging and stylistically accurate performance with excellent demonstration of instrumental and musical artistry.</p> <p><b>Pass (18-23):</b> Authoritative demonstration of performance techniques, applied in a stylistically appropriate manner, combined with underpinning professional knowledge of the subject.</p> <p><b>Below Pass (1-17):</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>physical control of the instrument/voice including ease of playing and quality of sound produced</li> <li>a professional knowledge and understanding of the composer's intentions, demonstrating outstanding command of contextual understanding and stylistic accuracy</li> <li>rhythmic and notational accuracy.</li> </ul> <p><b>Approved:</b> Excellent, an inspiring demonstration of performance capabilities which are fully informed by knowledge at the forefront of the discipline.</p> <p><b>Satisfactory:</b> An excellent demonstration of performance capabilities 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>
<b>Communication (30%*)</b>		
<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 purpose</li> <li>appropriate selection of a range of techniques, when managing instrumental resources, to communicate material successfully.</li> </ul> <p><b>Distinction (24-30):</b> Confident communicative skills, demonstrating a mature grasp of context, intention and audience needs and expectations.</p> <p><b>Pass (18-23):</b> Persuasive communication, satisfying performance expectations and needs of the audience.</p> <p><b>Below Pass (1-17):</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>suitability to purpose</li> <li>appropriate selection of a range of techniques, when managing instrumental resources, to communicate material successfully.</li> </ul> <p><b>Distinction (24-30):</b> Impressive communication, with mature grasp of context and artistic intent, integrating a suitable range of instrumental techniques to perform material in a critical situation.</p> <p><b>Pass (18-23):</b> Good communication with strong intent, employing appropriate instrumental techniques to interpret and bring music to life.</p> <p><b>Below Pass (1-17):</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>suitability to purpose</li> <li>appropriate selection of a range of techniques to communicate music a standard suitable for a public recital.</li> </ul> <p><b>Approved:</b> Excellent, an outstanding and intuitive performance, involving the application of novel approaches in handling complex and unpredictable situations with precise intent.</p> <p><b>Satisfactory:</b> Ability to communicate with focused intent in highly critical situations where success depends on framing problems effectively and designing appropriate responses.</p> <p><b>Not Approved:</b> Communicative intention not consistently clear or sufficiently well executed.</p>



<b>Musical sense (30%*)</b>		
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• creative engagement with the material</li> <li>• response to indications in the score, including articulation and phrasing</li> <li>• assured handling of large scale structure.</li> </ul> <p><b>Distinction (24-30):</b> A confident interpretation, showing keen awareness of the repertoire and various performance requirements, anchored in attentive planning and investigation.</p> <p><b>Pass (18-23):</b> Creative engagement with the material evident together with evident awareness of own role and the needs of the score.</p> <p><b>Below Pass (1-17):</b> Weak demonstration of contextual awareness and needs.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• creative engagement with the material</li> <li>• response to indications in the score, including articulation and phrasing</li> <li>• assured handling of large scale structure.</li> </ul> <p><b>Distinction (24-30):</b> A fully developed musical personality, expressed sensitively in relation to the repertoire's subtleties, requiring a deep level of interpretative insight.</p> <p><b>Pass (18-23):</b> Creative response to the performance requirements with perceptive awareness of own musical voice.</p> <p><b>Below Pass (1-17):</b> Weak demonstration of contextual awareness and needs.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• awareness of the style of music being performed</li> <li>• response to indications in the score, including articulation and phrasing</li> <li>• assured handling of large scale structure.</li> </ul> <p><b>Approved:</b> Excellent, ability to demonstrate a high level of skill, judgement and insight using creative approaches based on substantial research and reflective practice.</p> <p><b>Satisfactory:</b> Ability to demonstrate full responsibility for the performance with consideration of alternative perspectives and practices.</p> <p><b>Not Approved:</b> Weak demonstration of contextual awareness and needs.</p>
<b>Programme, notes and presentation skills (10%*)</b>		
<p>The following descriptions give a general sense of the qualities required for this aspect of the examination:</p> <p><b>Distinction (8-10)</b>  <b>an excellent level of presentation, convincing in all aspects</b></p> <ul style="list-style-type: none"> <li>• timing of individual items is accurate, and the overall programme is within the required time limit</li> <li>• the programme is stylistically balanced</li> <li>• programme notes give a stimulating and highly readable account demonstrating original musical and contextual insight into the works being performed, which add another dimension to the audience's appreciation and understanding of the music being performed</li> <li>• the written programme is of high quality and professional in format, with all details included.</li> <li>• a professional level of stagecraft with an assured and authoritative presentation of the programme; attire of all participants is suitable for a public recital</li> </ul> <p><b>Pass (6-7)</b>  <b>satisfactory: at least four descriptors are present as described below; marginal weaknesses in one descriptor are compensated by strengths in others</b></p> <ul style="list-style-type: none"> <li>• timing of individual items is largely accurate, and the overall programme is close to the required time limit</li> <li>• the programme is moderately well balanced</li> <li>• programme notes are informative and accessible with a good balance of piece/composer-specific and contextual information on the works being performed which would help enrich the audience's appreciation and understanding of the music being performed in the recital</li> <li>• the written programme is neat and tidy, with most details included.</li> <li>• confident stagecraft; attire of all those present is suitable for a public recital</li> </ul> <p><b>Below Pass (1-5)</b>  <b>unsatisfactory</b></p> <ul style="list-style-type: none"> <li>• timing of individual items lacks accuracy; and/or the overall programme is not within the required time limit</li> <li>• the programme is not well balanced</li> <li>• programme notes give a turgid or over-general account which does little to enrich the audience's appreciation and understanding of the music being performed in the recital</li> <li>• the written programme is untidy and lacking some necessary details.</li> <li>• stagecraft needs to develop in confidence; attire of all or some participants is not suitable for a public recital</li> </ul>		

\* No numerical marks are given for FTCL; the percentages are indicated for guidance only.

ATCL Pro-Music Performance	LTCL Pro-Music Performance
<p><b>Discipline-specific knowledge (30%)</b></p> <p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• breadth and depth of conceptual understanding</li> <li>• sector knowledge</li> <li>• complexity of material.</li> </ul> <p><b>Distinction (24-30):</b> An assured demonstration of concepts and methodologies, informed by an extensive understanding of the subject.</p> <p><b>Pass (18-23):</b> A convincing demonstration of concepts and methodologies combined with relevant understanding of the subject.</p> <p><b>Below Pass (1-17):</b> Limited demonstration of the necessary skills, knowledge and understanding.</p>	<p><b>Discipline-specific knowledge (30%)</b></p> <p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• breadth and depth of conceptual understanding</li> <li>• sector knowledge</li> <li>• complexity of material.</li> </ul> <p><b>Distinction (24-30):</b> A fully engaging demonstration of concepts and methodologies, fully informed by professional knowledge of the subject.</p> <p><b>Pass (18-23):</b> An authoritative demonstration of concepts and methodologies combined with underpinning professional knowledge of the subject.</p> <p><b>Below Pass (1-17):</b> Limited demonstration of the necessary skills, knowledge and understanding.</p>
<p><b>Communication (30%)</b></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 purpose</li> <li>• appropriate selection of a range of approaches to communicate material.</li> </ul> <p><b>Distinction (24-30):</b> Confident communicative skills – musical and other – demonstrating a mature grasp of context, intention, and audience needs and expectations.</p> <p><b>Pass (18-23):</b> Persuasive communication – musical and other – satisfying expectations and the needs of the audience.</p> <p><b>Below Pass (1-17):</b> Communicative intention not consistently clear or sufficiently well executed.</p>	<p><b>Communication (30%)</b></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 purpose</li> <li>• appropriate selection of a range of approaches to communicate material.</li> </ul> <p><b>Distinction (24-30):</b> Impressive communication, with clear intention, using a range of suitable approaches in presenting material in dynamic and critical situations.</p> <p><b>Pass (18-23):</b> Good communication, with obvious intention, using suitable approaches to present material in dynamic situations.</p> <p><b>Below Pass (1-17):</b> Communicative intention not consistently clear or sufficiently well executed.</p>
<p><b>Planning and awareness (30%)</b></p> <p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• contextual awareness</li> <li>• preparation and analysis</li> <li>• evaluation of materials, sources, etc. and reflective practice.</li> </ul> <p><b>Distinction (24-30):</b> Clear awareness of needs in relation to various musical styles, performance events and/or teaching environments, anchored in attentive planning and investigation with some adaptation of materials to suit different purposes.</p> <p><b>Pass (18-23):</b> Awareness of own role (including stylistic understanding) and its relationship with others, formed through sound preparation and development of materials.</p> <p><b>Below Pass (1-17):</b> Weak demonstration of contextual awareness and needs.</p>	<p><b>Planning and awareness (30%)</b></p> <p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• contextual awareness</li> <li>• preparation and analysis</li> <li>• evaluation of materials etc. and reflective practice.</li> </ul> <p><b>Distinction (24-30):</b> Perceptive awareness of needs, informing substantial research or development activities that demonstrate excellence in the methodologies involved.</p> <p><b>Pass (18-23):</b> The ability to demonstrate full responsibility for own role and how it relates with needs, developing materials and designing appropriate responses to suit various situations. This is informed by thorough preparation and research.</p> <p><b>Below Pass (1-17):</b> Weak demonstration of contextual awareness and needs.</p>
<p><b>Integration (10%)</b></p> <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 component, and the degree to which they can produce and present work which shows cohesion, spontaneity and personal investment.</p> <p><b>Distinction (8-10)</b></p> <p><b>Pass (6-7)</b></p> <p><b>Below Pass (1-5)</b></p>	

# Teaching diplomas

## Introduction and overview

---

Trinity Guildhall has devised its teaching diplomas in line with UK national standards for teacher training, which are closely mirrored in many other countries.

Designed in line with the most recent thinking about teaching and learning, Trinity Guildhall teaching diplomas provide clear evidence of candidates' teaching skills, both intellectual and practical.

There are **four** diplomas available.

### ATCL

- Principles of Instrumental/Vocal Teaching

This qualification provides an introduction to the art and craft of teaching an instrument (or singing).

### LTCL

- Instrumental/Vocal Teaching
- Music Teaching\*

The Instrumental/Vocal Teaching syllabus is intended for those teaching a single instrument (or singing) with individuals or small groups.

The Music Teaching syllabus is intended for teachers working in a classroom context with whole classes or large groups (15+).

### FTCL

- Music Education

The FTCL Music Education is a postgraduate level qualification, which provides a progression route for experienced teachers who wish to pursue and present a piece of research into an area related to music education which is of practical benefit to fellow professionals in the field.

### Overview ATCL and LTCL

The primary focus of the diplomas at ATCL and LTCL levels is to provide evidence of the candidate's ability to apply particular skills in a teaching context. It is important that those preparing for these qualifications are as much aware of the learning process for the student(s) as of appropriate teaching strategies. The content also covers other essential aspects of teaching such as Health and Safety, assessment and reflective practice.

These diplomas share sound design principles, and are divided into two units, both of which must be passed to achieve an overall pass:

- Unit 1 is concerned with teaching experience and requires submitted materials
- Unit 2 is a demonstration of practical teaching skills, followed by a viva voce

Candidates for ATCL and LTCL diplomas in music teaching will develop:

- an understanding of access and inclusion issues related to pupils from various cultural backgrounds and with different abilities and interests
- an awareness of legislation that impacts on the work of a teacher including Health and Safety in the classroom and child protection
- an awareness of relevant research and literature
- knowledge of a range of musical education structures including the National Curriculum for Music and relevant music qualifications
- awareness of how their own work fits into the broader musical context including the range of places where children experience music.

# Guidance on levels

---

**ATCL Principles of Instrumental/Vocal Teaching** is a diploma in which the depth of response is equivalent to that achieved on completion of the first year of a full-time undergraduate course at a higher education institution.

This qualification provides evidence that candidates understand the main principles involved in instrumental/vocal teaching in the context of individual or small group lessons. Based on a combination of documented experience, personal research and critical reflection upon their own practice and that of others, they can plan and deliver activities designed to promote musical and technical development for individuals or small groups, demonstrating awareness of relevant professional protocol and legislation.

**LTCL Instrumental/Vocal Teaching** is a diploma in which the depth of response is equivalent to that achieved on completion of the final year of a full-time undergraduate course at a higher education institution.

This qualification provides evidence that candidates can plan and deliver programmes of instrumental/vocal teaching appropriate to individuals and small groups from beginners to advanced players/singers, and evaluate their own effectiveness as a teacher with full responsibility for the learning environment. Based on a combination of documented experience, personal research, critical reflection and live demonstration of their skills, they demonstrate that they can promote musical and technical development for individuals or small groups across a wide spread of attainment and prior experience, with full awareness of the values and principles that underpin the profession.

**LTCL Music Teaching\*** is a diploma in which the depth of response is equivalent to that achieved on completion of the final year of a full-time undergraduate course at a higher education institution.

This qualification provides evidence that candidates can plan and deliver integrated programmes of music teaching appropriate to large groups (15+), and evaluate their own effectiveness as a teacher with full responsibility for the learning environment. Based on a combination of documented experience, personal research, critical reflection and live demonstration of their skills, they demonstrate that they can promote musical development for large groups working both with instruments and vocally across a wide spread of attainment and prior experience, with full awareness of the values and principles that underpin the profession.

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

This qualification provides evidence that candidates can, on the basis of familiarity with a range of educational contexts, undertake original research into a field of study related to music education, relating theory to practice in a way which demonstrates originality and knowledge at the forefront of the field. They can then present the results of their research in the form of a dissertation with supporting materials relevant to fellow professionals and justify and expound upon this in a viva voce, reflecting critically upon their own practice and that of others.

This qualification may be of particular interest either to instrumental or classroom teachers, as a progression route beyond NQF Level 6 and on to Level 7.

