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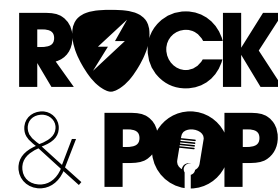
ROCK & POP DIPLOMAS

SYLLABUS

Bass | Drums | Guitar | Keyboards | Vocals
Digital assessment

Qualification specifications
for ATCL, LTCL & FTCL diplomas
from 2024

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WELCOME

Welcome to Trinity College London's syllabus for Rock & Pop diploma exams, containing details of digital performance qualifications for bass, drums, guitar, keyboards and vocals.

The digital diplomas enable candidates to record their performance at a place and time of their choice and then submit the video recording via our online platform to be assessed by our panel of specialist diploma examiners.

Trinity's Rock & Pop diplomas are available at ATCL, LTCL and FTCL levels, each reflecting progression beyond graded exams and providing pathways into professional musicianship.

RECOGNISED AND RESPECTED CERTIFICATION

Our fully regulated diploma qualifications, which are mapped to the regulated qualifications framework, carry Trinity's prestigious post-nominals, allowing you to use ATCL, LTCL or FTCL as part of your signature – to serve as globally recognised testaments to your performance capabilities and professionalism.

HIGHER EDUCATION LEVEL QUALIFICATIONS

The diplomas are available at three levels, from Level 4 (ATCL), which is mapped against the same performance standards required at the end of the first year of a music performance bachelor's degree, through to Level 7 (FTCL), which mirrors the requirements of a master's level performance qualification.

YOUR PERFORMANCE. YOUR CHOICE.

Design your own programme from start to finish – create a set list of your favourite artists and choose the songs that showcase your skills the best.

DESIGNED FOR YOU

The diplomas are designed to work flexibly within the context that each musician develops their skills, whether you are working with a teacher, learning as a self-starter, or already performing as a session or live performance musician.

CONVENIENT AND ACCESSIBLE

Submit a video of your live performance. Record your video when you're ready – from home, the studio, or even capture one of your live sessions or concerts. Upload it onto our digital exams system at any time and receive your results online.

INDUSTRY EXPERTISE

Developed by music industry experts, our qualifications assess practical, industry-relevant skills, ensuring that you are well prepared to thrive in the constantly evolving music landscape.

LOGICAL PROGRESSION FROM ROCK & POP GRADE 8

Our diploma-level qualifications can serve as the logical next step from a Rock & Pop Grade 8, augmenting your existing skills and propelling you toward a professional level of competence.

We hope you enjoy exploring this syllabus and we wish you every success in the exams and your wider music-making.

ABOUT TRINITY COLLEGE LONDON

Trinity College London, established in 1872, is a leading internationally recognised awarding organisation (exam board), publisher and independent education charity. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help people progress. We inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

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

INTRODUCTION TO TRINITY'S ROCK & POP DIPLOMAS

OBJECTIVE OF THE QUALIFICATIONS

Trinity's Rock & Pop diplomas are for musicians who wish to demonstrate higher-level performance skills and have them professionally recognised.

They offer learners the opportunity to measure their musical development against a series of internationally understood benchmarks at three levels:

- ▶ Level 4 – equivalent standard to the performance component of the first year of an undergraduate degree course
- ▶ Level 6 – equivalent standard to the performance component of the final year of an undergraduate degree course
- ▶ Level 7 – equivalent standard to a master's level degree course

WHO THE QUALIFICATIONS ARE FOR

Trinity's Rock & Pop diplomas provide a progression from the graded Rock & Pop exams and offer opportunities for the development of relevant skills to aspiring rock and pop musicians seeking a path to higher education or a career in the music industry.

ENTRY REQUIREMENTS

The Rock & Pop diplomas are open to all candidates who can demonstrate the performance standard and skills required for the diploma level.

There is no minimum age, and there is no requirement for candidates to have passed any previous qualifications.

Candidates should study the exam requirements, set list parameters and indicative song lists carefully before entering to ensure they fully understand the performance standard and expectations of the relevant diploma level.

While there is no formal prerequisite for FTCL, we strongly advise candidates to have attained LTCL in the same subject prior to entry, or an equivalent qualification such as a Level 6 performance diploma from another regulated awarding organisation or a BA (with performance) or BMus from a conservatoire or university, in the same instrument.

