

TRINITY  
GUILDHALL

# Diplomas in Music: Performance, Recital and Teaching 2005–2008

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# Foreword

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This syllabus contains information about Trinity Guildhall's Performance and Recital diplomas, and about the current suite of teaching qualifications. It brings together into one volume information and listings previously found in Music diplomas 1999-2004, ATCL and LTCL Recital diplomas 2004, and also includes the sections on teaching qualifications from Diplomas in Music: Professional Practice from 2004. Information in this syllabus supersedes that found in any previous syllabus or edition. Updates and revisions to this syllabus may be made from time to time, and will be made available on our website: [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk). Candidates should always regard the website version as the latest available.

## Syllabus Validity

This syllabus is valid until December 2008. A new syllabus will start from January 2009 (available August 2008). There will be a period of one year of overlap during 2009 when both syllabuses will be valid.

## Trinity and Guildhall

On 31st March 2004, Guildhall Examination Services amalgamated with Trinity College London under Trinity's management. This syllabus replaces the previous Guildhall syllabuses for Recital Certificate (CertGSMD(P)) and Licentiate (LGSMD(P)).

The Guildhall CertGSMD(P) qualification is replaced by its equivalent qualification, ATCL Recital. LGSMD(P) is superseded by LTCL/LGSMD Recital. **From January 2007 candidates for LTCL Recital may opt to be awarded either the letters LTCL or LGSMD on their certificate. The examination will be exactly the same for LTCL and LGSMD. Candidates should indicate on the entry form which designation they prefer if the qualification is awarded.**

Guildhall teaching diplomas CertGSMD(T) and LGSMD(T) are no longer available.

Candidates who previously entered for Guildhall diplomas should read the regulations carefully as there are differences in regulations between the syllabuses for CertGSMD(P) and LGSMD(P) and this syllabus.

## Higher Level Qualifications

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

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

## Performance and Recital Diplomas

This suite of diplomas has been updated to bring it into line with current needs. The Recital diplomas concentrate exclusively on performance: revisions include the removal of all practical and theoretical prerequisites for ATCL and LTCL, though a practical prerequisite is still imposed for entry to FTCL Performance. ATCL Recital and LTCL Recital are equivalent to the previous Guildhall diplomas CertGSMD(P) and LGSMD(P) respectively. The standard of performance is equivalent but candidates can now benefit from the option of choosing repertoire from indicative lists.

At ATCL level, candidates still have a choice between Performance and Recital diplomas. The standard of playing or singing required by each of these diplomas is identical. ATCL Performance includes technical work and supporting tests whereas ATCL Recital consists of performance and presentation skills only.

For both ATCL Recital and LTCL Recital, candidates have the option to apply for approval for candidate 'own-choice' programmes. Such programmes may be a mixture of listed and non-listed items or made up entirely of non-listed items, provided that such repertoire meets the required standard, as indicated by Trinity's listed repertoire, and that prior approval is obtained.

ATCL Recital, LTCL/LGSMD Recital and FTCL Performance are available on any instrument and in any style. Candidates for instruments or styles not covered by the repertoire lists need to gain approval for their programme before entry.

## Diplomas in Teaching and Music Education

Designed in line with the most recent thinking about teaching and learning, Trinity Guildhall's three-unit teaching diplomas, available at ATCL and LTCL, provide clear evidence of candidates' teaching skills, both intellectual and practical.

Teaching diplomas are divided into two distinctive streams: Specialist Music Teaching and Instrumental/Vocal teaching. These are described in detail, beginning on page 92.

Although there is no FTCL in Teaching, the FTCL in Music Education is a postgraduate-level qualification, which is aimed at those who are responsible for the design and implementation of taught programmes for other teachers and learners.

### **Other Trinity Guildhall music diplomas**

The booklet *Written Diplomas in Music* contains details of the AMusTCL, LMusTCL, FMusTCL, LTCL in Composition and FTCL in Composition. There is a suite of Diplomas in Music: Professional Practice with syllabuses across various professional areas including Music Practice: Performing, Composing, Directing, Mentoring and Adjudicating. These diplomas may be of particular interest to commercial musicians and session players. The syllabuses are available on the Trinity Guildhall website only. All Trinity Guildhall syllabuses can be downloaded from [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk) where any revisions, improvements, enhancements and additions are also detailed.

### **Notes about Accreditation status within the UK and throughout the world**

Our ATCL, LTCL, LGSMD and FTCL qualifications span Levels 4 to 7 of the National Qualifications Framework (NQF) in England, Wales and Northern Ireland.

- United Kingdom NQF Level 4 is regarded as first-year degree level, level 6 is regarded as degree level and Level 7 is regarded as work at Masters level.
- ATCL is, in terms of performance and vocational skills, comparable with the standards expected at the end of the first year of specialised undergraduate study.
- LTCL and LGSMD are comparable with the standards expected at the end of a specialised undergraduate degree.
- FTCL calls for reflective ability, originality of thought and creativity, as well as purely vocational competence, comparable with the demands of work at Masters Level.

Note that Trinity Guildhall's Diplomas are specialised in nature and therefore do not have the same breadth of coverage as Degrees.

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 direct.

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, for example, in relation to Health and Safety.

Enquiries, for example regarding local availability or concerning prerequisites and Approved Prior Learning, should be directed to our head office (preferably by e-mail), or to one of our Local Representatives, as listed on the website. Go to 'music' and enter 'country of residence' for details of these.

# General Regulations

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## Examination centres

Trinity Guildhall diploma examinations are conducted at designated local public centres and at pre-registered school centres.

In the UK, where there is no convenient public centre, we may be able to arrange an Examiner Visit providing that there are enough candidates to meet the set minimum fee level. Those wishing to arrange an Examiner Visit should contact us directly. In some cases Local Representatives can arrange an Examiner Visit in conjunction with the centre's examination session. Please discuss your requirements with your Local Representative well before the examination centre's closing date for entries.

## Examination dates

Practical examinations are conducted throughout the year on dates agreed with our centres. Public centres publish examination dates in advance. While we will normally adhere to these published dates, circumstances may require an alteration and Trinity reserves the right to change published examination dates as necessary.

## Examination entries

Performance and Recital examinations are open to everyone, irrespective of age. Candidates may enter ATCL and LTCL/LGSMD Performance and Recital examinations without previously having taken any other examination. Candidates for FTCL examinations must hold the relevant prerequisite qualifications in the same subject or be of an equivalent standard.

Lower age limitations and prerequisites apply to Teaching qualifications.

Applications for Trinity Guildhall examination will be accepted on the condition that candidates will be examined according to the requirements of the current syllabus, subject to any special condition which may from time to time be advertised.

The Information and Regulations contained in this syllabus apply to all music diploma examinations taken from 2005–2008.

Candidates may not enter for more than one diploma in the same instrument or subject in the same session (e.g. it is not permitted for a candidate to enter for ATCL and LTCL/LGSMD in piano, or ATCL Performance and ATCL Recital, at the same time).

Diploma candidates may register online. Full details of how to do this are available on the website and from Local Representatives. You can also register by post. In the UK all entries for Teaching diplomas must be sent to our head office which will allocate candidates to the appropriate centre. Entries for other examinations should be sent to the local centre. Outside the UK all entries must be made through the Local Representative. If in doubt, contact us direct. The full regulations regarding entry for diploma examinations are available on the website which should be consulted before an entry is made.