# Summary of unit requirements

ATCL Principles of Instrumental/Vocal Teaching	LTCL Instrumental/Vocal Teaching and Music Teaching*	FTCL Music Education
<p><b>Unit 1: Teaching experience</b></p> <ul style="list-style-type: none"> <li>• Analysis of experience as a learner (500 words)</li> <li>• Observation of other teachers (1,000 words)</li> <li>• Case studies of teaching experience (2,000 words)</li> <li>• Original teaching resources (500 words)</li> </ul>	<p><b>Unit 1: Teaching experience</b></p> <ul style="list-style-type: none"> <li>• Statement of personal teaching philosophy (500 words)</li> <li>• Case studies of teaching experience (5,000 words)</li> <li>• Peer observation (1,500 words)</li> <li>• Original teaching resources (1,000 words)</li> </ul>	<p><b>Unit 1: Research</b></p> <ul style="list-style-type: none"> <li>• Dissertation (12,000 words)</li> </ul>
<p><b>Unit 2: Practical applications</b></p> <ul style="list-style-type: none"> <li>• Presentation (15 minutes)</li> <li>• Initiative test of teaching skills (10 minutes)</li> <li>• Viva voce (20 minutes)</li> </ul>	<p><b>Unit 2: Practical applications</b></p> <ul style="list-style-type: none"> <li>• Demonstration lesson (30 minutes)</li> <li>• Initiative test of teaching skills (10 minutes)</li> <li>• Viva voce (20 minutes)</li> </ul>	<p><b>Unit 2: Professional practice</b></p> <ul style="list-style-type: none"> <li>• Presentation (20 minutes)</li> <li>• Viva voce (30 minutes)</li> </ul>
<p><b>N.B. All submitted written materials must be within 10% of the stipulated word count.</b></p>		

# Summary of regulations

This is a condensed version of regulations concerning Trinity Guildhall diplomas. The full version of General Regulations for Diplomas is available on our website [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk) and candidates should ensure that they consult the current version of this document prior to entering for any examination.

## 1. Age requirements

The minimum age for entry to ATCL Principles of Instrumental/Vocal Teaching is 18.

The minimum age for entry to LTCL Instrumental/Vocal Teaching and Music Teaching\* is 21.

The minimum age for entry to FTCL Music Education is 21.

## 2. Prerequisites

ATCL	LTCL	FTCL
Trinity Guildhall Grade 8 or above in the instrument or voice being taught (for Principles of Instrumental/Vocal Teaching)	Trinity Guildhall Grade 8 or above in the instrument or voice being taught (for Instrumental/Vocal Teaching)  Trinity Guildhall Grade 6 or above (for Music Teaching*)	LTCL in Instrumental/Vocal Teaching or Music Teaching* or suitable equivalent  Evidence of employment as a teacher for at least 2 years full-time or 4 years part-time using the Verification form (Appendix 4).  Prior approval in writing from the Chief Examiner in Music of the programme, dissertation or body of work to be presented (see note 2.4 opposite).

## Notes on prerequisites

### 2.1 Grade examinations

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 the Office of the Qualifications and Examinations Regulator (Ofqual) in the UK or a similar accrediting authority elsewhere. In case of doubt the decision of the Chief Examiner in Music shall be final.

### 2.2 Alternative prerequisites

Whenever possible, where a formal prerequisite (other than age) has not been satisfied, provided detailed evidence of Approved Prior Learning, including course transcripts or relevant experience or body of work, is supplied in advance, such evidence will be considered. 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:
Grade 6 Music Performance	Grade 6 Music Performance from any other accredited board (ABRSM, LCM, Rockschoo or from UNISA, AMEB)  Any other qualification containing performance at an equivalent level, in the same instrument
Grade 8 Music Performance	Grade 8 Music Performance from any other Ofqual-accredited board (ABRSM, LCM, Rockschoo, or from UNISA, AMEB)  Any other qualification containing performance at an equivalent level, in the same instrument
LTCL Instrumental/Vocal Teaching or Music Teaching*	Licentiate Teaching diploma from any other Ofqual-accredited board (e.g. ABRSM, LCM)  PGCE in music

Candidates who wish to offer alternative prerequisites must send evidence of their qualification in the form of a copy of their certificate and 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.

### **2.3 Approved of Prior Learning (APL)**

Candidates wishing to offer prior learning for approval 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 which is offered.

In reaching decisions on prerequisites, Approved Prior Learning and body of work, the Chief Examiner will refer as necessary to the Director of Performing & Creative Arts Examinations, a member of Trinity's Review Board for Music, or other appropriate expert, for independent advice.

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.

The performance skills specified for the teaching qualifications need to be complemented by a broad base of musical knowledge and understanding, which may or may not have been formally assessed (e.g. by theory grades or secondary school or tertiary level examinations).

### **2.4 FTCL in Music Education**

Approval in writing must be given before any registration can be accepted. Candidates wishing to enter for FTCL Music Education should have their dissertation proposal approved by the Chief Examiner in Music at Trinity's Head Office well in advance of the closing date for entries. This proposal may be emailed to [music@trinityguildhall.co.uk](mailto:music@trinityguildhall.co.uk) or sent by post to Trinity's Head Office. To submit a topic for consideration the following areas should be outlined:

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

# Entering for and taking the examination

---

## ATCL and LTCL

### 3.1 Order of entry

All candidates must initially enter for both units at the same time, using a separate entry form for each unit and paying both fees. If either unit is not passed, it may subsequently be entered individually. Entries should be sent to the local Centre Representative and must be accompanied by the appropriate form(s) from the back of this syllabus.

### 3.2 Submitted materials

All submitted materials for Unit 1 must be included with the entry. Two copies of all written materials should be sent (ideally one hard copy and one electronic copy) and a safety copy kept by the candidate. The materials will be returned to the candidate, normally with or after the results.

### 3.3 Retaking the examinations

#### a) Retaking Unit 1

If Unit 1 is to be retaken, then all submitted materials must be sent by registered post directly to Trinity's Head Office for marking.

#### b) Retaking Unit 2

If Unit 2 is to be retaken, the submitted materials must be presented in exactly the same way as in 3.2 above, for the information of the examiner conducting the practical exam, though if Unit 1 has previously been passed, no changes will be made to the marking.

#### c) Results

Results will be released independently for each unit, following normal procedures for issuing diploma results, and will not be retained by Trinity pending the completion of the full examination requirements. A certificate will only be issued after all units have been successfully completed.

### 3.4 Venues for Unit 2 examination

a) Unit 2 of ATCL Principles of Instrumental/Vocal Teaching and LTCL Instrumental/Vocal Teaching is examined at the local Trinity Guildhall centre; usually this will be the centre to which entry was made.

b) Unit 2 of LTCL Music Teaching\* is examined at the school/college or other appropriate venue as arranged by the candidate, in consultation with the Head of Operations and/or the relevant Co-ordinator.

c) For LTCL diplomas which include the participation of children it is essential that the candidate makes suitable arrangements with colleagues or parents for the supervision of the children after they have completed the demonstration lesson. The Centre Representative and/or the examiner will not be responsible for the welfare of students after the end of the lesson.

## FTCL

### 3.5 Entry to FTCL

a) After approval of the dissertation outline has been obtained from the Chief Examiner in Music, candidates should complete their dissertation.

b) Candidates should then enter for Unit 1 (only) including their dissertation with the entry form.

c) Only once confirmation of successfully passing Unit 1 has been received, should candidates enter Unit 2.

d) On entering for Unit 2, candidates should discuss with the Head of Operations the choice of a suitable venue for taking Unit 2, considering all requirements for space and equipment carefully.

e) All entries must be sent directly to Trinity's Head Office.

## Candidates with special educational needs/disabilities

We welcome entries from candidates with special educational needs. Our policy is outlined in full on our website.

Applications for reasonable adjustments are made when entries are sent to Trinity Guildhall, and should reflect the candidate's usual method of working. We require the person entering the candidate to ensure that the request is based upon firm evidence. The same standard of assessment applies to all candidates, regardless of any disability, and allowances will only be made to the conduct of the examination if appropriate. Reasonable adjustments are generally not appropriate where a candidate's particular difficulty directly affects performance in the attributes that are the focus of assessment.

If in doubt you should contact us as early as possible to discuss the most suitable arrangements.



# Health and Safety

---

All Trinity Guildhall examiners hold Advanced Disclosures from the Criminal Records Bureau. Candidates must ensure that all relevant local legislation and guidelines are complied with in relation to visits from examiners, whether in the UK or overseas.

## **International equivalence: Health and Safety and Child Protection**

Trinity Guildhall is keen to promote good educational practice, and an awareness of relevant legislation therefore forms part of all its teaching qualifications. We are, however, mindful that there will be local differences in legislation for non-UK candidates.

Therefore where there are references in the syllabus and elsewhere to UK legislation, particularly in regard to Health and Safety and Child Protection, non-UK candidates should refer to any specific legislation pertaining in the situation in which they work, following these universal guidelines:

- good practice for the use of the body, and the avoidance of tension
- ways in which the physical environment impacts on the learning/teaching process
- awareness of any obligations or duties within the specific setting in which teachers are working, and ways in which they can ensure a safe learning environment
- awareness of possible issues in relation to child safety and protection, irrespective of whether or not there is specific legislation in force locally
- any electrical equipment supplied by the candidate should meet any local safety requirements.

# ATCL Principles of Instrumental/Vocal Teaching

---

## 4. Details of qualification

### 4.1 Expected standards

ATCL Principles of Instrumental/Vocal Teaching is a diploma in which the depth of response is equivalent to that achieved on completion of the first year of a full-time undergraduate course at a higher education institution.

The performance skills specified for the teaching qualifications need to be complemented by a broad base of musical knowledge and understanding, which may or may not have been formally assessed (e.g. by theory grades or secondary school examinations).

### 4.2 Aims

This qualification provides evidence that candidates understand the main principles involved in instrumental/vocal teaching in the context of individual or small group lessons. Based on a combination of documented experience, personal research and critical reflection upon their own practice and that of others they can plan and deliver activities designed to promote musical and technical development for individuals or small groups, demonstrating awareness of relevant professional protocol and legislation.

### 4.3 Learning outcomes

Candidates will:

- build up awareness, through practical experience, of how to engage effectively with a range of students in the teaching studio, showing sensitivity to individual needs
- develop their knowledge of music drawn from a variety of different styles
- execute collaborative work effectively at a professional level, adjusting their practice in the light of self-evaluation
- demonstrate an awareness of the material they are working with in relation to graded music examinations
- develop original approaches to presenting concepts to students, including working in ways which develop students' creativity
- demonstrate secure command in communicating subject knowledge
- plan work to achieve and evidence set goals
- demonstrate awareness of the relevant legislation and professional values
- reflect critically on their own practice and that of others.

The table of assessment criteria at the end of this section shows how marks are awarded to measure these outcomes.

### 4.4 Structure and marking scheme

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

- Unit 1: Teaching experience (submitted materials – 4,000 words)
- Unit 2: Practical applications (presentation, initiative test and viva voce) – duration 40 minutes

To achieve a pass overall, candidates must achieve a pass in both units. The pass mark is 60% of the marks available. To achieve a distinction, candidates must pass both units and achieve an overall mark of 80% or above.

### 4.5 Units 1 and 2: Assessment objectives

#### Unit 1

Candidates should demonstrate:

- knowledge and understanding of various teaching strategies for working with individuals and small groups, including an awareness of the teacher/pupil relationship
- the ability to conduct personal research in the field, identifying the major issues, responding to them, and proposing original solutions
- the ability to reflect critically on their own practice and that of others.

## Unit 2

Candidates should demonstrate:

- knowledge and understanding of musical concepts and instrumental/vocal techniques suitable for beginner and intermediate learners
- knowledge and understanding of effective teaching techniques, repertoire and activities for a limited range of environments
- the ability to communicate and present ideas clearly, adapting materials and modes of delivery to suit individual learning needs
- awareness of the teaching transaction, including understanding of relevant legislation and professional values.

### 4.6 Unit 1 – Tasks: Submitted materials – Teaching experience

All submitted materials must be accompanied by a signed copy of the Authentication form (Appendix 2). Each piece of work must be clearly marked with the candidate's name and the appropriate qualification title.

#### a) Analysis of experience as a learner (500 words)

Candidates should write a reflective piece on their experiences as learners in the instrument/voice they are presenting. They should consider the different contexts in which their learning took place and which of these they found most effective and motivating. They should identify and analyse the teaching methods and strategies of their teachers, reflecting on the ways that the teaching and learning relationship impacted on their achievement, either positively or negatively. They should identify any outstanding features they remember, particularly those that provided motivation to continue and improve. Finally, they should describe the ways in which their own teaching differs from that of their teachers, particularly if working in a different context to that in which they learned.

#### b) Observation of other teachers (1,000 words)

Candidates should provide evidence, in the form of a written report of approximately 1,000 words, of observed teaching. The observations should cover at least two instrumental/vocal teachers working in different settings, and track at least one pupil per teacher over a minimum of three lessons.

A total of 10 hours is required, which should be confirmed by a copy or copies of the appropriate pro forma, completed and signed by a suitable person in authority.

The report should, typically, cover the following areas, in an appropriate format:

- a description of the context and physical environment in which the teaching took place
- a description of the pupil(s) and their learning to date
- lesson structure and activities (e.g. exercises, repertoire, creative work)
- analysis of time spent on different activities (e.g. talking, demonstrating, singing, improvising, moving)
- musical concepts covered (e.g. pitch, rhythm, expression, technique, creativity)
- teaching style and techniques
- pupil attainment
- reflection and evaluation.

**N.B.** This section of the examination is designed to encourage the candidate to draw on the experience of teachers already working in the field. Candidates are not encouraged to provide a report on their work, but to demonstrate how the experience of observing it has helped form their personal teaching intentions.