CANDIDATES WITH SPECIAL NEEDS

Trinity is committed to creating an inclusive environment where candidates with special needs, disabilities and health conditions are able to demonstrate their skills and feel welcomed.

We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

Find out more at trinitycollege.com/music-csn.

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
ATCL	54	846	900
LTCL	108	1,692	1,800
FTCL	134	2,116	2,250

ASSESSMENT AND MARKING

Trinity's Rock & Pop diplomas are assessed by external examiners trained and moderated by Trinity. Examiners provide comments for each component of the exam using the assessment criteria relevant to the level as outlined in the [marking](#) section of this syllabus, and at ATCL and LTCL levels they also provide marks.

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

Total mark	Attainment level (ATCL & LTCL)
80-100	Distinction
60-79	Pass
45-59	Below Pass 1
0-44	Below Pass 2

Marks are not awarded for FTCL diplomas; candidates are assessed as Approved or Not Approved.

RECOGNITION

Trinity College London is an international awarding organisation regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners Rock & Pop diplomas represent a personal goal or objective, they can also be used as a progression route towards:

- Higher level diplomas offered by Trinity and by other awarding organisations
- Postgraduate music courses at conservatoires and universities
- Employment opportunities in music and the creative arts

HOW TO ENTER FOR AN EXAM

Exam entries are made through your local representative. Find out more at trinitycollege.com/worldwide.

OTHER QUALIFICATIONS OFFERED BY TRINITY

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

Graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at trinityrock.com.

Graded Classical & Jazz exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about Classical & Jazz graded exams at trinitycollege.com/graded-exams, and information about certificate exams at trinitycollege.com/music-certificates.

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Theory exams are available from Grade 1 to support learners in developing their understanding of the technical language of music, and are available both as paper-based exams and digital exams. No theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at trinitycollege.com/theory.

After Grade 8 or the Advanced Certificate classical music exams, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess professional skills in performance, teaching and theory. Find out more at trinitycollege.com/music-diplomas.

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find out more at trinitycollege.com/CME.

The Awards and Certificates in Musical Development are designed for those with learning difficulties, across the whole spectrum of abilities and needs, and are mapped to the Sounds of Intent inclusive framework of musical engagement. Find out more at trinitycollege.com/sounds-of-intent.

We also offer:

- ▶ Graded, certificate and diploma qualifications in drama-related subjects
- ▶ English language qualifications
- ▶ Teaching English qualifications
- ▶ Arts Award (only available in certain countries)

Specifications for all these qualifications can be downloaded from trinitycollege.com.

TRINITY MUSIC QUALIFICATIONS

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

* Regulated Qualifications Framework ** European Qualifications Framework † Not RQF or EQF regulated

REGULATED TITLES AND QUALIFICATION NUMBERS FOR ROCK & POP DIPLOMAS

Regulated title	Qualification number
ATCL	
TCL Level 4 Diploma in Rock & Pop Performance	610/3785/0
LTCL	
TCL Level 6 Diploma in Rock & Pop Performance	610/3786/2
FTCL	
TCL Level 7 Diploma in Rock & Pop Performance	610/3787/4

POST-NOMINALS AND ACADEMIC DRESS

In addition to being entitled to use the appropriate post-nominal letters after their name (ATCL, LTCL or FTCL), holders of Trinity diplomas are entitled to wear academic dress. Associates are entitled to wear an academic gown, Licentiates a gown and hood (purple edged with mauve), and Fellows a gown and hood (purple lined with mauve).

LEARNING OUTCOMES

ATCL

(RQF Level 4)

The learner will:

1. Construct an effective set list to showcase a variety of styles, moods and tempi, and interpret the music with expression and personality
2. Perform scored sections with fluency and musical integrity at a standard commensurate with the level, and demonstrate awareness of harmony and form in any improvised content
3. Play/sing with refined control and technical proficiency appropriate to the stylistic demands of the music

LTCL

(RQF Level 6)

The learner will:

1. Construct an effective set list across a variety of genres, moods and tempi, demonstrate consummate awareness of style and interpret the music with accomplished expression and personality
2. Perform scored sections with fluency and musical integrity at a standard commensurate with the level, and demonstrate broad, creative understanding of harmony and form in any improvised content
3. Play/sing with a sophisticated degree of control and technical proficiency appropriate to the stylistic demands of the music