## Closing dates and late entries

Closing dates are available from Local Representatives and our head office. Entries received by Representatives on or before the closing date are accepted at the published fees. Anyone wishing to make a late entry must contact the Local Representative before completing the entry form—do not contact head office. Late entries can be accepted only at the discretion of the Representative (not Trinity's head office) and are subject to the following surcharges:

Day after closing date to 3 weeks before the examination date:	+ 50% of published fee
2 weeks 6 days to 2 weeks before the examination date:	+ 100% of published fee.

No entries can be accepted less than 2 weeks before the examination date.

Trinity and its representatives make no guarantee that acceptance of a late entry will result in the examination taking place. If a late entry has been accepted but the examination cannot take place, the fee will be refunded but the surcharge will be retained to cover costs of administration of the late entry.

## Fees

Examination fees are printed on a separate fee sheet enclosed with the entry form. If the fee sheet is missing, another copy can be obtained from your Local Representative or from head office.

## Examination appointments

The Local Representative sends each candidate an appointment slip which must be taken to the examination and shown to the examiner. The appointment slip will give the date, time and place of the examination, together with the name of the candidate and the examination for which (s)he is entered.

Any errors on the appointment slip must be notified to the Representative immediately. Candidates who have been mistakenly entered for the wrong examination cannot change this on the day of the examination.

Candidates must attend on the date and time shown on the appointment slip. Wherever possible, we and our representatives will always try to meet requests for specific dates and times if these requests are clearly shown on the entry form. We can give no guarantee that such requests will be satisfied. No alteration to the date and time arranged can be made once appointment slips have been issued.

Candidates are required to be ready fifteen minutes before their time of appointment and no allowance can be made for lateness, whatever the reason. Candidates who arrive late may be required to return at another time or date, in order not to prejudice the hearing of other candidates who are punctual. In such an event, candidates may need to pay an additional fee.

## Prerequisites

	ATCL	LTCL/LGSMD	FTCL
<b>Recital</b>	No prerequisites	No prerequisites	—
<b>Performance</b>	No prerequisites	—	LTCL (Performance or Recital) or LGSMD(P) in the same instrument. <i>Teaching diplomas are not accepted.</i>
<b>Specialist Music Teaching</b>	Minimum age 18 yrs Grade 6 or above in musical performance	Minimum age 21 yrs Grade 6 or above in musical performance	—
<b>Instrumental/ Vocal Teaching</b>	Minimum age 18 yrs Grade 8 or above in the instrument being taught	Minimum age 21 yrs Grade 8 or above in the instrument being taught	—
<b>Music Education</b>	—	—	Minimum age 21 yrs Candidate must provide evidence that they have taught for at least 2 years full-time or 4 years part-time, using the form on page 130 LTCL teaching diploma, LGSMD(T), PGCE in music, or national equivalent

## Alternative Prerequisites and APL (Approved Prior Learning)

Applications from candidates with alternative qualifications of an appropriate standard, or who can prove an equivalent standard through their professional experience (APL) will also be considered. Details of alternative qualifications are as follows:

In place of:	Trinity will consider one of the following
<b>Grade 6 in musical performance</b>	Grade 6 in performance from any other QCA-accredited board (ABRSM, LCM, Rockschoo or from UNISA, AMEB) Any other qualification containing performance at an equivalent level, in the same instrument
<b>Grade 8 in musical performance</b>	Grade 8 in performance from any other QCA-accredited board (ABRSM, LCM, Rockschoo, or from UNISA, AMEB) Any other qualification containing performance at an equivalent level, in the same instrument
<b>LTCL (Performance or Recital)</b>	ARCM, ARNCM, ARMCM, LGSMD, LMusA, LRAM, LRSM, LLCM diplomas in performance, in the same instrument. <i>Teaching diplomas are not accepted.</i> Other performance diplomas of graduate status (e.g. GTCL, GRSM, in the same instrument) BMus from a conservatoire (e.g. Trinity College of Music or Guildhall School of Music and Drama or university), in the same instrument

Candidates who wish to offer alternative prerequisites must send evidence of their qualification in the form of a copy of their certificate or final transcript of studies to the Chief Examiner in Music at our head office at least **six** weeks before the closing date for entries at their local centre. Candidates for FTCL in Music Education and candidates wishing to offer Approved Prior Learning should send suitable evidence to the Chief Examiner in the same way (candidates for FTCL in Music Education should use the form on page 130). 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.

Qualifying prerequisites must have been obtained and approved before an entry is made for the appropriate diploma. Provisional and conditional entries cannot be accepted.

## Number of examiners present

We reserve the right to allocate up to three examiners to conduct diploma examinations, at Trinity Guildhall's discretion. Such arrangements will sometimes arise through the monitoring of the work of established examiners or the training of new examiners by the Chief Examiner in Music or appointed deputies. These procedures are an essential feature of our commitment to the consistency of marking and administration by our examiners and are in no way detrimental to the candidate. Candidates in Recital examinations will normally be asked to interact with only one examiner at a time, however many are present in the room.

## Use of recording equipment

Diploma examinations will normally be recorded in audio or video form by the examiner, and in the case of Licentiate and Fellowship performance examinations, will normally be listened to before the report is released.

Trinity Guildhall reserves the right to audio record all examinations for quality assurance purposes and to maintain an archive of recordings for monitoring, examiner training and standardisation. These procedures are an essential feature of Trinity Guildhall's commitment to quality assurance and are in no way detrimental to the candidate. Performances recorded by Trinity Guildhall will under no circumstances be released and will not be used for commercial purposes without the performer's consent, but may be used for in-house training purposes and assessment standardisation. Examiners will not refer to recordings when making their assessments and recordings will not be retained beyond their functional need.

For Examiner Training and Quality Assurance purposes, Trinity Guildhall examinations are sometimes videoed. Whenever filming is scheduled to take place at a centre, a form will be supplied, usually via the local representative, to the parents/guardians of those entering the examinations concerned. This form will request permission from parents/guardians for their child to be videoed. It will also offer the opportunity to withhold permission, without prejudice, and this will be accepted without question in all cases. Candidates may also decline to be recorded on entering the exam room whether or not they, or their parents/guardians have given permission in advance. It will be the responsibility of the person entering the candidate to ensure that the forms have been completed, and they should be sent to the Centre Representative before the examination. Even where consent has been obtained, not all examinations in the session will necessarily be filmed.

Where video recording may take place, candidates will be informed by a notice on the exam room door and/or in the waiting room, though Trinity is extremely concerned to ensure that this should not impose any additional pressure on the candidate, and has laid down strict rules about the way equipment is placed and used.

Video equipment used will be in the form of a discrete, single, static camera, operated by the examiner(s) and will be used without any additional lighting. The machine may be set running throughout some or all of the examination. Video footage will never be screened publicly without further specific written permission being obtained from parents/guardians.

Trinity is mindful of the sensitivities and legalities regarding the making of video recordings of young people, and will always be pleased to halt any recording, or erase specific examples on request, without any reason being given, nor prejudice to the assessment. Recordings of any kind may not be referred to in the case of any Appeal, for whatever reason. If any further information or clarification is required, please contact the Chief Examiner in Music in writing.