#### c) Case studies of teaching experience (2,000 words)

Candidates should submit case studies based on two environments in which the candidate has worked as a teacher, typically in a support role. This could include deputising to cover a teacher's absence, coaching a small ensemble, leading a sectional rehearsal or creative session, or working as part of a team.

**N.B.** It would be helpful if the case study could focus on one of the contexts in which the observations were conducted, but this is not compulsory.

Each case study should include the following elements, in an appropriate format:

- overview of pupils, including their progress in relation to graded examinations where appropriate, and the context in which they are learning
- description and analysis of learning to date and future needs
- a plan for the session(s), including aims, activities, repertoire and resources
- a rationale for the chosen approach
- analysis of the extent to which the objectives were achieved, and of which teaching techniques proved successful
- plan for a follow-up session.

Typically, the case study will provide evidence of candidates' ability to:

- analyse pupils' musical backgrounds, abilities, experience and aspirations
- assess needs and set precise objectives for an individual or small group lesson
- plan work with sample activities and repertoire, giving reasons for choice
- encourage pupil(s) to evaluate their own performance
- reflect critically upon their own practice, and adjust it in the light of experience.

#### **d) Original teaching resources**

Candidates should design two original teaching resources, one for each of the pupils or groups of pupils described in the case studies (1.3). Examples include: a composition or an arrangement, a practical exercise or game, a visual aid, a creative use of ICT, etc.

Each example should be accompanied by a short description (approximately 250 words) indicating:

- the rationale for development
- its purpose
- appropriate activities for using it
- any suggestions for developing it further.

Please see section 3.2 on page 96 for guidelines on submitted materials.

### **4.7 Unit 2 – Tasks: Practical applications (duration 40 minutes)**

#### **a) Presentation (10 minutes)**

Candidates must give a presentation lasting 10 minutes on one topic drawn from the list below. Where more than one topic is covered this should be in the context of an integrated presentation (e.g. teaching an understanding of the technical and musical implications for a particular technique). Presentations should include visual aids where appropriate. A music stand and a piano will be provided. Where reference is made to concrete items such as repertoire or original resources these should be made available to the examiner. Candidates should avoid broad generalisations, instead drawing wherever possible on live experience, including that documented in Unit 1. Candidates are encouraged to use their own instrument to demonstrate, and also to model singing and movement activities for the examiner. Other audiovisual and/or multimedia resources may also be used but must be provided by the candidate and must take **no longer** than two minutes to set up.

Candidates should present one topic under each of the following headings:

- teaching a particular technique (e.g. vibrato, crossing the break, spiccato, pedalling, *prés de la table*, harmonics, legato)
- teaching music musically (e.g. using singing, using movement, improvising, creative work, ensemble opportunities, integrating musical and technical activities)
- establishing a successful teaching/learning environment (e.g. the teaching/learning relationship, motivating students, encouraging practice, keeping pupils safe, using assessment constructively)

#### **b) Initiative test of teaching skills (10 minutes)**

The examiner will give the candidate one piece of repertoire drawn from the current Trinity Guildhall syllabus for their instrument or voice drawn from Grades 1-5. Candidates will have five minutes to look through it during which they may play parts if they wish, noting any areas of technical or musical interest. They will then be asked first to describe these to the examiner, and then outline to the examiner a series of activities they would use to work on these elements in the context of a lesson.

Candidates should illustrate ways in which technical and musical development can be promoted and integrated through the wider repertoire. Candidates should present their ideas clearly and communicate them effectively both by their use of language and their own performance skills. They should also include references to the strategies they would employ if the student was having difficulty achieving what they were being asked to do, and how they could quickly develop the work and provide a further challenge if the student was achieving it easily.

#### **c) Viva voce (20 minutes)**

The examiner will initiate a discussion with the candidate focusing first upon issues arising from the presentation and the initiative test, inviting the candidate to elaborate further on some issues and encouraging them to reflect upon ways in which they might approach things differently in different contexts. The discussion will include the materials submitted for Unit 1, and then broaden out to issues of instrumental/vocal teaching in general.

The examiner will explore possible areas for development, encouraging candidates to comment upon concrete examples, and to draw upon a wider frame of reference in their responses.

Centre Representatives should be informed about any other resources that will be brought to the examination by the candidate.

In this component, candidates should be able to:

- respond positively to feedback
- evaluate their own performance
- set realistic targets for continuing professional development (CPD)
- understand professional value systems and standards, including relevant legislation
- refer to a variety of different teaching methods and approaches
- demonstrate knowledge of underlying concepts and principles associated with the subject, and an ability to evaluate and interpret these within the wider context of the sector
- present, evaluate, and interpret information, develop lines of argument and make sound judgements in accordance with the basic theories and concepts of the subject
- evaluate the appropriateness of different approaches to solving problems related to the subject
- communicate the results of their study accurately and reliably, with structured and coherent arguments
- identify suitable training to further develop their skills.

# LTCL Instrumental/Vocal Teaching

---

## 5. Details of qualification

### 5.1 Expected standards

LTCL Instrumental/Vocal Teaching is a diploma in which the depth of response is equivalent to that achieved on completion of the final year of a full-time undergraduate course at a higher education institution.

### 5.2 Aims

This qualification provides evidence that candidates can plan and deliver programmes of instrumental/vocal teaching appropriate to individuals and small groups from beginners to advanced players/singers, and evaluate their own effectiveness as a teacher with full responsibility for the learning environment. Based on a combination of documented experience, personal research, critical reflection and live demonstration of their skills, they demonstrate that they can promote musical and technical development for individuals or small groups across a wide spread of ability and prior experience, with full awareness of the values and principles that underpin the profession.

### 5.3 Learning outcomes

Candidates will:

- execute work effectively with a high degree of professionalism, taking full responsibility for the learning environment
- engage effectively with a range of students in the teaching studio, showing sensitivity to individual needs
- teach and illustrate music drawn from an wide variety of styles
- demonstrate sophisticated awareness of the material they are working with, including its relationship to graded music examinations
- demonstrate a high level of creativity and originality in developing and presenting musical materials and concepts, including developing students' own creativity
- demonstrate excellent command in communicating subject knowledge, alongside commensurate confidence in developing the skills and knowledge of learners
- plan work to achieve and evidence set goals, providing inspiration and motivation to ensure progress
- demonstrate awareness of the relevant legislation and professional values
- reflect critically upon their own practice and that of others, adjusting their practice in the light of self-evaluation or feedback.

The table of assessment criteria at the end of this section shows how marks are awarded to measure these outcomes.

### 5.4 Structure and marking scheme

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

- Unit 1: Teaching experience (submitted materials – 8,000 words)
- Unit 2: Practical applications (demonstration, initiative test and viva voce)

To achieve a pass overall, candidates must achieve a pass in both units. The pass mark is 60% of the marks available. To achieve a distinction, candidates must pass both units and achieve an overall mark of 80% or above.

### 5.5 Units 1 and 2: Assessment objectives

#### Unit 1

Candidates should demonstrate:

- a professional knowledge and understanding of a substantial range of effective teaching strategies which they can draw on when handling complex and unpredictable situations
- considerable personal research in the field, responding to issues arising from substantial experience, and proposing original solutions that reflect a developing personal philosophy
- the ability critically to reflect on their own practice and that of others.

## Unit 2

Candidates should demonstrate:

- knowledge and understanding of musical concepts and instrumental/vocal techniques suitable for individual or small groups from beginners to advanced level
- knowledge and understanding of effective teaching techniques, repertoire and activities applicable to a wide range of contexts
- awareness of the teacher/pupil relationship, drawing on a high level of judgement in critical situations
- the ability to communicate and present ideas clearly, adapting materials and modes of delivery to suit individual learning needs, and adapting quickly to the dynamic learning environment
- a thorough understanding of relevant legislation, professional values, and own career development opportunities.

### 5.6 Unit 1 – Tasks: Submitted materials – Teaching experience

All submitted materials must be accompanied by a signed copy of the Authentication form (Appendix 2). Each piece of work must be clearly marked with the candidate's name and the appropriate qualification title.

#### a) Statement of personal teaching philosophy (500 words)

Candidates should write a reflective piece on their own personal teaching philosophy, against which they measure both their own achievement and that of their pupils. Candidates should provide a rationale for their philosophy and reference any external influences that have impacted on it.

#### b) Case studies of teaching experience (5,000 words)

Candidates should provide evidence, in the form of a written report of approximately 5,000 words, of their own teaching practice. The case studies should cover three pupils or groups of pupils (two to four), at different stages of learning, that the candidate has taught for at least three months before starting the case study. Total contact time described (for all pupils/groups of pupils combined) should be not less than 20 hours, and should be verified using the Verification form (Appendix 3).

The report should, typically, cover the following areas for each pupil or group, in an appropriate format:

- description of pupils/group, including their progress in relation to graded examinations where appropriate, and the context in which they are learning
- lesson plans covering the full 20 hours of contact time, including objectives, activities, repertoire and resources
- a rationale for your choice
- analysis of the extent to which the objectives were achieved, and of which teaching techniques proved successful
- any documentation shared by pupil and teacher as a record of learning
- records of a summative assessment taken by the pupil, provided by an independent awarding body such as Trinity
- mid-term goals for future development, typically for the following term, based on the results of the assessment, and including examples of suitable repertoire and activities to support this work
- evaluation of your own effectiveness, with ideas for continuing professional development, whether formal or informal.

**N.B.** This section of the examination is designed to encourage you to draw on your own experience of working as a teacher. Candidates are encouraged to provide evidence not of pupil achievement alone, but of the process of raising attainment in pupils with a range of ability attainment and prior experience. The focus is on the teaching and learning process rather than the final result of any summative assessment, and candidates are therefore asked to provide evidence of their work across the ability range.

Typically, the case studies will provide evidence of candidates' ability to:

- analyse pupils' musical backgrounds, abilities, experience, and aspirations
- assess needs and set precise objectives for a series of individual or small group lessons
- plan work with sample activities and repertoire, giving reasons for choice
- encourage pupil(s) to evaluate their own performance
- reflect critically upon their own practice, and adjust it in the light of experience.

#### c) Peer observation (1,500 words)

This component involves the observation of another instrumental/vocal teacher at work, and having that teacher observe you. Both observations should be completed during the period covered by the case studies (1.2) and be accompanied by a copy of the appropriate pro forma, completed and signed by the teacher in question, or suitable alternative person in authority.

The report should, typically, cover the following areas, in an appropriate format:

- a description of the context and physical environment in which the teaching took place
- overview of the pupil(s) and their learning to date
- lesson structure and activities (e.g. exercises, repertoire, creative work)
- analysis of time spent on different activities (e.g. talking, demonstrating, singing, improvising, moving)
- musical concepts covered (e.g. pitch, rhythm, expression, technique, creativity)
- teaching style and techniques
- pupil attainment
- analysis and evaluation.

#### **d) Original teaching resources**

Candidates should design three original teaching resources, one for each of the pupils or groups of pupils described in the case studies. Examples include: a composition or an arrangement, a practical exercise or game, a visual aid, a creative use of ICT, etc.

Each example should be accompanied by a short description (a combined total of approximately 1,000 words for the three examples) indicating:

- your rationale for developing it
- its purpose
- appropriate activities for using it
- any suggestions for developing it further, including its use in other contexts.

### **5.7 Unit 2 – Tasks: Practical applications (duration 60 minutes)**

#### **a) Demonstration lesson (30 minutes)**

Candidates will present a 30 minute demonstration lesson, with their own pupil (or pupils in a small group). Typically, this may, but need not, involve one of the individuals or groups described in the Unit 1 case studies, with a level of skill at least commensurate with Trinity Guildhall Grade 3. This must be supported by a lesson plan with clear statements of the desired outcomes and copies of any repertoire or resources being used (see note on photocopies on page 10). The Centre Representative must be informed in advance of the pupil numbers in any group lesson. See section 3.4 on page 96 for notes on venues.

The lesson must be balanced, and should typically show attention to the following areas:

- posture and body use
- instrumental/vocal technique
- tone production
- musicianship, including aural skills and theoretical understanding
- ensemble and listening
- appraising, including encouragement of pupil(s)' own self-evaluation skills
- spontaneous musical interaction
- sense of performance
- expression and imaginative engagement
- contextual awareness
- preparation for practice.

The initiative test and the viva voce will follow immediately after the demonstration lesson. Candidates should arrange for supervision of the pupil(s) to be taken over by someone else when the demonstration lesson ends.

#### **b) Initiative test of teaching skills (10 minutes)**

The examiner will give the candidate one or more piece(s) of repertoire drawn from the current Trinity Guildhall syllabus for their instrument or voice drawn from different grade level(s) from the pupil(s) taught in section 5.6b. Candidates will have a moment (up to 1 minute) to look through it during which they may play sections if they wish, noting any areas of technical or musical interest. They will then be asked first to describe these to the examiner, and then outline to the examiner a series of activities they would use to work on these elements in the context of a lesson.

Candidates should illustrate ways in which technical and musical development can be promoted and integrated through the wider repertoire. Candidates should present their ideas clearly and communicate them effectively both by their use of language and their own performance skills. They should also include references to the strategies they would employ if the student was having difficulty achieving what they were being asked to do, and how they could quickly develop the work and provide a further challenge if the student was achieving it easily.

#### **c) Viva voce (20 minutes)**



The examiner will initiate a discussion with the candidate focusing first upon issues arising from the demonstration lesson and the initiative test, inviting the candidate to elaborate further on some issues and encouraging them to reflect upon ways in which they might approach things differently in different contexts. The discussion will include the materials submitted for Unit 1, and then broaden out to issues of instrumental/vocal teaching in general.

The examiner will explore possible areas for development, encouraging candidates to comment upon concrete examples, and to draw upon a wider frame of reference in their responses.