FTCL

(RQF Level 7)

The learner will:

1. Construct an effective set list to demonstrate a highly developed and individual artistic and musical personality, presenting the set to a professional standard
2. Perform scored sections with fluency and impeccable musical integrity, and demonstrate nuanced, insightful understanding of harmony and form in any improvised content
3. Play/sing with complete control and technical proficiency appropriate to the stylistic demands of the music

ABOUT THE EXAMS

STRUCTURE

Each exam has two sections:

- **Performance:** Compile and perform a set list of songs of a prescribed overall duration
- **Set list & planning:** Plan a balanced and contrasted set with musically effective running order



MARK SCHEME

	Maximum marks*
Performance	96
Set list & planning	4
Total	100

* Marks apply to ATCL and LTCL only. At FTCL level, candidates are assessed as Approved or Not Approved.

SUBJECTS OFFERED

Rock & Pop diplomas are available in the following subjects:

- Bass
- Drums
- Guitar
- Keyboards
- Vocals

KEY NOTES

1. To take this assessment you must have access to:
 - a good quality audio-visual recording device with enough storage for your performance (eg a good quality mobile phone, tablet, laptop or video camera)
 - high-speed internet connection to upload your performance video and supporting files.
2. All performances must be submitted as one continuous presentation. Any evidence of editing will result in a syllabus infringement and your exam will not be assessed.
3. You are allowed assistance with filming your performance, and another person can be present to operate your backing tracks.
4. Audio and video may be recorded using separate devices, as long as they are recorded simultaneously.
5. No pre- or post-production techniques may be applied.
- ~~6. A single external microphone may be used, but multiple microphone set-ups are not permitted.~~
7. If you are recording your exam as part of a live performance, the requirements for the quality of the video must not be compromised in any way, and the video may not be edited.
8. If recording your performance with other live musicians, please ensure that the balance between the instruments is correct.

PERFORMANCE

REQUIREMENTS

- ▶ Candidates should compile and perform a varied and contrasting programme where the sum total of the items performed meets the required duration (see timings below).
- ▶ There is no minimum or maximum number of songs.
- ▶ Candidates should refer to the indicative song lists and set list parameters, available in the *Rock & Pop Diplomas Handbook* at trinitycollege.com/rock-pop-diplomas.

PROGRAMME TIMINGS

Timings are as follows:

Diploma	Performance duration
ATCL	32-38 minutes
LTCL	37-43 minutes
FTCL	42-48 minutes

- ▶ These timings refer to the total duration of all songs performed.
- ▶ Each song is timed as a separate entity. The total performance time does not include breaks between songs.
- ▶ Very short breaks between songs, eg for sipping water or re-setting, are acceptable. However, longer breaks should not be included, and may result in referral and/or reduction of marks.
- ▶ The total performing time of the songs must reach the minimum for the diploma level. Diplomas where the total performing time falls under the stipulated time will be referred and a penalty applied. In extreme cases, this can result in invalidation of the performance.
- ▶ Performances that exceed the required duration may not be listened to in their entirety.

CHOOSING SONGS

- ▶ Any contemporary music styles may be included. Though by no means an exhaustive list, this might include rock, pop, metal, R'n'B, country, soul, folk, indie, hip hop, jazz, and sub-genres of these styles.
- ▶ Programmes should display a range of moods and tempi. Candidates should bear in mind the artistic coherence of their programme when selecting songs.
- ▶ When choosing songs, candidates should refer to the *Rock & Pop Diplomas Handbook*, which includes the following for each diploma level and each instrument:
 - **Indicative song lists.** Songs may be selected from these lists, but this is not a requirement. Candidates' chosen songs must demonstrate a comparable level of technical and musical demand to the tracks listed in the relevant indicative song list.
 - **Set list parameters.** These are intended to give candidates an idea of the difficulty of songs they need to perform for success at each level. For some parameters a minimum expectation is stipulated, while others are less prescriptive. Candidates must ensure that their chosen programme complies with the relevant parameters.

- ▶ Arrangements included in Trinity's graded Rock & Pop lists cannot be selected for diplomas.
- ▶ Trinity does not pre-approve songs for Rock & Pop diplomas. Candidates should use the indicative song lists and set list parameters to ensure that their chosen songs are of sufficient difficulty. Marks may be deducted, or performances invalidated, where repertoire does not allow candidates to demonstrate performance at the required level.