Please note that no photography or unauthorised audio or video recording is permitted during the examination. Permission to record examinations by anyone other than those conducting the examining process will not be granted. Any recordings made without the written agreement of Trinity Guildhall will be confiscated and may invalidate the examination at the discretion of the Chief Examiner in Music.

Any recordings of examinations remain the property of Trinity College London and may be consulted by Trinity in any formal appeals proceedings, however they will not be released to candidates. In due course all recordings will be erased, but Trinity is required by QCA to retain up to 5% of recordings as an archive and for comparative purposes, to ensure consistency of standards over time. Even these recordings will not be retained indefinitely.

## Results and marks

Every candidate for a practical examination receives an examination report which will provide comments on each item performed and on any supporting tests. Assessments will be made in line with the accredited Assessment Criteria. See the Assessment Criteria and/or Guidance notes for each diploma.

Associate and Licentiate examinations in Performance, Recital and Teaching are marked out of 100.

The Pass mark is 50 marks. A Pass with Distinction is awarded at 75 marks or above.

In FTCL Performance the performance is either Approved or Not Approved. In FTCL Music Education the diploma is Awarded or Not Awarded. No marks are announced, in line with normal practice for awards at postgraduate level.

Unless Trinity Guildhall examinations have been conducted by two examiners, all report forms are sent to our head office to be countersigned by the Chief Examiner or a senior Examiner. Once they are countersigned, report forms are issued to the Local Representative, and in turn, Representatives issue report forms only to the person who signed the entry form. The target date for sending results to the candidate is six weeks after the examination. Examiners and representatives are not allowed to give details of reports in any other way or to any other person. Representatives are not permitted to give examination results over the telephone. Duplicates or lost report forms cannot be provided, though a summary of the marks obtained can be provided upon payment of a search fee of £10. Such enquiries should be accompanied by the candidate's registration number, the date and centre at which the examination was taken, the level and subject of examination, and the fee.



## Certificates

Successful candidates will receive a certificate showing the subject and level at which they have passed. This will be individually numbered and will bear the Accreditation logo. We do not accept responsibility for the non-arrival of any examination report form or certificate after it has been posted. A duplicate of a certificate which has been destroyed or lost in the post can usually be provided for examinations passed within the last fifteen years. A fee of £45 is payable for each replacement certificate and applications for replacement certificates should quote the centre name, date of examination, candidate's name and number, and include the fee.

Diploma certificates are individually calligraphed (by hand) and are normally issued approximately two months after the issue of the examination result.

## Candidates with Special Needs

Trinity Guildhall welcomes entries from candidates with special needs. Our policy is outlined below. A booklet giving details of all provision for candidates with special assessment needs is available from Trinity Guildhall's head office on request.

### Reasonable adjustments to assessment arrangements

Applications for reasonable adjustments are made when entries are sent to Trinity Guildhall. Adjustments are implemented according to individuals' disabilities reflecting their usual method of working, the assessment requirements as set out in the specification and the guidelines stipulated by the regulatory authorities as well as the Joint Council for Qualifications. Trinity Guildhall scrutinises applications for reasonable adjustments and requires 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.

By regularly reviewing the way in which we provide our examination services, for example through audits covering instances of disability, illness, accident or bereavement, Trinity Guildhall aims to identify the barriers or impediments to access.

### Requests for Special Needs provision

The specific condition(s) and any request(s) for special tests should be clearly notified on a Special Needs Request Form, available directly from the Centre Representative, or as a download from the Trinity Guildhall website. Supporting documentation must be supplied to the Centre Representative. Candidates who require wheelchair access to Centres should notify the Centre Representative directly.

It is particularly important for candidates with special needs that their entries and full details of the disability are received on or before the closing date for the examination. The time between the closing date and the examination is used to prepare the appropriate materials – examiners do not carry special tests as a matter of course. Due to the extra preparation time required to provide individual tests for disabled candidates, late entries or entry forms which do not contain full details of the nature of the disability may not be able to be processed in time for the examination.

All provision for special needs candidates is tailored to the particular needs of each candidate. It is therefore very important to give as full an explanation as possible of the nature of the condition, and the requirements for special tests. Trinity Guildhall reserves the right to turn down requests for provision if this information is not provided. In case of doubt, please contact the Special Needs Co-ordinator at Trinity Guildhall's head office.

### Absence through illness

If a candidate is ill and cannot take the examination, the Centre Representative must be informed as soon as possible. The person who signed the entry form may apply to the Centre Representative for a Re-Entry Permit, providing a medical certificate current for the date of the examination and the Appointment Slip. The application must be made not later than thirty days after the examination date. The Centre Representative will forward the medical certificate and Appointment Slip to Trinity Guildhall, who will issue a Re-Entry Permit for an examination at the same level in the same subject. This can be used for an examination within twelve months of the original examination date upon payment of 50% the Entry Fee current at the new date of entering. If a Permit is used towards entry for an examination at a higher level, any difference in fee is also payable.

Trinity Guildhall cannot normally offer Re-Entry Permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.

### Exceptional circumstances

All examinations are assessed on the basis of the performance given on the day of the examination, without regard to any external circumstances.

If a candidate infringes examination regulations, e.g. by performing an incorrect item or using an unauthorised photocopy of music, the performance will be heard without prejudice by the examiner in order not to jeopardise the performance of valid items.

The infringement may be reported to Trinity Guildhall's head office, rather than the Report Form being issued to the Centre Representative, so that a decision can be taken about the validity of the examination. Trinity Guildhall reserves the right to award no marks for invalid items. The outcome of referred examination reports will be passed to the Centre Representative as soon as possible after the matter has been considered.

Performances which fall below a minimum acceptable level, including examinations which are abandoned by the candidate, will not necessarily receive a formally marked report. Instead, the examiner's comments only will be issued after referral.

## Academic dress

Holders of Trinity Guildhall diplomas are entitled to wear academic dress. Contact head office for further details.

## Appeals Procedure

Teachers, schools, parents/guardians and candidates who wish to question the outcome of practical examinations should use the following procedure:

### Allowable grounds for Appeal

Appeals which question the professional judgement of the examiner(s) or the marks awarded will not be accepted.

The two broad categories of Appeal which can be considered are:

- a) claims of irregular procedure on the part of the examiner – for instance, 'incorrect scales asked for the Grade', 'Musical Knowledge questions outside the limits of the syllabus';
- b) a mis-match between the comments for one or more items and the marks awarded for those items in relation to the published criteria.

### First Level of Appeal

The First Level of appeal is free of charge.

Appeals must be made in writing and sent to the Chief Examiner in Music by the person who signed the original entry form. The grounds of Appeal should be set out, and the original (not a photocopy) of the Report Form should be sent by post. Appeals cannot be discussed or considered over the telephone.

Appeals should be postmarked not later than 14 days after the Centre Representative has issued the results.

Trinity Guildhall will send an acknowledgement within 7 days and the Appeal will be referred to the examiner(s) for comment as appropriate.

The Chief Examiner in Music will reach a decision after receiving the comments of the examiner(s). The target time for resolving appeals is 28 days from the date of receipt, though sometimes the process can take longer.