In this component, candidates should be able to:

- refer to a variety of different teaching methods and approaches
- respond positively to feedback
- evaluate their own performance
- set realistic targets for continuing professional development (CPD)
- understand professional value systems and standards, including relevant legislation
- demonstrate a depth of conceptual understanding which enables them to devise and sustain arguments, solve problems, comment upon particular aspects of current research, or equivalent advanced scholarship in the subject
- discuss the methods and techniques used to review, develop and apply their knowledge and understanding
- evaluate arguments, assumptions, abstract concepts and information critically to form sound judgements
- communicate information, ideas, problems, and solutions in a form appropriate to both specialist and non-specialist audiences.

# LTCL Music Teaching\*

---

## 6. Details of qualification

### 6.1 Expected standards

LTCL Music Teaching is a diploma in which the depth of response is equivalent to that achieved on completion of the final year of a full-time undergraduate course at a higher education institution.

### 6.2 Aims

This qualification provides evidence that candidates can plan and deliver integrated programmes of music teaching appropriate to large groups (15+), and evaluate their own effectiveness as a teacher with full responsibility for the learning environment. Based on a combination of documented experience, personal research, critical reflection and live demonstration of their skills, they demonstrate that they can promote musical development for large groups working both with instruments and vocally across a wide spread of ability and prior experience, with full awareness of the values and principles that underpin the profession.

### 6.3 Learning outcomes

Candidates will:

- execute work effectively with a high degree of professionalism, taking full responsibility for the learning environment
- engage effectively with a range of students in the classroom, showing sensitivity to individual needs
- teach and illustrate music drawn from a wide variety of styles
- demonstrate sophisticated awareness of the material they are working with, including its relationship to relevant external assessments
- demonstrate a high level of creativity and originality in developing and presenting musical materials and concepts, including developing students' own creativity
- demonstrate excellent command in communicating subject knowledge, alongside commensurate confidence in developing the skills and knowledge of learners
- plan work to achieve and evidence set goals, providing inspiration and motivation to ensure progress
- demonstrate awareness of the relevant legislation and professional values
- reflect critically upon their own practice and that of others, adjusting their practice in the light of self-evaluation or feedback.

The table of assessment criteria at the end of this section shows how marks are awarded to measure these outcomes.

### 6.4 Structure and marking scheme

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

- Unit 1: Teaching experience (submitted materials – 8,000 words)
- Unit 2: Practical applications (demonstration, initiative test and viva voce) – duration 60 minutes

To achieve an overall pass, candidates must achieve a pass in both units. The pass mark is 60% of the marks available. To achieve a distinction, candidates must pass both units and achieve an overall mark of 80% or above.

### 6.5 Units 1 and 2: Assessment objectives

#### Unit 1

Candidates should demonstrate:

- a professional knowledge and understanding of a substantial range of effective teaching strategies on which they can draw when handling complex and unpredictable situations
- considerable personal research in the field, responding to issues thrown up by substantial experience, and proposing original solutions that reflect a developing personal philosophy
- the ability to reflect critically on their own practice and that of others.

## Unit 2

Candidates should demonstrate:

- knowledge and understanding of musical concepts and instrumental/vocal techniques suitable for learners in the range of contexts described in Unit 1
- knowledge and understanding of effective teaching techniques, repertoire and activities applicable to a wide range of environments
- awareness of the teacher/pupil relationship, drawing on a high level of judgement in critical situations
- the ability to communicate and present ideas clearly, adapting materials and modes of delivery to suit individual learning needs, and adapting quickly to the dynamic learning environment
- a thorough understanding of relevant legislation, professional values, and own career development opportunities.

### 6.6 Unit 1 – Tasks: Submitted materials – Teaching experience

All submitted materials must be accompanied by a signed copy of the Authentication form (Appendix 2). Each piece of work must be clearly marked with the candidate's name and the appropriate qualification title.

#### a) Statement of personal teaching philosophy (500 words)

Candidates should write a reflective piece on their own personal teaching philosophy, against which they measure both their own achievement and that of their pupils. Candidates should provide a rationale for their philosophy and reference any external influences that have impacted on it.

#### b) Case studies of teaching experience (5,000 words)

Candidates should provide evidence, in the form of a written report of approximately 5,000 words, of their own teaching practice. The case studies should cover three groups of pupils (15+), at different stages of learning that the candidate has taught for at least three months before starting the case study. Total contact time described (for all pupils/groups of pupils combined) should be not less than 20 hours, and should be verified using the Verification form (Appendix 3).

The report should, typically, cover the following areas for each group, in an appropriate format:

- overview of the group, including progress in relation to independent external assessments where appropriate, and the context in which learning is happening
- an analysis of the needs of the pupils
- lesson plans covering the full 20 hours of contact time, including objectives, activities, repertoire and resources
- a rationale for your choices
- analysis of the extent to which the objectives were achieved, of which teaching techniques proved successful and what assessment approaches will be used
- any documentation shared by pupils and teacher as a record of learning
- a record, in the form of a short audio or video submission, of a final performance of an item of repertoire or group improvisation/composition by the group studied
- mid-term goals for future development, typically for the following term, based on the performance recorded, and including examples of suitable repertoire and activities to support this work
- evaluation of your own effectiveness, with ideas for continuing professional development, whether formal or informal.

**N.B.** This section of the examination is designed to encourage you to draw on your own experience of working as a teacher. You are encouraged to provide evidence not of pupil achievement alone, but of the process of raising attainment in pupils with a range of ability and prior experience. The focus is on the teaching and learning process rather than the final performance alone, and candidates are therefore asked to provide evidence of their work across the attainment range.

Typically, the case studies will provide evidence of candidates' ability to:

- analyse pupils' musical backgrounds, abilities, experience, and aspirations
- assess needs and set precise objectives for a series of large group lessons
- plan work with sample activities and repertoire, giving reasons for choice
- encourage pupil(s) to evaluate their own performance
- reflect critically upon their own practice, and adjust it in the light of experience

#### c) Peer observation (1,500 words)

This component involves the observation of another music teacher at work, and having that teacher observe you. Both observations should be completed during the period covered by the case studies and be accompanied by a copy of the appropriate pro forma, completed and signed by the teacher in question, or suitable alternative person in authority.

The report should, typically, cover the following areas, in an appropriate format:

- a description of the context and physical environment in which the teaching took place
- an overview of the pupil(s) and their learning to date
- lesson structure and activities (e.g. exercises, repertoire, creative work)
- analysis of time spent on different activities (e.g. talking, demonstrating, singing, improvising, moving)
- musical concepts covered (e.g. pitch, rhythm, expression, technique, creativity)
- teaching style and techniques
- pupil attainment
- analysis and evaluation.

#### **d) Original teaching resources**

Candidates should design one teaching resource for each group of pupils described in the case studies. Examples include: a piece of original repertoire or an arrangement, a practical exercise or game, a visual aid, a creative use of ICT, etc.

Each example should be accompanied by a short description (a combined total of approximately 1,000 words for the three examples) indicating:

- your rationale for developing it
- its purpose
- appropriate activities for using it
- any suggestions for developing it further, including its use in other contexts

## **6.7 Unit 2 – Tasks: Practical applications**

### **a) Demonstration lesson (30 minutes)**

Candidates will present a 30 minute demonstration lesson, with their own pupils. Typically, this will involve one of the groups described in the Unit 1 case studies. This must be supported by a lesson plan with clear statements of desired outcomes and copies of any repertoire or resources being used (see note 7.4 on page 12).

The lesson must be balanced, and should typically show attention to all the following areas:

- providing a range of activities appropriate for the needs of individual pupils
- posture and body use
- instrumental/vocal technique
- tone production
- musicianship, including aural skills and theoretical understanding
- encouraging pupils' individual creativity, developing self expression and imaginative engagement
- composition or improvisation
- ensemble and listening
- appraising, including encouragement of pupil(s)' own self-evaluation skills
- spontaneous musical interaction
- sense of performance and performance skill
- expression and imaginative engagement
- contextual awareness
- preparation for practice
- opportunities for self and/or peer evaluation
- record keeping and assessment strategies.

Candidates should arrange for supervision of the pupils to be taken over by someone else following the demonstration lesson. See section 3.4 on page 96 for guidelines on venues.

### **b) Initiative test of teaching skills (10 minutes)**

The examiner will give the candidate one piece of repertoire drawn from a widely available publication intended for use with children between the ages of 7 and 11. Candidates will have five minutes to look through it during which they may play sections if they wish, noting any areas of technical or musical interest. They will then be asked first to describe these to the examiner, and then outline to the examiner a series of activities they would use to work on these elements in the context of a lesson.

Candidates should illustrate ways in which performing, listening and composing can be promoted and integrated using the repertoire provided. Candidates should present their ideas clearly and communicate them effectively both by their use of

language and their own performance skills. They should also include references to the strategies they would employ if individual pupils were having difficulty achieving what they were being asked to do, and how they could quickly develop the work and provide a further challenge if individual pupils were achieving it easily.

**c) Viva voce (20 minutes)**

The examiner will initiate a discussion with the candidate focusing first upon issues arising from the demonstration lesson and the initiative test, inviting the candidate to elaborate further on some issues and encouraging them to reflect upon ways in which they might approach things differently in different contexts. The discussion will include the materials submitted for Unit 1, and then broaden out to issues of large group music teaching in general.

The examiner will explore possible areas for development, encouraging candidates to comment upon concrete examples, and to draw upon a wider frame of reference in their responses.

In this component, candidates should be able to:

- refer to a variety of different teaching approaches, methods and techniques
- respond positively to feedback
- evaluate their own performance
- set realistic targets for continuing professional development (CPD)
- understand professional value systems and standards, including relevant legislation
- demonstrate a depth of conceptual understanding which enables them to devise and sustain arguments, solve problems, comment upon particular aspects of current research, or equivalent advanced scholarship in the subject
- discuss the methods and techniques used to review, develop and apply their knowledge and understanding
- evaluate arguments, assumptions, abstract concepts and information critically to form sound judgements
- communicate information, ideas, problems, and solutions in a form appropriate to both specialist and non-specialist audiences.

# FTCL Music Education

---

## 7. Details of qualification

### 7.1 Expected standards

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

### 7.2 Aims

This qualification provides evidence that candidates can, on the basis of familiarity with a range of educational contexts, undertake original research into a field of study related to music education, relating theory to practice in a way which demonstrates originality and knowledge at the forefront of the field. They can then present the results of their research in the form of a dissertation with supporting materials relevant to fellow professionals and justify and expound upon this in a viva voce, reflecting critically upon their own practice and that of others.

This qualification may be of particular interest either to instrumental or classroom teachers, as a progression route beyond LTCL.

### 7.3 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
- show evidence that they have taken responsibility for a complex music education programme requiring substantial depth of understanding and abilities, and involving planning, analysis, action and evaluation including self-evaluation
- conduct research into their own musical practice and produce systematic and creative approaches based on its results
- demonstrate the ability to frame problems effectively and design appropriate responses
- 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 at the end of this section shows how decisions are reached as to whether these outcomes have been met or not.

### 7.4 Structure and marking scheme

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

- Unit 1: Research (dissertation – 12,000 words)
- Unit 2: Professional Practice (presentation and viva voce) – duration 50 minutes

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

### 7.5 Units 1 and 2: Assessment objectives

#### Unit 1

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 personal research.

#### Unit 2

Candidates should demonstrate:

- original approaches in handling complex and dynamic situations
- a high level of skill, judgement and insight, using creative approaches based on substantial personal research allied with considerable experience in a range of contexts
- the ability to frame and conceptualise problems effectively and to design appropriate responses, communicated with clear intent.

## 7.6 Unit 1: Research

### a) Subject matter

Candidates will identify and obtain approval for a topic relevant to their experience and intentions in music education and will carry out academic or action research based upon and, where appropriate, conducted within, an authentic learning environment, 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 the ability to place it in a broad educational context.

### b) Examples

The following examples are indicative: specific proposals will emerge through dialogue with the Chief Examiner in Music or their nominated specialist.

#### Example 1

Design an original programme of learning, comprising a full year's work, for a specific group of learners (these may be working as individuals or in small groups or classes, at any level of experience), covering the following areas:

- an overview of the learners, including an analysis of their learning to date, attainment, and specific needs
- full description of the programme to be implemented, together with a rationale for its design
- detailed plans for each session, together with a reflective statement showing how plans may have changed in the light of experience as the programme is implemented
- resources existing or specially devised
- teaching methods to be used, including formative and summative assessment strategies.

The programme of learning should be underpinned by clearly designed research methodology and objectives, which result in concrete evidence of change, together with recommendations for future work, and the results of evaluation, including external and self-evaluation.

#### Example 2

Design a programme of INSET training, comprising six day-long sessions over the course of an academic year, for a group of teachers, covering the following areas:

- pedagogic skills audit and analysis of needs
- identification of common requirements and areas of individual need
- rationale for each session
- resources existing or specially devised
- internal or external inputs required
- the relationship between subject-specific knowledge and teaching skills, and a critical awareness of the successful integration of the two
- methodology for measuring the impact of the programme of training, together with concrete evidence such as changes in pupil attainment
- results of evaluation, including from the teachers involved in the programme.

The programme of INSET training should be underpinned by clearly designed research methodology and objectives, which result in concrete evidence of change, together with recommendations for future work, and the results of evaluation, including external and self-evaluation.

#### Example 3

Conduct a detailed analysis of a musical institution such as a school or college or a support body such as a music service. Explore its organisation, structure, resources and curriculum, addressing the following questions:

- how well do learners achieve?
- how effective are teaching, training and learning?
- how well do the programmes and courses meet the needs and interests of learners?
- how well are learners guided and supported?
- how is achievement and learning affected by resources?
- how effective is the assessment and monitoring of learning?

The analysis should result in a set of practical recommendations for change, which will form the basis of a piece of research, conducted in line with those described above.