PERFORMANCE OF THE SONGS

- ▶ Songs may be performed to a backing track or live with other musicians, or a mix of recorded and live backing across the set.
- ▶ Vocalists can accompany themselves, but only their singing is assessed.
- ▶ Bass, drums, guitar and keyboards candidates can add their own vocals, but only their instrumental performance is assessed.
- ▶ Long intros/outros should be kept to a minimum to avoid impacting on the total playing time within the exam.
- ▶ The use of metronomes or other timekeeping assistance is not allowed (with the exception of click tracks for drummers).
- ▶ Spoken introductions are not permitted.
- ▶ Candidates must not state their name or show identification on their video recording at any time.

BACKING TRACKS

- ▶ Backing tracks must be clearly audible on the submitted video, and should be played through an external speaker rather than directly from a phone or tablet.
- ▶ Candidates should check the volume balance of the backing track and their instrument before they start recording.
- ▶ Backing tracks need not be commercial products and may be created by the candidate, but must be of a good quality.


PAGE TURNS

- ▶ Difficult page turns may be overcome by photocopying the relevant pages.
- ▶ A page turner may assist the candidate if necessary.

STAGE PRESENCE

- ▶ Marks are awarded for stage presence, which takes into account the overall presentation of the performance.
- ▶ A strong presentation would include:
 - professional level of engagement with an audience, if applicable
 - care in pacing; breaks between songs should neither hurry nor disrupt the flow of the performance and any changes of instrument (eg switching between acoustic and digital instruments) should be handled smoothly.

MUSIC AND COPIES

- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, songs must have no copyright restrictions in the country where the music is downloaded.
- ▶ Candidates are not required to perform from memory at any level, and no additional marks are given for this. However, candidates are encouraged to play all or part of their set list from memory if they feel that it will enhance their performance.
- ▶ Candidates must upload scans or photographs of all songs performed as a reference for the examiner. Failure to provide copies will result in invalidation of the exam.
- ▶ Although strict adherence to notation is not expected, examiners must be provided with a score that outlines the structure and features of the song. You may wish to annotate your score to provide further detail and accurately reflect your performance. The following are acceptable types of notation:
 - Standard notation
 - Tablature 
 - Lead sheet
- ▶ For each song, all pages should be in one single file. If you need to combine images into one file, there are many apps that can help you and you will find them on your device's application store.

SET LIST & PLANNING

REQUIREMENTS

Examiners will consider the extent to which:

- ▶ The set list is well balanced to include a diverse range of musical and technical content.
- ▶ The set order is musically effective to deliver an artistically coherent performance.

BASS

REQUIREMENTS

An electric bass guitar must be used.

Candidates may use a fretless or electro-acoustic bass guitar, and a bass with five or more strings may also be used.

Candidates may use more than one instrument in their performance (eg a regular bass and a fretless bass).

Use of an electronic tuner is permitted during the performance, but not before the first song. NB tuning breaks are not included in the timing of the presentation.

FILMING GUIDELINES

Position the camera slightly to your picking-hand side so that your face, both of your hands and all of the instrument are visible. Effects processors and foot pedals must also be visible throughout. If applicable, position your music stand so that the view is not obscured.

Tonal changes and effects must be set and operated by the candidate, either on an amp or with a footswitch or multi-effects unit, visible to the examiner.

Tonal changes and effects must not be added in post-production or controlled by another person.

See the [filming your exam](#) section for further advice.

INDICATIVE SONG LISTS

Indicative song lists for each Bass diploma level are available in the *Rock & Pop Diplomas Handbook*. These are intended to help candidates to choose suitable songs, and include details of why the songs are appropriate for the specified diploma level.

Candidates may select songs from these lists if they wish, but this is not compulsory.

SET LIST PARAMETERS

Please refer to the Bass set list parameters in the *Rock & Pop Diplomas Handbook* for guidance on song selection and minimum expectations for certain programme elements.

DRUMS

REQUIREMENTS

Candidates may perform on an acoustic or electronic kit.

It is vital that electronic kits are capable of producing all timbral and dynamic variety required for the songs, including any particular effects that individual songs may call for. Particular attention should be paid to the following areas: dynamic contrast, snares on/off, cross stick, use of brushes, clarity of grace note rudiments, clarity of rolls, use of any additional percussion (eg cowbell), differentiation between ghosted and non-ghosted notes, choked cymbal.