The outcome of a successful Appeal may be a revision to the marks awarded or the opportunity of a free re-examination, usually at the same centre. If a re-examination is offered, a time limit will normally be prescribed in the interests of all concerned, so as to reproduce the original conditions as closely as possible.

### Second Level of Appeal

Those who are not satisfied with the decision of the Chief Examiner in Music may proceed to a Second Level of Appeal addressed to the Director of Music and Performing Arts Examinations. Such Appeals should state the grounds on which the Chief Examiner's decision is challenged, and should be postmarked not later than 14 days from the date of receipt of the previous decision. The original Report Form is not required. The further Appeal will be handled in the same way as above.

Second-Level Appeals must be accompanied by a fee of £25 per candidate (for examinations outside the UK this should be drawn in pounds sterling on a UK clearing bank), made payable to Trinity College London. For appeals involving more than five candidates, a maximum fee of £125 applies. Where the Appeal is upheld the fee will be returned; otherwise Trinity Guildhall will retain the fee.

### Third Level of Appeal

Those who are not satisfied with the decision of the Director of Music & Performing Arts Examinations and to whom a re-examination has not been offered may proceed to a Third Level of Appeal addressed to the Chief Executive. Such appeals should state the grounds on which the Director's decision is challenged, and should be postmarked not later than 14 days from the date of the previous decision. The original Report Form is not required.

A fee of £50 per candidate (or £250 for five or more candidates) should be enclosed with the further Appeal, which will be handled by the Chief Executive in association with an independent member of the Music Review Board in the same way as above. Where the Appeal is upheld the fee will be returned; otherwise Trinity Guildhall will retain the fee.

## General Notes

Where an Appeal is upheld that calls into question the accuracy of results for more than one candidate, the Chief Examiner may decide to review the awards for the complete session. If on further investigation there are grounds for concern relating to a specific examiner, the examiner in question will be monitored, re-standardised or asked to leave the panel. If there is evidence that the assessment procedure itself is at fault, the Chief Examiner will refer appropriate recommendations to the Director of Music and Performing Arts for consideration.

Trinity Guildhall Centre Representatives are not permitted to be involved in the Appeals Process on behalf of candidates from their Centre.

No certificate will be issued by Trinity Guildhall in any case which is the subject of an Appeal until the Appeal has been adjudicated.

In any other dispute concerning the conduct of any examination, the decision of the Chief Executive shall be final.

## Review procedure for written examinations

A review procedure exists for written examinations including submitted materials. If a candidate wishes to appeal against the result of a written examination, the paper may be reviewed or re-marked. Requests for review should be made in writing by the person who signed the entry form and sent to the Chief Examiner in Music. The original (not a photocopy) of the mark sheet should be sent by post. A fee of 75% of the entry fee for the examination, rounded up to the nearest 10p, should be enclosed with the request.

Requests for review should be postmarked not later than fourteen days after the issue of results by the local representative. Trinity will send an acknowledgement within seven days. The target time for reviewing a written paper is 21 days from the date of receipt of the request.

The reviewer, usually the Chief Examiner in Music, will write a detailed written report on the paper, and, if the complaint is deemed to be justified, the candidate's mark, and if appropriate, result, will be adjusted. If the candidate is found to have passed when he or she had originally been deemed to have failed, the fee for review of the paper will be returned.

## Equal Opportunities

Trinity Guildhall is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of gender, age, ethnic origin or disability in its dealings with candidates, their parents/guardians, teachers, examiners, Centre Representatives or stewards.

## Malpractice

In situations where a Centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the Centre may be required to suspend its activity until the cause of the problem is identified and rectified. In extreme circumstances, the representative may be asked to resign, or the Centre may no longer be permitted to act as a registered Centre. Trinity Guildhall requires Centres to report any suspected malpractice by candidates, teachers or examiners.

## Data Protection

Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the UK under the Data Protection Act 1998. The Act requires that there should always be a legitimate basis for the processing of personal data and that the processing and collection of data be accurate, fair and lawful. Trinity is required to ensure that those to whom the data relate are aware of the purposes for which their data may be used, disclosed or transferred.

Trinity and its Agents collect and process candidate/representative and centre data for the purpose of examination administration. This includes:

- a) the registration of candidate entries for examinations,
- b) the management of examination schedules and itineraries and
- c) the collection, registration and distribution of examination results to both individual candidates and to centres and representatives.

Personal data is transferred to third parties for the purpose of registering candidate entries and the results of examinations onto Trinity's online registration system.

Trinity also collects and processes data to respond to requests for information from members of the general public. This is the sole purpose of the collection of this data. Additionally, Trinity collects and processes data on individuals who have consented to the use of their names and addresses being retained for the purpose of providing them with Trinity event and examination information on a regular basis. Trinity will amend and update inaccurate personal data upon receipt of a hard copy written request to do so, with evidence of the individual's identity. Please write to Trinity's Head Office. The address to write to is 89 Albert Embankment, London, SE1 7TP, UK.

Trinity retains personal data for statistical analysis and to replace certificates upon request from candidates. All candidate/representative and centre data is stored securely. Once candidate certificates are issued, candidate/representative and centre data is securely archived.

Trinity must also fulfil its obligation to provide candidate and centre information, including personal data, to Educational Authorities and Regulators worldwide.

## Use of Candidates' Personal Data

Candidates who enter courses and take examinations based upon any Trinity or Trinity Guildhall syllabus should be aware that by attending and participating in course examinations that they are consenting to

- a) their teachers, colleges or examination centres collecting, processing, disclosing and transferring their personal data, and that:
- b) Trinity or specifically contracted third parties (such as data processors) process, transfer and disclose their personal data to fulfil Trinity's obligation to administer examinations.

Furthermore, Trinity communicates candidates' personal data back to colleges or examination centres for distribution to individual candidates once examinations are complete.

## **Rights of Access to Personal Data**

Trinity employs the following procedure for individual candidate/centre/representative right of access to personal data records. Trinity will respond to requests from individuals for information to which they are entitled within forty days of receipt of written requests. Requests will only be considered from persons who can prove that they are/were:

- a) candidates, or
- b) have written authorisation to act for candidates.

Proof of candidate identity needs to be enclosed with a signed letter from the candidate/representative making the request. Trinity will only consider the forty-day deadline active once all requested data, both proof of identity and a signed letter, is received at Trinity's Head Office. Copies of Trinity's Data Protection policy and procedures are available on the Trinity website, [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk)

## **Publication of Results**

Representatives of Trinity are required to ensure that candidates and their parents or guardians are made aware that examination results may be published in electronic and hard copy publications. Explicit consent is not required for the publication of examination results; however, candidates and their parents have the right to object to publication. Candidates must indicate whether they consent to the publication of their examination results, by ticking the box marked 'Yes' on the entry form. Ticking the box marked 'Yes' does not guarantee publication of examination results but will enable Trinity to proceed with the publication of examination results without further candidate consultation.

## **Review Board**

Trinity has established independent Review Boards for each of its core examination subject disciplines. These meet at least once each year and their membership is drawn from professionals representing the relevant sector. The Chief Executive appoints the Chair of each Board, generally for a period of three years.