### c) 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.

The Chief Examiner in Music must approve all dissertation topics. A written proposal must be submitted and approved ahead of an application to enter the examination.

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 blend methodologies but there must be clear conceptual strength underpinning the work.

A possible strategy for action:

- identify the area
- review the literature
- formulate specific and limited questions
- identify a methodology
- carry out the investigation
- describe the results
- interpret the results
- draw out some implications
- 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?

### d) 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.

### e) 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.

### f) Layout

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



**g) 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.

**h) 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.

**i) 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 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).

**7.7 Unit 2: Professional Practice****a) Presentation (20 minutes)**

Candidates must first present to the examiners:

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

**b) Viva voce (30 minutes)**

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

Areas covered will include:

- 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 to critically 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:

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 music teaching

ATCL Principles of Instrumental/Vocal Teaching	LTCL Instrumental/Vocal Teaching and LTCL Music Teaching*	FTCL Music Education
<b>Discipline specific knowledge (30%*)</b>		
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• breadth and depth of conceptual understanding</li> <li>• sector knowledge</li> <li>• complexity of material.</li> </ul> <p><b>Distinction (24-30):</b> An assured demonstration of concepts and methodologies, informed by an extensive understanding of the subject.</p> <p><b>Pass (18-23):</b> A convincing demonstration of concepts and methodologies combined with relevant understanding of the subject.</p> <p><b>Below Pass (1-17):</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>• breadth and depth of conceptual understanding</li> <li>• sector knowledge</li> <li>• complexity of material and sources.</li> </ul> <p><b>Distinction (24-30):</b> A fully engaging demonstration of concepts and methodologies, fully informed by professional knowledge of the subject.</p> <p><b>Pass (18-23):</b> An authoritative demonstration of concepts and methodologies combined with underpinning professional knowledge of the subject.</p> <p><b>Below Pass (1-17):</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>• breadth and depth of conceptual understanding</li> <li>• sector knowledge</li> <li>• complexity of material.</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>
<b>Communication (30%*)</b>		
<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 purpose</li> <li>• appropriate selection of a range of approaches to communicate material.</li> </ul> <p><b>Distinction (24-30):</b> Confident communicative skills – musical and other – demonstrating a mature grasp of context, intention, and audience needs and expectations.</p> <p><b>Pass (18-23):</b> Persuasive communication – musical and other – satisfying expectations and the needs of the audience.</p> <p><b>Below Pass (1-17):</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>• suitability to purpose</li> <li>• appropriate selection of a range of approaches to communicate material.</li> </ul> <p><b>Distinction (24-30):</b> Impressive communication, with clear intention, using a range of suitable approaches in presenting material in dynamic and critical situations.</p> <p><b>Pass (18-23):</b> Good communication, with obvious intention, using suitable approaches to present material in dynamic situations.</p> <p><b>Below Pass (1-17):</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>• suitability to 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>

<b>Planning and awareness (30%*)</b>		
<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• contextual awareness</li> <li>• preparation and analysis</li> <li>• evaluation of materials, sources, etc. and reflective practice.</li> </ul> <p><b>Distinction (24-30):</b> Clear awareness of needs in relation to various musical styles, performance events and/or teaching environments, anchored in attentive planning and investigation with some adaptation of materials to suit different purposes.</p> <p><b>Pass (18-23):</b> Awareness of own role (including stylistic understanding) and its relationship with others, formed through sound preparation and development of materials.</p> <p><b>Below Pass (1-17):</b> Weak demonstration of contextual awareness and needs.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• contextual awareness</li> <li>• preparation and analysis</li> <li>• evaluation of materials etc. and reflective practice.</li> </ul> <p><b>Distinction (24-30):</b> Perceptive awareness of needs, informing substantial research or development activities that demonstrate excellence in the methodologies involved.</p> <p><b>Pass (18-23):</b> The ability to demonstrate full responsibility for own role and how it relates with needs, developing materials and designing appropriate responses to suit various situations. This is informed by thorough preparation and research.</p> <p><b>Below Pass (1-17):</b> Weak demonstration of contextual awareness and needs.</p>	<p>This mark takes into account the following aspects:</p> <ul style="list-style-type: none"> <li>• contextual awareness</li> <li>• preparation and analysis</li> <li>• evaluation of materials, sources, etc. and reflective practice.</li> </ul> <p><b>Approved:</b> Excellent, the ability to demonstrate a high level of skill, judgement and insight using creative approaches based on substantial research and reflective practice.</p> <p><b>Satisfactory:</b> 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.</p> <p><b>Not Approved:</b> Weak demonstration of contextual awareness and needs.</p>
<b>Integration (10%*)</b>		
<p>This 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 and personal investment.</p> <p><b>Distinction (8-10) Pass (6-7) Below Pass (1-5)</b></p>		

\* No numerical marks are given for FTCL; the percentages are indicated for guidance only.

# Accreditation

---

## The UK National Qualifications Framework (NQF)

Trinity College London is an awarding body recognised by the Office of the Qualifications and Examinations Regulator (Ofqual) in England, as well as Welsh Assembly Government and the Northern Ireland Council for Curriculum, Examinations and Assessment respectively.

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 90 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 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 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.

# Music publishers

Abbreviations used in this syllabus are given in brackets after the publisher's name.

Please note that agents' or distributors' addresses are given for non-UK publishers. These publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly at the addresses listed here.

Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

All details are correct at time of going to press.

## **Adlais** (*Adlais*)

P.O. Box 28, Abergavenny, Gwent NP7 5YJ, UK  
T/F +44 (0)1291 690517

## **Alfred Publishing** (*Alfred*)

www.alfred.com

- *in UK: Alfred UK*  
Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK  
T +44 (0)1279 828960 F +44 (0)1279 828961  
E music@alfredpublishing.demon.co.uk
- *in Australia: Alfred Australia*  
P.O. Box 2355, Taren Point NSW 2229  
T +61 2 9524 0033 F +61 2 9527 0023  
E promo@alfredpub.com.au
- *in Singapore: Alfred Singapore*  
15 Queen Street #03-09, Tan Chong Tower, Singapore 188537  
T +65 3371629 F +65 3376319  
E alfredco@pacific.net.sg

## **Allegro Music** (*Allegro/OUP archive*)

43 The Hop Pocket Craft Centre, New House Farm, Bishops Cleeve, Worcestershire WR6 5BT, UK  
T +44 (0)1885 490375 F +44 (0)1885 490615  
www.allegro.co.uk

## **Amadeus** (*Amadeus*)

Postfach 473 CH-8045 Winterthur, Switzerland  
T +41 5 2233 2038

- *in UK: c/o Schott & Co Ltd*

## **AMOS Editio** (*Amos*)

Moskevská 63, Praha 10, Czech Republic  
T +420 246 002 484 F +420 224 222 244  
E redakce@amos.cz or vnemec@amos.cz  
www.amoseditio.cz

## **Amphion Editions Musicales** (*Amphion*)

- *in UK: c/o United Music Publishers Ltd*

## **Amsco Music Publishing** (*Amsco*)

- *in UK: c/o Music Sales Ltd*

## **Andel Music** (*Andel*)

28-30 Klaprozenlaan, 8400 Oostende, Belgium  
T +32 59 70 32 22 F +32 59 70 83 50  
E info@andelmusic.com  
www.andelmusic.com

## **A-RAM Moscow** (*A-Ram*)

c/o Music Trading Company

## **Ariel Music** (*Ariel*)

Jane Woolfenden, Ariel Music, Malvern House, Sibford Ferris, Banbury, Oxfordshire OX15 5RG, UK  
T +44 (0)1295 780679 F +44 (0)1295 788630  
E jane@arielmusic.co.uk  
www.arielmusic.co.uk

## **Ascolta Music Publishing** (*Ascolta*)

P.O. Box 162, 3990 DD Houten, Netherlands  
T +31 (0)30 6374237  
E info@ascolta.nl

## **Australian Music Centre** (*AMC*)

Level 4, The Arts Exchange, 10 Hickson Road, The Rocks, NSW, Australia  
T +61 2 9241 2873 F +61 2 9247 4677  
E sales@amcoz.com.au  
www.amcoz.com.au

## **Associated Music Publishers** (*AMP*)

257 Park Avenue South, 20th floor, New York, NY 10010, USA  
T +1 212 254 2100 F +1 212 254 2013

- *in UK: c/o Music Sales*

## **Astute Music Ltd** (*Astute*)

P.O. Box 17, Winsford, Cheshire, UK  
E info@astute-music.com  
www.astute-music.com

## **Audio Print FR** (*Audio Print*)

76/78 rue Beaubourg, 75 003 Paris, France  
T +33 1480 49610 F +33 1480 49708

## **Bandleader Publications** (*Bandleader*)

24 Old Furzebrook Road, Stoborough, Wareham, Dorset BH20 5DD, UK  
T/F +44 (0)1929 550154  
www.bandleader.biz

## **Banks Music Publications** (*Banks*)

The Old Forge, Sand Hutton, York YO84 1LIB, UK  
T +44 (0)1904 468472/468679  
E banksramsay@boltblue.com  
www.banksmusicpublications.co.uk

## **Bärenreiter Ltd** (*Bärenreiter*)

Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK  
T +44 (0)1279 828930 F +44 (0)1279 828931  
www.baerenreiter.com

## **Belaieff Ltd** (*Belaieff*)

- *in UK: c/o Peters Edition Ltd*

## **Beartramka** (*Beartramka*)

T/F +44 (0)1787 247222  
www.beartramka.com

## **Bella Musica** (*Bella*) – no longer trading

c/o Studio Music Co (remaining stock only)

## **Bellbird Publications** (*Bellbird*)

9 Delta Street, Roslyn, Dunedin, New Zealand  
F +64 (0)3 477 6078  
E anthony.ritchie@xtra.co.nz  
www.anthonyritchie.co.nz/bellbird

## **Belwin Mills Publishing Corporation** (*Belwin*)

c/o Warner Bros Publications, 15800 NW 48th Avenue, Miami, Florida 33014, USA

- *in Europe: c/o Faber Music Ltd*
- *rest of world: c/o Alfred Publishing*

## **Berandol Music Ltd** (*Berandol*)

P.O. Box 45059, 81 Lakeshore Rd E, Mississauga, ON, L5G 2X4, Canada  
T +1 905 278 6338 F +1 905 278 9409  
E info@berandolmusic.com  
www.berandolmusic.com

## **Edizioni Bèrben** (*Bèrben*)

c/o Fentone Music Ltd,

## **Editions Gérard Billaudot** (*Billaudot*)

14 rue de l'Échiquier, Paris 75010, France  
T +33 (0)1 4770 1446 F +33 (0)1 4523 2254

## **Editions BIM** (*BIM*)

P.O. Box 300, Ch-1674, Vuarmarens, Switzerland  
T +41 (0)21 909 10 00 F +41 (0)21 909 10 09  
E order@editions-bim.ch www.editions-bim.ch

- *in UK: c/o Emerson Edition Ltd*

**Boosey & Hawkes Music Publishers Ltd** (*Boosey*)

Retail: c/o Schott & Co. Limited,  
48 Gt Marlborough Street, London, W1F 7BB, UK  
T +44 (0)20 7437 1246 F +44 (0)20 7437 0263

Mail order: Boosey & Hawkes Mail Order at Music Exchange  
Claverton Road, Mancheste, M23 9ZA, UK  
T +44 (0)20 7291 7255 or (Freephone in UK only) 0800 731 4778  
F +44 (0)20 7291 7249  
E musicshop@boosey.com www.boosey.com

Trade: Boosey & Hawkes  
c/o Schott & Co. Limited, MDS Music Distribution Service  
5/6 Raywood Office Complex, Leacon Lane, Charing,  
Ashford, Kent TN27 0EN, UK  
T +44 (0)1233 712233 F +44 (0)1233 714948  
E orders.uk@mds-partner.com

**Bote & Bock** (*Bote*)

Hardenbergstraße 9a, D-1000 Berlin 12, Germany  
c/o Schott & Co Ltd

**Bourne Co. Music Publishers** (*Bourne*)

5 West 37th Street, New York, NY 10018, USA  
T +1 (212) 391 4300 F +1 (212) 391 4306  
E bourne@bournemusic.com  
www.bournemusic.com

**Brandt-Percussion** (*Brandt*)

Percussion Brandt, Kaiserstr. 127, 76133 Karlsruhe, Germany  
T +49 (0)721 380177 F +49 (0)721 380143  
www.percussion-brandt.de

**Brass Wind Educational Supplies** (*Brass Wind*)

4 St Mary's Road, Manton, Oakham, Rutland LE15 8SU, UK  
T/F +44 (0)1572 737409  
E info@BrasswindPublications.co.uk  
www.brasswindpublications.co.uk

**Breitkopf & Härtel** (*Breitkopf*)

Sales Dept., P.O. Box 1103, D-65219 Taunusstein, Germany  
D-65195, Germany  
www.breitkopf.com

- in UK: 30 Mill Road, Dymchurch,  
Romney Marsh, Kent TN29 0NZ  
T +44 (0)1303 8700037 F +44 (0)1303 870097

**British Double Reed Society** (*BDRS*)

c/o Emerson Edition Ltd

**Broadbent & Dunn Ltd** (*Broadbent & Dunn*)

66 Nursery Lane, Whitfield, Dover, Kent CT16 3EX, UK  
T +44 (0)1304 825604 (sales)  
www.broadbent-dunn.com

**Broude Bros** (*Broude*)

- in UK: c/o Emerson Edition Ltd

**C. Alan Publications** (*C Alan*)

P.O. Box 29323, Greensboro, NC 27429-9323, USA  
T +1 336 272 3920 F +1 336 272 3988  
E contact@c-alanpublications.com  
E orders@c-alanpublications.com  
www.c-alanpublications.com