Click tracks may be used, but must not be audible on the video.

FILMING GUIDELINES

1. SIGHT

- ▶ The camera should be placed on a 90-degree angle from the candidate, looking through the hi-hat stand on a standard drum kit set-up.
- ▶ Place the camera at the candidate's eye level to give the best view.
- ▶ The on-screen image must include the whole of the candidate. Hands, feet and face must be clearly visible, with no obstruction from hair or clothing. For this reason, we recommend that the candidate is filmed from the side, rather than from in front or behind. The full drum kit must also be in view – you may need to position the camera at some distance from the candidate to enable this.
- ▶ The music stand should be placed so the candidate can easily see it while they are performing. If this blocks the camera's line of sight, try moving the camera across slightly, ensuring the 90-degree view is still largely achieved.

2. SOUND

Candidates need to be able to hear backing tracks while they are playing, and the backing tracks must be audible on the recording.

- ▶ Your speaker must have enough volume to balance with your instrument, so the examiner can hear the backing track on your video. Laptop, mobile phone or table speakers will not be loud enough, so you will need to use an external speaker.
- ▶ Experiment with speaker positioning to find the best balance between the backing track and the drum kit, for both the candidate and the recording device. If you are using an electronic drum kit, you may need to adjust the main volume setting of your instrument. Also, please be aware that for electronic kits, stick noise can over-power the drum sounds. To minimise this, experiment with camera placement and ensure you have sufficient output volume from the drum kit.
- ▶ ~~A single external microphone may be used, but multiple microphone set-ups are not permitted.~~ Before you record your full performance, run a soundcheck on one of the loudest sections of your exam. Listen back to your recording and make sure you can clearly hear both the drum kit and the backing track.
- ▶ Alternatively, a headphone splitter can be used, enabling the track to be routed to headphones for the candidate but also to be heard through an external speaker in the room.

See the [filming your exam](#) section for further advice.

INDICATIVE SONG LISTS

Indicative song lists for each Drums diploma level are available in the *Rock & Pop Diplomas Handbook*. These are intended to help candidates to choose suitable songs, and include details of why the songs are appropriate for the specified diploma level.

Candidates may select songs from these lists if they wish, but this is not compulsory.

SET LIST PARAMETERS

Please refer to the Drums set list parameters in the *Rock & Pop Diplomas Handbook* for guidance on song selection and minimum expectations for certain programme elements.

GUITAR

REQUIREMENTS

Candidates may perform on electric, electro-acoustic or acoustic guitars, including 7-string and 12-string instruments.

Candidates should use appropriate instrument(s) for the genres presented.

Candidates may use more than one instrument in their performance (eg an electric guitar and an acoustic guitar).

Use of an electronic tuner is permitted during the performance, but not before the first song. NB tuning breaks are not included in the timing of the presentation.

FILMING GUIDELINES

Position the camera slightly to your picking-hand side so that your face, both of your hands and all of the instrument are visible. Effects processors and foot pedals must also be visible throughout. If applicable, position your music stand so that the view is not obscured.

Tonal changes and effects must be set and operated by the candidate, either on an amp or with a footswitch or multi-effects unit, visible to the examiner.

Tonal changes and effects must not be added in post-production or controlled by another person.

See the [filming your exam](#) section for further advice.

INDICATIVE SONG LISTS

Indicative song lists for each Guitar diploma level are available in the *Rock & Pop Diplomas Handbook*. These are intended to help candidates to choose suitable songs, and include details of why the songs are appropriate for the specified diploma level.

Candidates may select songs from these lists if they wish, but this is not compulsory.

SET LIST PARAMETERS

Please refer to the Guitar set list parameters in the *Rock & Pop Diplomas Handbook* for guidance on song selection and minimum expectations for certain programme elements.

KEYBOARDS

REQUIREMENTS

Any type of instrument may be used, eg electronic keyboards, synthesizers, digital pianos and acoustic pianos.

Candidates should use appropriate instrument(s) for the genres presented.

Instruments must be capable of producing all sounds and effects required for the songs performed, and must have sufficient range for the selected songs.