The aims and responsibilities of each Board are, in their defined area of expertise, to review the relevance, validity, reliability and efficient conduct of any or all assessments. This includes, but is not restricted to, issues of syllabus and examination design, panel membership, and monitoring of results. All meetings are minuted, are conducted with and without Trinity Guildhall staff in attendance, and the Chief Executive is informed of any recommendations to which he/she is invited to respond.

## **Customer Service**

Amendments and additions to Trinity's examinations and procedures are published on the website at [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk). The website is also the source of general information about Trinity Guildhall and its services. A Customer Service Statement is available on the website.

# **Performance and Recital diplomas**

# Regulations: Performance and Recital diplomas

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## Guidelines on the expected standards at each diploma level

At ATCL, the candidate will need to demonstrate ability in performance through a balanced programme, using material chosen from the mainstream repertoire for the instrument. Material must be technically demanding and require significant conceptual understanding and stylistic awareness.

At LTCL/LGSMD, the candidate's abilities in performance should be demonstrated through a well-balanced artistic programme, involving contrasting repertoire, which is complex in nature. The recital must include variety in tempo, mood etc, the execution of which should demand a wide range of instrumental and vocal techniques, often integrated and drawing on excellent powers of expression, concentration and sustained focus. The complexity of repertoire should be such that candidates are required to develop creative links between performance and personal research, demanding deeper levels of interpretative insight than at ATCL.

At FTCL candidates are required to deliver a programme that is in every way and in every aspect, comparable with a public recital.

## Indicative tasks/Indicative repertoire

From time to time the word 'indicative' appears 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. It can apply both to specimen questions and/or to suggested appropriate repertoire for any given level.

## Total time allowed

The total time allowed for diploma examinations is shown below. These times include arrival/departure time and time for setting up and tuning.

ATCL Performance	40 mins
ATCL Recital	40 mins
LTCL/LGSMD Recital	45 mins
FTCL Performance	50 mins

## Running times

Candidates are asked to note that playing times in Recital Diplomas (and FTCL) are slightly shorter than the total running time for the examination, to allow the examiner to complete formalities and paperwork.

When specific overall timings are indicated for programmes, candidates must ensure that these include breaks between pieces and any spoken introductions. Programmes which fall outside these limits will be penalised, and candidates who exceed the given time allowance may be asked to stop before they have finished playing their programme. (A concert study for ATCL Performance, if chosen, should not be included in the timing.)

## Repeats and ornaments

Candidates should use their discretion regarding repeats and ornaments to achieve a performance which is stylistically appropriate and they should observe *Da capo* and *Dal segno* instructions. Extended introductions and tutti passages in concerto movements should always be truncated in a musically appropriate fashion.

## Metronome markings

Metronome markings are given as a *guide* to performance. Candidates should additionally be influenced by the terms showing the tempo and character of the music (e.g. Allegro, Adagio) in evolving their interpretations of works.

## Editions and copies

Except where otherwise specified, any complete standard edition of a piece listed in the syllabus may be presented by candidates. Publishers' names are given simply for the convenience of candidates, and candidates are at liberty to use other editions. Candidates are advised, however, that they should attempt to obtain reliable editions of all music and should exercise particularly careful judgement in using older editions of Baroque and Classical music which, when produced, may not have had the benefit of contemporary musicological research into the performance conventions of the period. Candidates need not refer to head office if they wish to use an edition of a piece which is different from that shown in the syllabus.

## Copies of score for the examiner(s)

Candidates in all diploma examinations are required to provide copies (which may be photocopies) of all works which they are performing, for the examiners' use. These copies should be from the same edition used for the performance. Where the candidate is performing from memory, original copies of all music performed must also be present in the examination room. Photocopies and other non-original copies of music may not be used in examinations either by candidates or accompanists unless they have been made in accordance with the conditions set out in The Code of Fair Practice published by the Music Publishers' Association (revised 1992) and the guidance note *Playing Fair* available from head office. All photocopies will be retained after the examination by the examiner(s) and destroyed. They cannot be returned to candidates. The costs of such photocopies must be borne by candidates.

## Accompanists, accompaniments and page turners

Music for solo instrument/voice and accompaniment must be performed with accompaniment. It is the candidate's responsibility to provide the accompanist, who will be allowed in the examination room only whilst accompanying. Accompanists may only remain in the examination room if an unaccompanied concert study is both preceded by and followed by an accompanied item. Where idiomatic, accompaniment may be provided by an alternative instrument—for example guitar or harpsichord, provided that prior arrangements have been made. Recorded accompaniments of any kind are not allowed at diploma level. Candidates for piano accompanying diplomas are required to provide their own soloist(s), who must be of an appropriate standard.

In cases where limited use of photocopies is not practicable, a page-turner (who cannot be the teacher or a close relative of the candidate) is allowed in the examination room in performance examinations for Solo Piano, Organ, Electronic Organ and Harpsichord. The page-turner may remain in the examination room only whilst fulfilling this function. Where unavoidable, accompanists may also make use of a page-turner, who, again, should not be the teacher of the candidate. The examiner may not be asked to act as a page-turner. Page-turners may assist with Organ (not Electronic Organ) registration changes only where appropriate pre-set combination pistons are not available, whether adjustable or fixed; if there is any doubt in this matter, the precise technical specification of the instrument must be approved in writing by Trinity before an entry is made.

Normally no other person is permitted to be present in the examination room. Special arrangements apply in cases where interpreters or facilitators for disabled candidates may be necessary. Such arrangements must be agreed with Trinity in advance. Candidates' attention is drawn to notices about instruments at the start of the Organ, Electronic Organ, Recorder and Percussion listings. Candidates for diploma examinations are expected to set up (where appropriate) and tune their instruments themselves. Candidates must complete basic tuning before entering the examination room. Trinity accepts no responsibility for any defect which may develop or become apparent in an instrument during the course of the examination. This includes electronic equipment, when used.

Accompanists and page turners are advised to read the section on presentation, regarding attire and stagecraft.

## Performance from memory

Performance of pieces from memory is not a requirement in any Trinity Guildhall diploma. However candidates are encouraged to play all or part of their programme from memory if they feel that it will enhance their performance. No credit will be given for performance from memory and no allowance will be made if memorisation inhibits musical performance.

ATCL Performance Technical Work, including vocal exercises, must, however, be performed from memory, but ATCL concert studies, including percussion studies and harp orchestral extracts, may be performed from the score, unless otherwise stated.

## Supporting materials

It is expected at diploma level that candidates and teachers will be able to apply their own previous experience in preparing for examination. Diploma examinations test the outcomes of integrated learning, rather than teaching from textbook sources or recordings. Credit is given at all stages for performances which are musically valid and consistent rather than for those which conform to any preconceptions regarding style or interpretation.

Recordings made by established artists can be a useful aid in the preparatory stages, though candidates should never attempt simply to imitate any recorded performance, and are strongly encouraged to develop their own interpretations of works, based on an intelligent understanding of the repertoire being performed.

Supporting materials and exemplification will from time to time be posted and updated on the website.

## Examination room protocol

Other than initial pleasantries and a formal farewell, examiners will not normally interrupt Recital diplomas by any conversation whatever, but will observe candidates' professionalism and stagecraft at every stage of the Recital, from entry to departure. In ATCL Performance examinations will interrupt minimally during the performances, but will speak as necessary to administer the tests. Candidates must accept that at times the examiner will need to make notes for the report, and may not be able to watch the performance at all times.