**Camden Music** (*Camden*)

- in UK: c/o Spartan Press Music Publishers Ltd

**Carisch** (*Carisch*)

www.carisch.com

**Carus Verlag GmbH** (*Carus*)

Wannenstraße 45, D-70199 Stuttgart, Germany  
• in UK: c/o United Music Publishers Ltd

**CeBeDeM** (*CeBeDeM*)

Belgian Centre for Music Documentation  
Av. du Port 86C bte 214 BE-1000 Brussels  
T +32(0)2 230 9430 F +32(0)2 230 9437  
E info@cebedem.be  
www.cebedem.be

**Chandos Music Ltd** (*Chandos*)

Chandos House, Commerce Way, Colchester, Essex CO2 8HQ, UK  
T +44 (0)1206 225200 F +44 (0)1206 225201  
E enquiries@chandos-records.com  
www.chandos-records.com

**Chanterelle** (*Chanterelle*)

www.chanterelle.com

- in UK: c/o Guitarnotes

**Chester Music Ltd** (*Chester*)

c/o Music Sales Ltd

**Editions Choudens** (*Choudens*)

38 rue Jean Mermoz, 75008 Paris, France  
T +33 (0)1 42 66 62 97  
c/o United Music Publishers Ltd

**Clive Morley Harps Ltd** (*Morley*)

Goodfellows, Filkins, Lechlade, Gloucestershire GL7 3JG, UK  
T +44 (0)1367 860493 F +44 (0)1367 860659  
E harps@morleyharps.com  
www.morleyharps.com

**Editions Combrel** (*Combrel*)

- in UK: c/o United Music Publishers Ltd

**Colla voce** (*Colla voce*)

www.collavoce.com

**Comus Edition** (*Comus*)

Leach Cottage, Heirs House Lane,  
Colne, Lancashire BB8 9TA, UK  
T +44 (0)1282 864985 F +44 (0)1282 860770  
E wmd@comusedition.com  
www.comusedition.com

**Con Moto Publications UK** (*Con Moto*)

c/o Mostyn Music, 8 Milvil Court, Milvil Road,  
Lee-On-Solent, Hampshire PO13 9LY, UK  
T/F +44 (0)2392 550566  
www.mostynmusic.com

**Crown Music Press** (*Crown*)

612 Sedgwick Dr., Libertyville, IL 60048, USA  
T +1 (847) 549 7124

**J Curwen & Sons Ltd** (*Curwen*)

- in UK: c/o Music Sales

**Deutscher Verlag für Musik** (*Deutscher Verlag*)

c/o Breitkopf & Härtel

**Edition DB** (*Edition DB*)

7 Clarence Grove, Horsforth LS18 4LA, UK  
T +44 (0)113 258 2556  
E info@editiondb.com  
www.editiondb.com

**Les Éditions Doberman-Yppan (Canada)** (*Doberman*)

c.p. 2021, Saint-Nicolas QC G7A 4X5, Canada  
T +1 418 831 1304 F +1 418 836 3645  
www.dobermaneditions.com  
• in UK: c/o Guitarnotes

**Doblinger Musikverlag (Vienna)** (*Doblinger*)

- in UK: c/o Universal Edition (London) Ltd

**Donemus (Amsterdam)** (*Donemus*)

Muziek Centrum Nederland, Rokin 111  
1012 KN Amsterdam, Netherlands  
T +31 (0)20 344 6000 F +31 (0)20 673 3588  
E info@muziekcentrumnederland.nl  
www.muziekcentrumnederland.nl  
• in UK: c/o Spartan Press

**Dolce** (*Dolce*)

- c/o London Pro Musica

**Dover Books on Music** (*Dover*)

- in UK: c/o Music Sales Ltd

**Durand et Cie (Paris)** (*Durand*)

- in UK: c/o United Music Publishers Ltd

**Echo Music Publishing** (*Echo*)

- in USA: T +1 (469) 441 0326
- in Canada: T +1 (647) 287 1224

E EchoMusicOrder@aol.com  
www.echomusicpublishing.com

**Editio Bärenreiter Praha** (*Bärenreiter Praha*)

Bechovicka 26, 100 00 Praha 10, Czech Republic  
T +420 311672903/+420 311672639 F +420 311 672 795  
www.sheetmusic.cz  
• in UK: c/o Bärenreiter Ltd

**edition baroque** (*edition baroque*)

Mathildenstr. 18, 28203 Bremen, Germany  
T/F +49 (0)421 79011984  
E editionbaroque@aol.com  
mail@edition-baroque.de  
www.edition-baroque.de

**Editio Musica Budapest Ltd** (*EMB*)

- *in UK:* c/o Faber Music Ltd

**Elkan-Vogel** (*Elkan*)

Theodore Presser Company  
588 North Gulph Road  
King of Prussia, PA 19406, USA  
T +1 610 525 3636 F +1 610 527 7841  
www.presser.com

- *in UK:* c/o United Music Publishers Ltd

**Emerson Edition Ltd** (*Emerson*)

Windmill Farm, Ampleforth, Yorks YO6 4HF, UK  
T +44 (0)1439 788324 F +44 (0)1439 788715  
E juneemerson@compuserve.com  
www.juneemerson.com

**Editions Marc Reiff** (*EMR*)

Case Postale 308, Route De Golf 122, CH-3963,  
Crans-Montana, Switzerland  
T +41 (0)27 483 1200 F +41 (0)27 483 4243  
www.reiff.ch

- *in UK:* c/o Music Trading Company

**Edition Enoch et Cie** (*Paris*) (*Enoch*)

- *in UK:* c/o United Music Publishers Ltd

**Editions Max Eschig** (*Eschig*)

- *in UK:* c/o United Music Publishers Ltd

**European Music Archive** (*EMA*)

c/o Spartan Press Music Publishers Ltd

**European American Music** (*European American*)

c/o Schott Music Ltd

**Ensemble Publications** (*Ensemble*)

P.O. Box 32 Ithaca, NY 14851-0032, USA  
T +1 607.592.1778 F +1 607.273.4655  
E enspub@aol.com

**Faber Music Ltd** (*Faber*)

Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK  
T +44 (0)1279 828982 F +44 (0)1279 828983  
E sales@fabermusic.com  
www.fabermusic.com

**Fazer Music** (*Fazer*)

c/o Schott Music Ltd

**Fentone Music Ltd** (*Fentone*)

Fleming Road, Earlstreets, Corby, Northamptonshire NN17 4SN, UK  
T +44 (0)1536 260981 F +44 (0)1536 401075  
www.fentone.com

**Finnish Music Information Centre** (*FIMIC*)

Lauttasaarentie 1, FI-00200 Helsinki, Finland  
T +358 9 6810 1313 F +358 9 682 0770  
E info@fimic.fi  
www.fimic.fi

**Carl Fischer Inc** (*Fischer*)

65 Bleecker Street, New York, NY 10012, USA  
T +1 212 777 0900 F +1 212 477 6996  
www.carlfischer.com

- *in UK:* c/o Boosey and Hawkes

**Forberg, Robert** (*Forberg*)

- *in UK:* c/o Peters Edition Ltd

**Forsyth Brothers Ltd** (*Forsyth*)

126-128 Deansgate, Manchester M3 2GR, UK  
T +44 (0)161 834 3281 F +44 (0)161 834 0630  
www.forsyths.co.uk

**Fortune Music Publications** (*Fortune*)

12 Church Walk, Areley Kings, Stourport-on-Severn,  
Worcestershire, DY13 0AP, UK  
T +44 (0)1299 825895 F +44 (0)1299 825895

**Editions Fuzeau** (*Fuzeau*)

Adresse Postale, BP 406, Courlay, 79306 Bressuire, France  
T +33 (0) 5 49 72 91 20 F +33 (0) 5 49 72 02 03  
E facsimiles@fuzeau.com  
www.fuzeau.fr

**G&M Brand** (*G & M*)

c/o R Smith & Co

**Galaxy Music Corporation** (*Galaxy*)

138 Ipswich Street, Boston, MA 02215-3534, USA  
T +1 617 236 1935 F +1 617 236 0261  
E office@ecspub.com  
www.ecspub.com

**Gehrmans Musikförlag AB** (*Gehrmans*)

Box 42026, SE-1212 Stockholm, Sweden  
T +46 (8) 610 06 00 F +46 (8) 610 06 27  
www.gehrmans.se

**Goodmusic** (*Goodmusic*)

P.O. Box 100, Tewkesbury GL20 7YQ, UK  
T +44 (0)1684 773883 F +44 (0)1684 773884  
E sales@goodmusicpublishing.co.uk  
www.goodmusicpublishing.co.uk

**Gramercy Music** (*UK*) (*Gramercy*)

P.O. Box 41 Cheadle Hulme, Cheshire SK8 5HF, UK  
T/F +44 (0)161 486 1959  
www.gramercymusic.com

**Green Man Press** (*Green Man*)

180 Sheen Road, Richmond, London TW9 1XD, UK  
T +44 (0)20 8332 9522 F +44 (0)20 8332 9388  
www.greenmanpress-music.co.uk

**Guildhall** (*Guildhall*)

c/o Faber Music Ltd

**Guitar Notes**

Spanish Guitar Centre, 44 Nottingham Road, New Basford,  
Nottingham NG7 7AE, UK  
T +44 (0)115 962 2709 F +44 (0)115 962 5368  
E admin@spanishguitar.com  
www.spanishguitar.com

**Guitar Solo Publications** (*GSP*)

230 Townsend Street, San Francisco, CA 94107-1720, USA  
T +1 415-896-1922 F +1 415-896-1155  
E gsp@gspguitar.com  
www.gspguitar.com

**Hal Leonard** (*Hal Leonard*)

Hal Leonard Corporation, P.O. Box 13819, Milwaukee, WI 53213, USA  
www.halleonard.com

- *in UK:* c/o Music Sales Ltd

**Hallamshire Music** (*Hallamshire*)

Bank End, N Somercotes, Louth, Lincs LN11 7LN, UK  
T +44 (0)1507 358141 F +44 (0)1507 358034  
E sales@hallamshiremusic.co.uk  
www.hallamshiremusic.co.uk

**Wilhelm Hansen Edition** (*Hansen*)

Bornholmsholmsgade 1, DK-1266, Copenhagen, Denmark  
T +45 3311 7888 F +45 3314 8178  
www.ewh.dk

- *in UK:* c/o Music Sales Ltd

**Heinrichshofen Edition** (*Heinrichshofen*)

- *in UK:* c/o Peters Edition Ltd

**G Henle Verlag** (*Henle*)

Forstenreider Allee 122, D-81476 Munich, Germany  
T +49 89 759820 F +49 89 759240  
www.henle.de

**Heugel et Cie** (*Heugel*)

- *in UK:* c/o United Music Publishers Ltd

**Highbridge Music Ltd** (*Highbridge*)

Studio 6, 18 Kensington Court Place, London, W8 5BJ, UK  
T +44 (0)20 7938 1969

**Hinrichsen Edition** (*Hinrichsen*)

c/o Peters Edition Ltd

**Friedrich Hofmeister Musikverlag** (*Hofmeister*)

Büttnerstraße 10, D-04103 Leipzig, Germany  
T +49 341 9 60 07 50  
www.friedrich-hofmeister.de

**Hug & Co. Musikverlage** (*Hug*)

Grossmünsterplatz 7, 8001 Zürich, Switzerland  
T +41 44 269 41 41  
www.hug-musikverlage.ch

## Music publishers

### **Hunt Edition** (*Hunt*)

c/o Spartan Press Music Publishers Ltd

### **International Music Company** (*IMC*)

5 West 37 Street, New York, NY 10018, USA  
T +1 212 391 4200 F +1 212 391 4306  
www.internationalmusicco.com

- *in UK: c/o Universal*

### **International Music Diffusion** (*IMD*)

c/o Arpeges, 123 rue Lamarck, 75018 Paris, France  
T +33 (0)153 06 39 40 F +33 (0)142 29 03 04  
E arpeges@arpeges.fr  
www.arpeges.fr

### **Intrada Music Publishing** (*Intrada*)

Peter Graham, Gramercy Music, P.O. Box 41, Cheadle Hulme,  
Cheshire, SK8 5AF, UK  
T +44 (0)161 486 1959 F +44 (0)161 486 1959  
E info@gramercymusic.com  
www.gramercymusic.com

### **Itchy Fingers Publications** (*Itchy Fingers*)

www.itchyfingers.com

### **Jasemusii Oy** (*Jasemusii*)

PL 136, SF-13101, Hämeenlinna, Finland  
• *in UK: c/o Music Sales Ltd*

### **Alfred A Kalmus Ltd** (*Kalmus*)

38 Eldon Way, Paddock Wood, Kent TN12 6BE, UK  
T +44 (0)1892 833422 F +44 (0)1892 836038  
• *in UK: c/o MDS Ltd, Brunswick Road, Ashford TN23 1DX, UK*  
T +44 (0)1233 628987 F +44 (0)1233 610232

### **Kendor Music** (*Kendor*)

Kendor Music, Inc. 21 Grove Street, P.O. Box 278, Delevan,  
New York 14042-0278, USA  
T 716-492-1254 F 716-492-5124  
E customerservice@kendormusic.com  
www.kendormusic.com  
• *in UK: c/o Music Sales Ltd*

### **Keyboard Percussion** (*Keyboard Percussion*)

c/o Mostly Marimba  
www.mostlymarimba.com

### **Robert King Music for Brass** (*R King*)

www.rkingmusic.com  
c/o United Music Publishers Ltd

### **Kirklees Music** (*Kirklees*)

609, Bradford Road, Bailiff Bridge, Brighouse,  
West Yorkshire HD6 4DN, UK  
T +44 (0)1484 722855 F +44 (0)1484 723591  
www.kirkleesmusic.co.uk  
c/o Mostyn Music