All songs should be played without auto-chord accompaniment and without auto-drum backing rhythms or styles. Auto-intro/-outro must not be used. Left-hand fingered or single fingered chords should not be played.

Candidates may use more than one instrument in their performance (eg an electronic keyboard and an acoustic piano).

FILMING GUIDELINES

Film your performance from the side so that your face, both hands and all of the notes on the keyboard are visible.

Direct audio capture is permitted. Headphones may be worn.

Any tonal changes must be set and operated by the candidate, either on the instrument or on a multi-effects unit, visible to the examiner.

Tonal changes and effects must not be added in post-production or controlled by another person.

See the [filming your exam](#) section for further advice.

INDICATIVE SONG LISTS

Indicative song lists for each Keyboards diploma level are available in the *Rock & Pop Diplomas Handbook*. These are intended to help candidates to choose suitable songs, and include details of why the songs are appropriate for the specified diploma level.

Candidates may select songs from these lists if they wish, but this is not compulsory.

SET LIST PARAMETERS

Please refer to the Keyboards set list parameters in the *Rock & Pop Diplomas Handbook* for guidance on song selection and minimum expectations for certain programme elements.

VOCALS

REQUIREMENTS

Candidates must perform using a microphone. Microphone technique is considered as part of the assessment.

Songs may be performed in any language. An English translation of the lyrics must be uploaded for any songs not in English.

FILMING GUIDELINES

You should film your performance from the front. You are not required to sing directly to the camera, but do make sure that you remain visible with your hands, face and most of your body in shot. If applicable, position your music stand so that the view is not obscured.

A small amount of reverb and EQ may be used in pre-production, as per a live performance, but must not be added to the recorded track in post-production.

See the [filming your exam](#) section for further advice.

INDICATIVE SONG LISTS

Indicative song lists for each Vocals diploma level are available in the *Rock & Pop Diplomas Handbook*. These are intended to help candidates to choose suitable songs, and include details of why the songs are appropriate for the specified diploma level.

Candidates may select songs from these lists if they wish, but this is not compulsory.

SET LIST PARAMETERS

Please refer to the Vocals set list parameters in the *Rock & Pop Diplomas Handbook* for guidance on song selection and minimum expectations for certain programme elements.

FILMING YOUR EXAM

BEFORE YOU BEGIN

There are six important instructions to note before you plan your filming:

1. All exams must be submitted as one continuous performance. If there is any evidence of editing we will not be able to assess your exam.
2. Please read the instructions for your instrument carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth continuous performance.
3. You are allowed assistance with filming your performance, and another person can be present to operate your backing tracks. However, indications of pulse, verbal or non-verbal entry cues are not allowed and will result in a syllabus infringement referral.
4. Do not provide any information at the beginning of your performance, such as your name or titles of the songs – simply start the recording and begin your performance.
5. You may record your video as an mp4 or mov file. Please remember to turn off HD settings or select the lowest available HD setting on your device before you begin. Your exam does not need to be recorded in high definition and this will result in files that are too large for upload.
6. If you're playing from notation, your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

YOUR FILMING ENVIRONMENT

- ▶ Make sure that your recording device has enough battery power and storage capacity.
- ▶ Check light levels before recording to ensure that you are clearly visible on screen. Avoid standing in front of a light source to ensure that you do not appear as a silhouette on screen.
- ▶ Check sound levels to ensure that the recording device captures the range of the instrument clearly, without any unintentional distortion.

PERFORMANCE IN FRONT OF AN AUDIENCE

Your video may be captured in one of your live sessions or concerts. However, please note that our standard filming guidelines apply, and we will not be able to assess your performance if the sound of the instrument or voice being assessed is not clear in the mix, or if the video angle doesn't match our guidelines. The focus of the camera should be on the performer(s) rather than the audience.

RECORDING VIDEO AND AUDIO SEPARATELY (OPTIONAL)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. ~~A single external microphone may be used; multiple microphone set-ups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.~~

If audio and video have been recorded separately, editing software may be used to merge these elements together and create the final video. Similarly, editing software can be used to trim the beginning and end.

However:

- ▶ The audio and video must be recorded simultaneously.
- ▶ The audio must be the same performance as that of the video and not a composite track.
- ▶ The recorded audio must not be enhanced in any way and the following must not be applied to the recording in post-production:
 - EQ
 - reverb
 - compression
 - pitch or timing correction
 - tonal changes/effects.
- ▶ The recorded breaks between songs should not be removed.