If a candidate infringes examination regulations, for instance by playing an incorrect piece or using an unauthorised photocopy of music, the performance will be heard without comment by the examiner in order not to jeopardise the performance of valid items. The examiner will send details to the Chief Examiner in Music with the examination report, so that a decision can be taken about the validity of the examination. We reserve the right to award no marks for invalid items. The outcome of referred examination reports will be conveyed to the representative as soon as possible after the matter has been considered.

Performances which fall below a minimum acceptable level, including examinations which are abandoned by the candidate, may not necessarily receive a formally marked report. Instead, the examiner's report, including a detailed critique of deficiencies, may be issued with a covering letter from the Chief Examiner in Music after referral.

## Presentation skills and programme notes

ATCL Performance and Recital and LTCL/LGSMD Recital examinations include a section on presentation skills and programme notes, worth 10% of the marks. For FTCL, though not separately marked, candidates are recommended to adopt a similar approach to presentation skills.

Candidates should demonstrate a high level of stagecraft. In all practical diploma examinations, candidates (including accompanists and page-turners) are required to dress appropriately for a public performance (though not necessarily formally).

Candidates are required to provide examiners with a printed copy of their programme in order of performance, and showing accurate total timing, and that for each individual piece. This may be presented in a language other than English, providing that a translation into English is provided.

Both introductions and programme notes should focus mainly on the context, content and significance of the specific chosen works, avoiding biographical detail and generalisations about composers and styles. A useful guide to the kind of approach looked for may be taken from professional public concert programmes. Singers should take particular care to explain the broad meaning of songs which are not in English. Candidates who are offering a concert study as part of their programme may introduce it if they wish but are not required to do so.

Programme notes should be limited to a total of c. 300 words for ATCL Performance or Recital and c. 500 words for LTCL/LGSMD Recital and FTCL Performance.

Additionally, candidates may, at their discretion, introduce each item of their programme verbally. When included, this should be done in English. Notes may be used for this purpose, but ideally, the introductions should not be read from a fully written-out text. The word limit for spoken introductions is the same as for programme notes.

The order of performance need not be the order in which pieces appear in the syllabus; candidates should use their discretion to present the programme in a way which is musically satisfying to an audience.

## Guidance on presentation skills

The following descriptions give a general sense of the qualities required for this aspect of the examination:

*An excellent level of presentation, convincing in all aspects:*

- A professional level of stagecraft with an assured and authoritative presentation of the programme; attire of all participants is suitable for a public recital
- Timing of individual items is accurate, and the overall programme is within the required time limit;
- The programme is stylistically balanced
- 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
- The written programme is of high quality and professional in format, with all details included.

*Satisfactory: at least four descriptors are present as described below; marginal weaknesses in one descriptor are compensated by strengths in others.*

- Confident stagecraft; attire of all those present is suitable for a public recital
- Timing of individual items is largely accurate, and the overall programme is close to the required time limit
- The programme is moderately well balanced
- 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 audience's appreciation and understanding of the music being performed in the recital
- The written programme is neat and tidy, with most details included.

*Unsatisfactory:*

- Stagecraft needs to develop in confidence; attire of all or some participants is not suitable for a public recital
- Timing of individual items lacks accuracy; and/or the overall programme is not within the required time limit
- The programme is not well balanced
- Programme notes give a turgid or over-general account which does little to enrich the audience's appreciation or understanding of the music being performed in the recital
- The written programme is untidy and lacking some necessary details.



## Own-choice programmes

Candidates for ATCL Recital and LTCL/LGSMD Recital may create their own programme. Candidates offering programmes containing own-choice repertoire must obtain approval for their programme before entering the exam. Programmes drawn exclusively from the indicative lists in this syllabus do not require prior approval. All FTCL programmes must be approved in advance of entry.

When selecting own-choice repertoire for diploma programmes, candidates should refer to the repertoire lists in this syllabus, where available, for indicative guidance relating to the expectations of material at both these levels. Own-choice works must demonstrate a level of technical demand equivalent to the works listed in the syllabus. Works which are insufficiently demanding will be rejected.

Candidates must seek to select a balanced programme which must contain at least one major work for the instrument. Programmes that do not fulfil this requirement will be rejected outright, even though some other items might, in certain contexts, be acceptable. Candidates for ATCL Recital, LTCL/LGSMD Recital and FTCL Performance should perform a programme consisting of a minimum of two works.

With the exception of works specified in the listings, candidates may not offer items which appear on listings for lower levels of Trinity Guildhall examinations. Candidates must check the relevant grade or diploma syllabuses before submitting programmes for approval. However, where sections or movements of works appear in lower listings, candidates may propose inclusion of the complete work at a higher diploma level. Works considered to be of greater demand than the level, may be proposed, but may not then be included by the same candidate in any higher diploma level entry.

Where possible, candidates should aim to present complete works (i.e. all sections or movements) at each diploma level. However, it is recognised that in the limited time available for each diploma, a programme may sometimes include selected movements, provided that a balanced recital is created. Suitable examples are included in the listings for each instrument. Where an incomplete work is listed, candidates may choose to play the complete work, without prior approval, provided that they bear in mind the total playing time available.

Records will be kept of all repertoire approved for Trinity Guildhall diploma examinations and will, from time to time, be made available on the website, as guidance. In any such lists, repertoire considered to be of a higher level will not be included, even if it has been approved for an individual applicant or applicants.

Candidates may not submit the same piece of music for two or more examinations at different levels. The applicant must indicate in their proposal the repertoire performed in any previously taken Trinity Guildhall diploma examination (if applicable).

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

For both instrumentalists and singers, not more than one item may be unaccompanied (excluding ATCL concert study, if offered).

Candidates may choose to perform one work as part of an ensemble as part of their own-choice programme. This is available only at centres with suitable facilities and candidates need to check arrangements with the Local Representative before entry.

Whilst examiners will not be allowed to comment on repertoire included in pre-approved programmes in terms of its demand and appropriacy at any given level, they will be at liberty to comment on the artistic balance, effectiveness and timing of the programme as a whole. Candidates should bear the artistic coherence of their programme in mind when proposing repertoire.

It is our policy to be as sympathetic as possible in allowing candidates to play the repertoire that they feel will enable them to demonstrate their competence to best effect, and will endeavour to offer advice where some or all of a programme is felt to be inappropriate. Circumstances may arise however, where the Chief Examiner, who is responsible for the final decision, may feel that a programme cannot be approved.

This procedure also applies to candidates who wish to enter for these qualifications (excluding ATCL Performance) offering programmes in genres not covered by the repertoire lists in the syllabus, for example, in Jazz. We are committed to a policy of widening participation in musical qualifications. Such candidates may also find the Trinity Guildhall Music Practice-Performing diplomas, published separately, to be an attractive option.

Where performances involve an oral tradition, for example, Irish traditional music, or elements of improvisation, such as in Jazz, or World musics, a written or graphic description of the planned performance in addition to the programme should be provided. If in doubt candidates should contact the Chief Examiner in Music in writing to propose specific solutions. Our intention will always be to find a mutually acceptable way to facilitate the examination.