### **Kjos Music Publishers** (*Kjos*)

c/o Music Sales Ltd

### **Edition Kunzelmann** (*Kunzelmann*)

Albert J. Kunzelmann GmbH,  
Hauptst. 35, D-79807 Lottstetten, Germany  
T +49 (0)7745 8020 F +49 (0)7745 7221  
www.edition-kunzelmann.de  
• *in UK: c/o Universal Edition (London) Ltd*

### **Alphonse Leduc et Cie** (*Paris*) (*Leduc*)

175 rue Saint-Honoré, 75040 Paris, France  
www.alphonseleduc.com  
• *in UK: c/o United Music Publishers Ltd*

### **Éditions Henry Lemoine** (*Lemoine*)

41 rue Bayen, 75017 Paris, France  
• *in UK: c/o United Music Publishers Ltd*

### **Alfred Lengnick & Co** (*Lengnick*)

c/o Faber Music Ltd

### **Leuckhart** (*Leuckhart*)

- *in UK: c/o Fentone Music Ltd*

### **Liben Music Publishers** (*Liben*)

1191 Eversole Rd, Cincinnati, Ohio 45230, USA  
T +1 513 232 6920 F +1 513 232 1866  
E sales@liben.com  
www.liben.com

### **London Pro Musica** (*London Pro Musica*)

www.londonpromusica.com

### **LudwigMasters Publications** (*Ludwig*)

6403 West Rogers Circle, Boca Raton FL 33487, USA  
T +1 800 434 6340 F +1 561 241 6347  
E efkalmus@aol.com  
www.ludwigmusic.com

### **Lyon & Healy** (*Lyon & Healy*)

1037 East South Temple, Salt Lake City, UT 84102-2687, USA

T +1 801 355 2686

www.lyonhealy.com

- *in UK: c/o Holywell Music Ltd, 58 Hopton Street, London SE1 9JH, UK*

T +44 (0) 20 7928 8451 F +44 (0) 20 7928 8284

E holywell@holywell.co.uk

www.holywell.co.uk

### **Lyra** (*Lyra*)

International Music Services, 133 W 69th Street,

New York NY 10023, USA

T +1 212 874 3360 F +1 212 580 9829

E lyrahous@aol.com

www.lyramusic.com

- *in UK: c/o Munson & Harbour*

Masterpiece Works, Hampshire Street, London NW5 2TE, UK

T +44 (0)20 7267 1610

### **Maecenas Music Ltd** (*Maecenas*)

P.O. Box 629, Godstone, RH9 8WQ, UK  
T +44 (0)1342 893963 F +44 (0)1342 893977  
E maecenascontemp@aol.com  
www.maecenasmusic.co.uk

### **Manhattan Music Inc** (*Manhattan*)

- *in UK: c/o Alfred UK*

### **Margun Music** (*Margun*)

c/o Music Sales Ltd

### **Masters Music Publications Inc** (*Masters*)

P.O. Box 810157, Boca Raton, Florida 33481-0157, USA

www.masters-music.com

- *in UK: c/o Maecenas Music Ltd*

### **Éditions J Maurer** (*Maurer*)

Avenue de Verseau, 7-1200 Brussels, Belgium

- *in UK: c/o United Music Publishers*

### **McCoy's Horn Library** (*McCoy's Horn Library*)

P.O. Box 907, Houston, Minnesota 55943, USA  
T +1 507 896 4441 F +1 507 896 4442  
E info@mccoyshornlibrary.com  
www.mccoyshornlibrary.com

### **McGinnis & Marx** (*New York*) (*McGinnis*)

236 West 26th St. #11S, New York, NY 10001-6736, USA  
T +1 212 243 5233 F +1 212 675 1630

### **McTier Music** (*McTier*)

106 Hounslow Rd, Twickenham, Middlesex TW2 7HB, UK

T +44 (0)181 894 5381 F +44 (0)181 898 4591

E music@mctier.globalnet.co.uk

### **Peter Meechan Music** (*Peter Meechan*)

141b Chorlton Road, Manchester M15 4JG, UK

T +44 (0)161 227 83 53

E petermeechanmusic@googlemail.com

www.petermeechanmusic.co.uk

### **Mel Bay Music, Ltd.** (*Mel Bay*)

Office 2.05, Argentum, 2 Queen Caroline Street, Hammersmith,  
London W6 9DX, UK

T +44 (0)20 8323 8010 F +44 (0)20 8323 8306

E salesUK@melbay.com

www.melbay.com

### **Meredith Music Publications** (*Meredith*)

P.O. Box 344, Galesville, MD 20765, USA

T 410-867-0074

E garwoodw@comcast.net

www.meredithmusic.com

- *in UK: c/o Hal Leonard*

### **Nouvelles Éditions Meridian** (*Meridian*)

5 rue Lincoln, 75008 Paris, France



**Metropolis Music Publishers** (*Metropolis*)

Jan Van Rijswijcklaan 7, B-2018 Antwerpen, Belgium  
 T +32 3 259 09 85 F +32 3 259 09 88  
 www.metropolis-music.com

**Mieroprint** (*Mieroprint*)

Postfach 5544, D 48030, Münster, Germany  
 T +49 251 232986 F +49 251 230 1884  
 E info@mieroprint.com  
 www.mieroprint.com

**Moeck UK** (*Moeck*)

38 Manningham Lane, Bradford BD1 3EA, UK  
 T +44 (0)1274 721646 F +44 (0)1274 393516

**Molenaar Edition** (*Molenaar*)

- in UK: c/o Music Sales Ltd

**Möseler** (*Möseler*)

- in UK: c/o Schott & Co Ltd

**Musica Europea Editions** (*Musica Europea*)

www.zivkovic.de/musicaeuropea  
 c/o Brandt-Percussion

**Musica Rara** (*Musica Rara*)

c/o Breitkopf & Härtel

**Music for Brass Ltd** (*Music for Brass*)

Unit 1, Warneford Avenue, Dewsbury Road, Ossett WF5 9NJ, UK  
 T +44 (0)1924 261154 F +44 (0)1924 280310

**Music Minus One** (*Music Minus One*)

MMO Music Group, Inc. 50 Executive Boulevard, Elmsford,  
 NY 10523-9921, USA  
 T +1 914 592 1188  
 E customerservice@mmogroup.com  
 www.musicone.com  
 • in UK: c/o Forsyth

**Music Sales Ltd** (*Music Sales*)

Distribution Centre, Newmarket Road, Bury St Edmunds,  
 Suffolk IP33 3YB, UK  
 T +44 (0)1284 714926 F +44 (0)1284 768301  
 E music@musicsales.co.uk  
 www.musicroom.com

**Music Trading Company**

33 Quernmore Road, London N4 4QT, UK  
 T +44 (0)20 8341 4088  
 E info@music-trading.co.uk  
 www.tutti.co.uk

**Neuschel Music** (*Neuschel*)

- in UK: c/o Studio Music Co

**Noetzel** (*Noetzel*)

c/o Heinrichshofen Edition

**Norsk Musikforlag** (*Norsk*)

P.O. Box 1499 - Vika, NO - 0116 Oslo, Norway  
 T +47 2300 2010  
 www.norskmusikkforlag.no

**Nova Music Ltd** (*Nova*)

- in UK: c/o Spartan Press

**Novello and Co Ltd** (*Novello*)

c/o Music Sales Ltd

**Obrasso** (*Obrasso*)

Obrasso Verlag, Baselstrasse 23c, CH-4537 Wiedlisbach,  
 Switzerland  
 T/F +41 (0)32 636 37 27  
 E obrasso@bluewin.ch  
 www.obrasso.ch

**Éditions de l'Oiseau-Lyre** (*L'Oiseau-Lyre*)

BP 515, MC 98015, Monaco  
 T +377 93 30 09 44 F +377 93 30 19 15

**Ongaku No Tomo Sha Corp** (*Ongaku*)

Kagurazaka 6-30, Shinjuku-ku, Tokyo, Japan  
 www.ongakunotomo.co.jp  
 • in UK: c/o Emerson Edition Ltd

**Opera Tres Ediciones Musicales (Spain)** (*Opera*)

- in UK: c/o Guitar Notes

**Oriana Publications Ltd** (*Oriana*)

71 Broad Street, Barry, Vale of Glamorgan CF62 7AG, UK  
 T/F +44 (0)1446 407477  
 E sales@orianapublications.co.uk  
 www.orianapublications.co.uk

**Editions Orphée, Inc.** (*Orphée*)

1240 Clubview Blvd. N., Columbus, OH 43235-1226, USA  
 T +1 614 846 9517 F +1 614 846 9794  
 E sales@editionsorphee.com  
 www.editionsorphee.com

**Orpheus Music** (*Orpheus*)

PO Box 1363, Armidale NSW 2350, Australia  
 T +61 (02) 6772 2205  
 www.orpheusmusic.com.au  
 • in UK and Europe: c/o Recorder Music Mail

**Robert Ostermeyer Musikedition** (*Robert Ostermeyer*)

Salzbergstr. 4a, 38855 Wernigerode, Germany  
 T +49 (0)3943 625164 F +49 (0)3943 625166  
 www.notenladen.de  
 www.shop.corno.de

**Oxford University Press** (*OUP*)

Music Department, Great Clarendon Street, Oxford OX2 6DP, UK  
 T +44 (0)1536 454590 F +44 (0)1536 454577  
 www.oup.co.uk

- in Australia: c/o Alfred Australia  
 P.O. Box 2355, Taren Point NSW 2229  
 T +61 2 9524 0033 F +61 2 9527 0023  
 E promo@alfredpub.com.au

- in USA: Oxford University Press Inc, 198 Madison Avenue,  
 New York NY 10016

**Paterson Publications Ltd** (*Paterson*)

c/o Music Sales Ltd

**Peacock Press** (*Peacock*)

Peacock Press, Scout Bottom Farm, Mytholmroyd, Hebden Bridge,  
 W Yorkshire HX7 5JS, UK  
 T +44 (0)1422 882751 F +44 (0)1422 886157  
 E ruth@recordermail.demon.co.uk  
 www.recordermail.co.uk

**Peermusic Classical** (*Peer*)

Mulenkamp 45, 22303, Hamburg, Germany  
 T +49 (0)40 2783790 F +49 (0)40 27837940  
 www.peermusic-classical.de  
 • in UK: c/o Faber Music Ltd

**Percussion Music Europe** (*Percussion Music Europe*)

PM Europe bvba, Langveld 6, 3300 Tienen, Belgium  
 T +32 16 782270 F +32 16 780450  
 E sales@pmeurope.com  
 www.pmeurope.com

**Peters Edition Ltd** (*Peters*)

Hinrichsen House, 10-12 Baches Street, London N1 6DN, UK  
 T +44 (0)20 7553 4000 F +44 (0)20 7490 4921  
 www.edition-peters.com  
 • in UK: c/o Faber Music Ltd

**P'hill Publications** (*P'hill Publications*)

10 rue de Bienne P'hill Publications, 67000 Strasbourg, France  
 T +33 (0)3 88 48 49 89 F +33 (0)3 88 48 79 32  
 E info@phillpublications.fr  
 www.phillpublications.fr

**Phylloscopus Publications** (*Phylloscopus*)

92 Adcliffe Road, Lancaster LA1 5BE, UK  
 T +44 (0)1524 67498  
 E enquiries@phylloscopus.co.uk  
 www.phylloscopus.co.uk

**Hans Pizka** (*Pizka*)

Prof. Hans Pizka, Postfach 1136, Kirchheim, D-85541, Germany  
 T +49 (0)89 903 9548 F +49 (0)89 903 9414  
 www.pizka.de

**Polaki Wydawnictwo Muzyczne (Warsaw)** (*PWM*)

- in UK: c/o Universal Edition (London) Ltd

**Theodore Presser Company** (*Presser*)

588 North Gulph Road, King of Prussia, PA 19406, USA  
 T +1 610 525 3636 F +1 610 527 7841  
 www.presser.com  
 • in UK: c/o United Music Publishers Ltd

## Music publishers

### **Prima Vista Musikk** (*Prima Vista*)

Prima Vista Musikk Ltd, P.O. Box 24, Pentre CF41 7WZ, UK  
T +44 (0)20 8441 8221  
Orders +44 (0)20 7367 6580  
E enquiries@primavistamusikk.com  
E worldofbrass@sp-s.co.uk  
www.primavistamusikk.com

### **Pro Percussao** (*Pro Percussao*)

E orders@propercussaobrasil.com  
www.propercussaobrasil.com

### **Recital Music** (*Recital*)

Vale Cottage, The Hamlet, Templecombe, BA8 0HJ, UK  
T +44 (0)1963 370051  
E doublebass@tiscali.co.uk  
• in UK: c/o Music Trading Company

### **Reedimensions** (*Reedimensions*)

Woodhambury Cottage, 503 Woodham Lane, Woking, Surrey GU21 5SR, UK  
www.reedimensions.com

### **Reed Music** (*Reed*)

www.reedmusic.com

### **Ricordi & Co** (*Ricordi*)

c/o United Music Publishers Ltd

### **Rimshot Music** (*Rimshot Music*)

F +61 (0) 2 9449 5910  
E jan@rimshot.com.au  
www.rimshot.com.au

### **Rosehill Music** (*Rosehill*)

P.O. Box 48, Aylesbury, Buckinghamshire HP17 8DW, UK  
T +44 (0)1844 290798 F +44 (0)1844 290757  
www.rosehillmusic.com

### **Editions Salabert** (*Salabert*)

• in UK: c/o United Music Publishers Ltd

### **Salvationist Publishing and Supplies Ltd** (*Salvationist*)

1 Tiverton Street, London SE1 6NT, UK  
T +44 (0)20 7367 6580  
E mail\_order@sp-s.co.uk

### **Salvi Publications** (*Salvi*)

Holywell Music, 58 Hopton Street, London SE1 9JH, UK  
T +44 (0)20 7928 8451 F +44 (0)20 7928 8284  
E holywell@holywellmusic.co.uk  
www.holywellmusic.co.uk