TROUBLESHOOTING SOUND ISSUES

The microphones in mobile devices are built for speech, so you might find that the audio on your recording cuts out or distorts. Check your audio settings to see if this problem can be avoided.

- ▶ Some devices use automatic microphone compression, or a similar function, which may cause the volume of your recording to fluctuate. Where possible, switch these off in your audio settings.
- ▶ If your audio is distorted and you have the option in your device settings, try reducing the microphone input level. If not, try moving your recording device further away.
- ▶ Your device may have a setting labelled 'suppress background noise', 'noise reduction' or similar. Try turning this function off if the option is available.
- ▶ Other problematic functions you may wish to disable include 'echo cancellation', 'sound correction' and 'audio stability'.

BACKING TRACKS

Backing tracks must be clearly audible on the submitted video. You may need to move the speaker closer or further away from your camera and microphone in order to find the correct balance. Tracks should be played through an external speaker rather than directly from a phone or tablet. The track must be loud enough for you to hear it while you are performing, and for the examiner to hear it on the video.

Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument or voice.

SUBMITTING YOUR EXAM FOR ASSESSMENT

Please read the following closely before you submit your video performance to our online platform:

- ▶ Play back your video to ensure that the sound and visual quality is sufficient for an examiner to mark it.
- ▶ Only submit one take of your performance.
- ▶ Your files should be labelled with your name, subject and level, for example:
ForenameSurname_Bass_LTCL.
- ▶ Upload scans or photographs of your songs.
- ▶ Make sure that your video file does not exceed 2GB.
- ▶ If uploading directly from a phone or tablet, you might need to compress the video first so it doesn't take too long to upload. There are many apps that can help you do this and you will find them on your device's application store. Ensure that audio and video remain in sync if the recording has been compressed, and that the audio quality is not distorted.
- ▶ Do not delete your performance video until you have received your feedback and results, just in case there are any technical issues and you are required to resubmit.
- ▶ You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- ▶ We strongly advise candidates not to share their performance videos online. If you wish to do so, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.

MARKING

ATCL & LTCL: HOW THE EXAM IS MARKED

Examiners give comments and marks for both sections of the exam, up to the maximum marks listed in the table in the [about the exams](#) section.

It is not necessary to pass both sections in order to achieve a pass overall.

The total mark for the exam corresponds to different attainment levels as follows:

Total mark	Attainment level
80-100	Distinction
60-79	Pass
45-59	Below pass 1
0-44	Below pass 2

ATCL & LTCL: PERFORMANCE

The performance is awarded three separate marks for specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the performance.

The three components are:

FLUENCY & SECURITY

- Fluency
- Rhythmic and notational security

TECHNICAL ASSURANCE & APPLICATION

- Technical facility
- Control, flexibility and variety of tone
- Expressive, stylistic use of articulation, phrasing and detail

MUSICAL SENSE & COMMUNICATION

- Idiomatic engagement and musical sensitivity
- Communication of the set list
- Persuasive and convincing interpretation
- Stage presence
- Delivery

Marks are awarded for these components to form a total mark for the performance as follows:

Maximum mark	Component
32	Fluency & security
32	Technical assurance & application
32	Musical sense & communication
96	Total mark for performance

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

ATCL & LTCL: HOW PERFORMANCE IS MARKED

Examiners use the criteria below to decide on the mark.

	Distinction	
	30-32 Marks	26-29 Marks
Fluency & security	<p>Completely consistent and accomplished fluency.</p> <p>Slips are wholly insignificant.</p>	<p>Excellent fluency.</p> <p>There are few errors.</p>
Technical assurance & application	<p>Completely assured technical facility.</p> <p>Exceptional control, flexibility and variety of tone.</p> <p>Fully expressive, stylistic use of articulation, phrasing and detail.</p>	<p>Assured technical facility.</p> <p>Excellent control, flexibility and variety of tone.</p> <p>Highly expressive, stylistic use of articulation, phrasing and detail.</p>
Musical sense & communication	<p>A completely consistent and exceptionally high level of idiomatic engagement and musical sensitivity.</p> <p>Highly effective communication of the set list.</p> <p>Fully persuasive, convincing interpretations.</p> <p>Strong stage presence and delivery.</p>	<p>An excellent level of idiomatic engagement and musical sensitivity.</p> <p>Very effective communication of the set list.</p> <p>Highly persuasive, convincing interpretations.</p> <p>Secure stage presence and delivery.</p>