We reserve the right ultimately to decline to approve any programme composed of items of repertoire that do not appear in Trinity Guildhall examination repertoire listings.

## Applying for programme approval

- Only programmes containing own-choice repertoire require approval. Programmes selected from the syllabus do not need prior approval
- For piano candidates there is a list of additional approved repertoire which can be downloaded from the Trinity Guildhall website or obtained from head office
- Check the syllabus carefully to ensure that your programme adheres to syllabus regulations and timings
- Ensure that no pieces appear on a syllabus at a lower level of examination. Piano candidates should check the list of repertoire not approved at any level of diploma which is included in the list of additional piano repertoire
- Only complete programmes will be considered for approval. Incomplete programmes, individual pieces or programmes containing options will not be considered
- Programmes must include timings
- Proposals must include the candidate's name, instrument, and if known, the centre at which the candidate wishes to take the exam
- Scores do not need to be provided, but candidates may include scores of unusual works with their proposal. Scores may be requested as part of the approval process
- Proposals may be sent by post, fax or e-mail. The quickest way to apply is by e-mail to [music@trinityguildhall.co.uk](mailto:music@trinityguildhall.co.uk). Postal and faxed applications should be addressed to the Chief Examiner in Music at head office
- Proposals must reach our head office at least six weeks before the closing date for entries. Replies to programme proposals take approximately six weeks. Many candidates will begin preparation for these examinations a year or more in advance, and we will accept requests for programme approval at any time
- Once the programme is approved, the candidate will receive a programme approval letter or e-mail which they must present to the examiner at the beginning of the examination
- **Do not enter for the exam until your programme has been approved.** We cannot defer examination times or refund fees for Trinity Guildhall examinations if candidates have not received approval in time for the examination

**Remember: only complete programmes with timings are considered for approval.**

Programmes approved during 2007 will be valid until December 2008. A new syllabus will be introduced from January 2008, available August 2007, and there will be one year of overlap. Candidates wishing to apply for approval for January 2009 onwards should send their programmes for approval in or after August 2007. Repertoire listings will change and pieces approved up to July 2007 will not necessarily be approved after this point.

Responsibility for the final decision on approval of any item or programme is that of the Chief Examiner whose decision will be final, but in practice one or more members of an appointed panel of discipline specialists will be consulted, whose advice will normally be accepted by the Chief Examiner.

Candidates applying for programme approval, which is free of charge, are requested to be mindful of the time that this process takes, and in particular, are asked not to request repeated or revised programmes. We reserve the right to curtail a programme approval application at any point in its progress. Candidates are discouraged from requesting approval of any revisions to their programmes once the entry has been placed.

# ATCL Performance

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## Aims

ATCL Performance is a diploma in which the standard of performance is equivalent to the performance component of the first year in a full-time undergraduate course at a conservatoire or other higher education establishment. Performance must demonstrate technical assurance and a sense of style and creative flair in a programme of pieces drawn from the standard repertoire for the instrument/voice.

This qualification is evidence that candidates can respond to the musical score and perform a programme to an acceptable - exemplary quality.

## Prerequisites

There are no academic or theoretical prerequisites for ATCL Performance. However, candidates are advised that they should be at a standard comparable with Grade 8 or Performer's Certificate **before** preparing for this diploma.

## Learning outcomes

Candidates should 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
- awareness of own 'musical voice' in interpreting the performance objectives, drawing upon a variety of experiences in individual performance.

## Structure and marking scheme

ATCL Performance is a single unit qualification.

Programme (duration 23–27 minutes)	60%
Technical work	10%
Supporting tests: Sight reading	10%
Ear tests <b>or</b> Aural awareness and extemporization	10%
Presentation skills	10%

Duration of complete examination: 40 minutes.

## Examination procedure

Candidates for ATCL Performance should tell the examiner which alternatives they have chosen (e.g. Ear Tests or Aural Awareness, Technical Work or Concert Study as applicable).

When a concert study is chosen for ATCL Performance, it may be performed at any appropriate point of the complete recital.

## ATCL Performance repertoire

Programme choice for this examination is from the listings printed: candidates for ATCL Performance may **not** opt for own-choice repertoire.

Candidates, except for Piano Accompanying or Voice, must choose one starred work (worth 30 marks) and two unstarred works (worth 15 marks each) which collectively make up a programme of appropriate duration. Candidates for Piano Accompanying and Voice should refer to the instructions on the appropriate page of listings.

## Technical work and supporting tests in ATCL Performance

Demonstration of technical work is required in ATCL Performance examinations. Details of technical work are given on pages 81-90.

Ear Tests or Aural Awareness and Extemporisation test the candidate's aural recognition of musical features including tonality, pitch/interval, rhythm, harmony, articulation and performance directions.

Sight reading is required in ATCL Performance examinations. Tests are pitched at a technical and musical level equivalent to the performance pieces at Grade 7.

### Technical Work (10 marks) (see pages 81–90)

Candidates offering scales and arpeggios under the Technical Work heading in ATCL Performance should prepare all the items from one of the two given groups of keys. The examiner(s) will select ten items from this group to be played in the examination.

All scales and arpeggios are to be prepared with different dynamics as follows:

- (a) *f*
- (b) *p*
- (c) *p* < *f* > *p* (see Example 1)
- (d) *f* > *p* < *f* (see Example 2)

and should be articulated:

- (e) legato/slurred
- (f) staccato/tongued
- (g) with mixed articulation (see Example 3)

except where indicated otherwise in the listing for each instrument.

Example 1 

Example 2 

Example 3 

### Sight reading (10 marks)

Candidates for ATCL Performance will be permitted to study the given sight reading test for 30 seconds before playing it. During this time they may practise short sections of the piece. The sight reading test will consist of an incomplete fragment of a piece, ending in a remote key. For candidates who are also offering Aural Awareness & Extemporisation, the Aural Awareness & Extemporisation test will be based on this piece and the tests will be conducted together.

### Ear Tests or Aural Awareness & Extemporisation (10 marks)

Candidates for ATCL Performance must take either standard Ear Tests or Aural Awareness and Extemporisation.

#### Ear Tests

The criteria which are used for marking Ear Tests are based on the overall impression, treating all tests with equal weight.

The requirements for Ear Tests are as follows:

- 1 The examiner will sound the tonic chord and play twice a passage in a regular metre. The passage may modulate. The candidate must identify the time-signature of the passage, and describe its musical features, including dynamics, articulation, texture and general musical style.
- 2 The examiner will sound the tonic chord and play a phrase from the passage once again. The candidate must identify the cadence as perfect, plagal, imperfect or interrupted.

- 3 The examiner will again name the opening key, sound the tonic chord and play one phrase which modulates from the tonic. The candidate must identify the key to which the music modulates by relationship and lettername. Modulations will be confined to dominant, subdominant, relative major/minor or (from a major key only) supertonic minor.
- 4 The examiner will sound the tonic chord and then play a chord from the passage. The candidate must identify the chord, including its position with respect to the tonic (e.g. IIb or supertonic in first inversion). Two such tests will be given. Chords will be drawn from the diatonic triads and V7 in root position and all inversions.
- 5 The examiner will again name the key and sound the key-note. The candidate must sing the three notes of any diatonic triad, in root position or any inversion (as requested) from bottom to top, name them, and describe the chord as major, minor, augmented or diminished.