### **Samfundet til Udgivelse af Dansk Musik** (*Samfundet*)

Gråbrødrestreæde 18.st., DK-1156 Copenhagen K, Denmark  
T +45 33 13 54 45  
www.samfundet.dk

### **Saxtet Publications** (*Saxtet*)

63 Witherford Way, Selly Oak, Birmingham B29 4AJ, UK  
T +44 (0)121 472 2122  
www.saxtetpublications.com

### **Schauer & May Ltd** (*Schauer*)

c/o Boosey & Hawkes

### **G Schirmer Ltd** (*Schirmer*)

257 Park Ave South, 20th floor, New York, NY 10010, USA  
T +1 212 254-2100 F +1 212 254-2013  
www.schirmer.com  
c/o Music Sales Ltd

### **Schott & Co Ltd** (*Schott*)

P.O. Box 411, Ashford, Kent TN27 0YF, UK  
T +44 (0)1233 714741 F +44 (0)1233 714744  
Showroom: 48 Great Marlborough Street, London W1F 7BB, UK  
T +44 (0)20 7437 1246 / 0800 525566  
F +44 (0)20 7437 0263 / 0800 525567  
www.schott-music.com

### **Schott Music Panton** (*Panton*)

15000 Praha S, Radicka 99, Prague, Czech Republic  
• in UK: c/o Schott & Co Ltd

### **Shawnee Press Inc.** (*Shawnee*)

1221 17th Avenue South, Nashville, TN 37212, USA  
T +1 800 431 7187  
www.shawneepress.com

### **Sikorski** (*Sikorski*)

Johnsallee 23, D-20148, Hamburg, Germany  
T +49 (0)40 41 410  
• in UK: c/o Boosey & Hawkes

### **Simrock Elite Edition** (*Simrock*)

c/o Boosey & Hawkes

### **R Smith & Co** (*R Smith*)

P.O. Box 367, Aylesbury, Bucks HP22 4LJ, UK  
T +44 (0)1933 445 440 F +44 (0)1933 445 441  
www.rsmith.co.uk

### **Ronald Stevenson Society** (*Ronald Stevenson*)

3 Chamberlain Road, Edinburgh EH10 4DL, UK  
F +44 (0)131 229 9298  
E info@ronaldstevensonsociety.org.uk  
www.ronaldstevensonsociety.org.uk3

### **Rütli** (*Rütli*)

• in UK: c/o Escorial Edition, 17-19 St Georges Street, Norwich NR3 1AB, UK  
T +44 (0)1603 626414 F +44 (0)1603 618811  
E escorial@stgeorgesmusic.demon.co.uk  
www.stgeorgesmusic.co.uk  
• in rest of world: www.ruettimusic.ch

### **Southern Music of Texas** (*Southern*)

P.O. Box 329, San Antonio, Texas 78292, USA  
T +1 210 226 8167 F +1 210 223 4537  
www.southernmusic.com  
• in UK: c/o Valentine Music

### **Sound the Trumpets** (*Sound the Trumpets*)

c/o Mostyn Music, 8 Milvil Court, Milvil Road, Lee-On-Solent, Hampshire PO13 9LY, UK  
T/F +44 (0)2392 550566  
www.mostynmusic.com

### **Centre for NZ Music (SOUNZ)**

P.O. Box 10042, Wellington, NZ  
Street address: Level 1, 39 Cambridge Terrace, Wellington, New Zealand  
T +64 4 801 8602 F +64 4 801 8604  
E info@sounz.org.nz  
www.sounz.org.nz

### **Spartan Press Music Publishers Ltd** (*Spartan*)

Strathmashie House, Laggan PH20 1BU, UK  
T +44 (0)1528 544770 F +44 (0)1528 544771  
www.spartanpress.co.uk

### **Stainer & Bell Ltd** (*Stainer*)

P.O. Box 110, Victoria House, 23 Gruneisen Road, London N3 1DZ, UK  
T +44 (0)20 8343 3303 F +44 (0)20 8343 3024  
www.stainer.co.uk

### **Stockhausen-Verlag** (*Stockhausen Verlag*)

The Stockhausen Foundation for Musik, Kettenberg 15, 51515 Kürten, Germany  
F +49 (0)2268 1813  
E stockhausen-verlag@stockhausen.org  
www.stockhausen.org

### **Studio 4 Productions** (*Studio 4*)

c/o Alfred Publishing

### **Studio Music Co** (*Studio Music*)

Cadence House, Eaton Green Road, Luton, Bedfordshire LU2 9LD, UK  
T +44 (0)1582 432139 F +44 (0)1582 731989  
E sales@studio-music.co.uk  
www.studio-music.co.uk

### **Editio Supraphon** (*Supraphon*)

• in UK: c/o Bärenreiter Ltd

### **Svensk Musik** (*Swedish Music Information Centre*) (*Svensk Musik*)

Sandhamnsgatan 79, Box 27327, S-102 54, Stockholm, Sweden  
T +46 (0)8 783 88 00 F +46 (0)8 783 95 10  
E swedmic@stim.se  
www.mic.stim.se

### **The Brass Press** (*The Brass Press*)

c/o Editions BIM

### **Tecla Editions** (*Tecla*)

P.O. Box 7567, London NW3 2PE, UK  
E letters33@tecla.com  
www.tecla.com

**Tenuto** (*Tenuto*)

E info@tritone-tenuto.com  
www.tritone-tenuto.com  
c/o Presser

**Tezak** (*Tezak*)

c/o Music Trading Company

**Thames Publishing** (*Thames*)

- in UK: c/o Music Sales Ltd

**Tomlinson, Ernest** (*Tomlinson*)

Lancaster Farm, Chipping Lane, Longridge, Preston PR3 2NB, UK  
T +44 (0)1772 783646 F +44 (0)1772 786026  
E hilary.ashton@talk21.com  
www.ernesttomlinson.com  
www.lightmusicsociety.com

**Tonos** (*Tonos*)

- in UK: c/o Music Sales Ltd

**Transatlantiques, Editions Musicales (Paris)** (*TransEdMus*)

T +33 (0)1 46 58 75 62 F +33 (0)1 46 58 71 07  
E etransat@club-internet.fr  
www.editions-transatlantiques.com  
• in UK: c/o United Music Publishers Ltd

**T. A. Edition** (*Trombonis Australia*)

www.trombonisaustralia.com

**Tuba Classics** (*Tuba Classics*)

Floyd Cooley, 1245 W. Hereford Dr., Jackson, WY 83001, USA  
www.floydcooley.com/tubaclassics

**Union Musical Ediciones** (*UME*)

- in UK: c/o Music Sales Ltd

**Union Musical Espanola** (*Espanola*)

- in UK: c/o Music Sales Ltd

**United Music Publishers Ltd** (*UMP*)

33 Lea Road, Waltham Abbey, Essex EN9 1ES, UK  
T +44 (0)1992 703110 F +44 (0)1992 703189  
E retail@ump.co.uk  
www.ump.co.uk

**Universal Edition (London) Ltd** (*Universal*)

Showroom: 48 Great Marlborough Street, London W1F 7BB, UK  
T +44 (0)20 7437 1246 / 0800 525566  
F +44 (0)20 7437 0263 / 0800 525567  
www.universaledition.com

**Vanderbilt** (*Vanderbilt*)

Vanderbilt Music Company, 312-A South Swain Ave, P.O. Box 456,  
Bloomington, Indiana 47402 USA  
T +1 812-333-5255 F +1 812-333-5257  
E harp@vanderbiltmusic.com  
www.vanderbiltmusic.com

**Wai-te-ata** (*Wai-te-ata*)

Waiteata Press Music, School of Music,  
Victoria University of Wellington  
P.O. Box 600, Wellington, New Zealand  
T +64 April 471-5369 F +64 April 495-5157  
E waiteata-music@vuw.ac.nz  
(also available from SOUNZ)

**Warwick Music** (*Warwick*)

1 Broomfield Road, Coventry CV5 6JW, UK  
T +44 (0)24 7671 2081 F +44 (0)24 7671 2550  
www.warwickmusic.com  
• in UK: c/o Mostyn Music

**Josef Weinberger Ltd** (*Weinberger*)

12-14 Mortimer Street, London W1T 3JJ, UK  
T +44 (0)20 7580 2827 F +44 (0)20 7436 9616  
www.josef-weinberger.co.uk  
c/o Faber Music Ltd

**Weintraub** (*Weintraub*)

c/o Music Sales Ltd

**Western International Music, Inc.** (*Western*)

3707 65th Avenue, Greeley, CO 80634-9626, USA  
T +1 970 330 6901 F +1 970 330 7738  
E wimbo@wiminc.com  
www.wiminc.com

**Westfield Music** (*Westfield*)

2 Chestnut Road, Charlton Down, Dorchester, Dorset DT2 9UN, UK  
T +44 (0)1305 213818  
E orders@westfieldmusic.co.uk  
www.westfieldmusic.co.uk

**Denis Wick Publishing** (*Denis Wick*)

T +44 (0)1372 849829  
E denis@deniswick.net  
www.deniswick.net

**Wiener Urtext Edition** (*Wiener Urtext*)

www.ue.de  
c/o Universal Edition (London) Ltd

**Wimbledon Music Inc./Trigram Music Inc.** (*Wimbledon Music*)

1801 Century Park East (Suite 2400), Los Angeles, CA 90067-2326, USA  
T +1 310 556 9683 F +1 310 277 1278  
www.wimbtri.com

- for international orders,  
Chas Dumont & Sons, 1085 Dumont Drive, Laurel Oak Corporate  
Center, Voorhees, NJ 08043, USA  
T +1 856 346 9100 F +1 856 346-3452  
www.dumontmusic.com

**Winwood Music** (*Winwood*)

Unit 7 Fieldside Farm, Quainton, Aylesbury HP22 4DQ, UK  
T +44 (0)1296 655 777 F +44 (0)1296 655 778  
E sales@winwoodmusic.com  
www.winwoodmusic.com

**Wright & Round Ltd** (*Wright & Round*)

The Cornet Office, P.O. Box 157, Gloucester GL1 1LW, UK  
T +44 (0)1452 523438 F +44 (0)1242 385631  
www.wrightandround.com

**Xebec Music Publishing Co., Ltd** (*Xebec*)

Ms. Yoshiko Fujita, 2-16-4-406 Komazawa, Setagaya-ku, Tokyo  
154-0012 Japan  
T +81 3 3425 0087 F +81 3 3410-8556  
E xebecmsc@aol.com  
www.keiko-abe.com

**Yorke Edition** (*Yorke*)

31 Thornhill Square, London N1 1BQ, UK  
T +44 (0)20 7607 0849 F +44 (0)20 7700 4577

**Edition Suvini Zerboni** (*Zerboni*)

www.esz.it

**Zen-On** (*Zen-On*)

- in UK: c/o Boosey & Hawkes Music Publishers Ltd

**Zimmermann** (*Zimmermann*)

www.allegro-musik.de

**XYZ** (*XYZ*)

c/o European Music Centre, Flevolaan 41, 1411 KC Naarden,  
Netherlands  
T +31 35 69 58 599 F +31 35 69 58 999  
E fwijmenga@emcmusic.nl  
www.emcmusic.nl

---

**Please note** The address for Trinity Guildhall for all correspondence, apart from music orders, is:  
Trinity Guildhall Examinations, 89 Albert Embankment, London SE1 7TP, UK  
T +44 (0)20 7820 6100 F +44 (0)20 7820 6161  
E music@trinityguildhall.co.uk www.trinityguildhall.co.uk/music

# TRINITY GUILDHALL

## Authentication form for submitted materials

Submitted materials may include dissertations, case studies, compositions, videos, materials, etc. Please check the syllabus of the examination you are entering for to ensure that you have enclosed the correct materials. This form is not required for programme notes for Recital diplomas.

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 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 Guildhall 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 examination _____	Level _____
Instrument (if applicable) _____	Subject (if applicable) _____
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 \_\_\_\_\_

Please use this form for verification of required contact time for Unit 1 of the ATCL and LTCL teaching diplomas.

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

Title of examination _____	Level _____
Instrument (if applicable) _____	Subject (if applicable) _____
Unit _____	

Please list the experience or contact time required for the diploma unit you are entering:  
(Refer to the current syllabus for details of experience or contact time required)

---



---



---



---



---



---

To be completed by the Head, Head of Music, similar person in authority, or Parent/Guardian (for private pupils)

Name \_\_\_\_\_

Title \_\_\_\_\_

Organisation \_\_\_\_\_

I declare that the candidate has completed the experience as detailed above.

Signature \_\_\_\_\_ Date \_\_\_\_\_

# TRINITY GUILDHALL

## Verification form for relevant prior experience for music diploma examinations

Please use this form for approval to record relevant professional experience as a prerequisite requirement for FTCL Music Education.

This form should be sent to Trinity's Head Office at least four weeks before the local closing date for entries.

Name _____	
Date of birth _____	Male/Female <input type="checkbox"/>
Candidate/Registration number (if known) _____	
Centre _____	

Title of examination _____	Level _____
Instrument (if applicable) _____	Subject (if applicable) _____

Please state the experience required for the diploma unit you are entering:  
*(Refer to the current syllabus for details of experience required)*

\_\_\_\_\_  
\_\_\_\_\_

Please list here any other evidence you are providing to fulfil the prerequisites for this diploma:

\_\_\_\_\_  
\_\_\_\_\_

**To be completed by the Head, Head of Music, or similar person in authority**

Name \_\_\_\_\_

Title \_\_\_\_\_

Organisation \_\_\_\_\_

I declare that the candidate has completed the experience as detailed above.

Signature \_\_\_\_\_ Date \_\_\_\_\_