ATCL & LTCL: HOW PERFORMANCE IS MARKED (CONTINUED)

	Pass	
	23-25 Marks	19-22 Marks
Fluency & security	<p>Very good fluency.</p> <p>There are some errors, but a very good level of security.</p>	<p>Good fluency.</p> <p>There are some errors, but a good level of security overall.</p>
Technical assurance & application	<p>Strong technical facility.</p> <p>Very good control, flexibility and variety of tone.</p> <p>Expressive, stylistic use of articulation, phrasing and detail.</p>	<p>Reliable technical facility.</p> <p>Good control, flexibility and variety of tone.</p> <p>Mostly expressive, stylistic use of articulation, phrasing and detail.</p>
Musical sense & communication	<p>A very good level of idiomatic engagement and musical sensitivity.</p> <p>Effective communication of the set list.</p> <p>Persuasive, convincing performances.</p> <p>Largely secure stage presence and delivery.</p>	<p>A good level of idiomatic engagement and musical sensitivity.</p> <p>Generally effective communication of the set list.</p> <p>Generally persuasive, convincing interpretations overall.</p> <p>Mostly secure stage presence and delivery.</p>

ATCL & LTCL: HOW PERFORMANCE IS MARKED (CONTINUED)

	Below Pass 1	Below Pass 2
	10-18 Marks	1-9 Marks
Fluency & security	An inconsistent level of fluency. Security is unreliable.	Fluency is not achieved. Security is lacking.
Technical assurance & application	Unreliable technical facility. Inconsistent control, flexibility and variety of tone. Stylistic or expressive use of articulation, phrasing and detail is not persuasive.	Technical facility is not in evidence. Limited control, flexibility and variety of tone. Little stylistic or expressive use of articulation, phrasing and detail.
Musical sense & communication	An inconsistent level of idiomatic engagement and musical sensitivity. Inconsistent communication of the set list. The interpretations are not fully persuasive or convincing. Stage presence and delivery lack assurance.	Idiomatic and musical sensitivity are not in evidence. Communication is very restricted. The interpretations lack persuasion and conviction. Stage presence and delivery are insecure.

ATCL & LTCL: HOW SET LIST & PLANNING IS MARKED

	4 Marks	3 Marks	2 Marks	1 Mark	0 Marks
Planning, balance & construction of the set list	A well-balanced set list. The order is musically effective.	A mostly well-balanced set list. The order is mostly musically effective.	Balance within the set list is inconsistent. The order has been given some consideration.	The set list is largely unbalanced. The order has been given limited consideration.	The set list lacks balance. The order has not been considered.

FTCL: HOW THE EXAM IS ASSESSED

The FTCL is assessed as Approved or Not Approved.

Examiners use the criteria below.

	Approved	Not Approved
Performance	<p>Excellent fluency with security and integrity throughout. A small number of errors do not detract from the overall strength of and commitment to the performance.</p> <p>Control, flexibility and variety of tone are highly accomplished; there is fully expressive and stylistic use of articulation, phrasing and detail. An excellent level of idiomatic engagement and musical sensitivity, with assured handling of structure.</p> <p>Excellent communication of the set list, thoroughly persuasive, convincing performances and strong command of the presentation. Completely convincing interpretation, with choices that are appropriate to the style.</p>	<p>Some lapses in fluency and/or security and integrity that detract from the overall strength of and commitment to the performance.</p> <p>Control, flexibility and variety of tone are not sufficiently accomplished; use of articulation, phrasing and detail is not wholly stylistic. Idiomatic engagement and musical sensitivity are not fully in place; handling of structure lacks assurance.</p> <p>Communication and interpretation of the set list is not fully persuasive and the presentation lacks a sense of command overall; the choices may not be fully appropriate to the style.</p>
Set list & planning	<p>A well-balanced set list.</p> <p>The order is musically effective.</p>	<p>The set list choices lack balance.</p> <p>The order has not been fully considered.</p>

DIPLOMA RESOURCES

Join us online to access a range of resources to support teaching and learning at trinitycollege.com/rock-pop-diplomas.

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