### **Aural awareness and extemporisation**

At ATCL, Aural Awareness & Extemporisation seeks to develop accurate perception of a melody, taken from the sight reading test, and the demonstration of fluent recall through the playing of the melody on the instrument.

A holistic approach to marking is applied.

The requirements for Aural Awareness are as follows:

- 1a The examiner will play twice a short extract from the test. The candidate must clap or tap back the rhythm.
- 1b The examiner will state the key/tonal centre of the piece and then play again twice the same extract from the test. The candidate must play back the extract on his/her instrument.
- 2 The examiner will hand a copy of the piece to the candidate, who may study the piece for 30 seconds. The examiner will restate the key/tonal centre and the candidate must identify the key/tonal centre which has been reached at the end of the piece and identify its relationship to the opening. (In some cases there may be more than one acceptable answer.)
- 3 The examiner will play twice a short extract from the piece on the piano. The candidate must identify three errors, which may be differences of pitch, rhythm, chord, performance direction (including dynamics and articulation) or ornamentation.
- 4 The candidate must then immediately perform the sight reading test, which is marked separately (see page 17), and at the point where the music breaks off must continue by extemporising a completing section of not more than 8 bars in a manner which is consistent with the given material, returning to the key/tonal centre of the opening of the piece.

### **Presentation skills and programme notes (10 marks)**

See page 14 for guidance on presentation skills and programme notes.

## Assessment criteria and attainment descriptors: ATCL Performance

The performance is assessed according to the following attainment descriptors:

### Techniques 30%

This mark takes into account the following aspects:

- physical control of the instrument/voice including ease of playing
- quality of sound produced
- rhythmic and notational accuracy.

Distinction: An assured demonstration of techniques, informed by an extensive understanding of the subject.

Pass: A convincing demonstration of techniques combined with relevant understanding of the subject.

Below Pass: Limited demonstration of the necessary skills, knowledge and understanding.

### Communication 30%

This mark takes into account the following aspects:

- clarity of presentation and intent
- suitability to purpose
- appropriate selection of a range of techniques to communicate material.

Distinction: Confident communicative skills, demonstrating a mature grasp of context, intention and audience needs and expectations.

Pass: Persuasive communication, satisfying expectations and needs of the audience.

Below Pass: Communicative intention not consistently clear or sufficiently well executed.

### Musical Sense 30%

This mark takes into account the following aspects:

- awareness of the style of music being performed
- response to indications in the score
- articulation and phrasing.

Distinction: Clear awareness of needs in relation to various performance requirements, anchored in attentive planning and investigation. Good understanding of own role with some creative adaptation of methods.

Pass: Awareness of own role (including stylistic understanding) and its relationship with others, formed through sound preparation.

Below Pass: Weak demonstration of contextual awareness and needs.

### Presentation Skills and Programme Notes 10%

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

The programme notes are assessed according to the following attainment descriptors:

Distinction: A highly readable account demonstrating contextual insight into the works being performed.

Pass: An informative account with a good balance of piece/composer-specific information of the works being performed.

Below Pass: An over-general account which does little to enrich audience's appreciation of the music being performed in the recital.

## Assessment criteria for technical work and supporting tests

In **Technical** work at ATCL, examiners seek an even continuity and control. Fingering should be consistent and reliable, rhythms and other instrumental features such as bowing or articulation should be regular.

The criteria used by examiners are as follows:

Distinction: Excellent command of technique, fully fluent and effortless.

Pass: Technically fluent, musical shaping and control. Prompt responses.

Below Pass: Significant blemishes or smudges, over-cautious tempi, hesitant starts, irregularity in patterned work (e.g. mixed articulation for woodwind, bowing patterns for strings).

In **Sight reading**, examiners seek a firm sense of pulse and tonality within a broadly-indicated tempo and ability to interpret phrasing and dynamics. There should be some awareness of appropriate style.

The criteria used by examiners are:

Distinction: Fully fluent, excellent execution of performance details, played with a combination of excellent technique and stylistic effort.

Pass: Fluent and persuasive, alert to details of phrasing/articulation, dynamics implemented. Musically perceptive. Consistent and appropriate tempo. Stylistically aware.

Below Pass: Lacking details of musical interpretation, Cautious or inappropriate tempo. Insufficient awareness of tonality. Inaccurate note values and/or pitches.

In **Ear tests**, examiners seek a confident and ready response, lively rhythmic sense and accuracy of intonation in recall exercises. Responses are assessed according to their accuracy.

# ATCL Recital

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## Aims

This is a diploma in which the standard of performance is equivalent to the performance component of the first year in a full-time undergraduate course at a conservatoire or other higher education establishment. Performance must demonstrate technical assurance and a sense of style and creative flair in a programme of pieces drawn from the standard repertoire for the instrument/voice.

The specific aim of the ATCL Recital examination is to provide candidates for Licentiate and Fellowship level diplomas with an appropriate foundation in musical performance, as well as to provide a stand-alone diploma which may represent a goal in its own right for those wishing to extend their competence and skills in performance of music beyond the standard required for Grade 8 and the Performer's Certificate.

## Prerequisites

There are no academic or theoretical prerequisites for ATCL Recital. However, candidates are advised that they should be at a standard comparable with Grade 8 or Performer's Certificate on registering for this diploma.

## Learning outcomes

Candidates should:

- present an accurate and stylistically appropriate performance
- manage instrumental resources effectively to sustain a high level of communication
- engage creatively with the material, demonstrating assured handling of large-scale structure, supported by in-depth research and preparation.

## Structure and marking scheme

ATCL Recital is a single unit qualification.

- |   |     |
|---|-----|
| • Recital (duration 30–35 minutes)        | 90% |
| • Presentation Skills and Programme Notes | 10% |

Duration of complete examination: 40 minutes.

The pass mark is 50% of the marks available. To achieve a distinction, the candidate must achieve an overall mark of 75% or above.

For marking purposes examiners will view the performed programme as a single entity, and within this holistic overview, three marks out of 30 are awarded in three assessment categories: Techniques, Musical Sense, and Communication.

## Guidance on scope and repertoire

ATCL Recital is available in any instrument and in any style. Candidates offering instruments or styles not covered by the indicative repertoire lists in the syllabus must gain programme approval before entry.

At ATCL Recital, the candidate's abilities in instrumental performance should be demonstrated through a balanced recital programme, using material chosen from the mainstream repertoire for the instrument either using the indicative listings in this syllabus or alternatively, by offering own-choice repertoire for the whole examination. (See guidance notes on programme approval and repertoire on pages 14 and 15.)

Material should be technically demanding in one or more aspect, requiring significant musical understanding and stylistic awareness, and will include at least one large-scale structure (e.g. concerto or sonata, or equivalent for pop, Jazz etc).

When choosing own-choice works for ATCL programmes, candidates should also refer to Trinity's current listings of appropriate ATCL repertoire, as published in this syllabus, for guidance relating to the expectations of material at this level.

## Recital (90 marks)

Candidates must perform a recital lasting between 30-35 minutes, drawn either from the indicative repertoire lists in the syllabus or from the candidates own choice of repertoire. See pages 14 and 15 for guidance on programme choice.

The ATCL Recital requires a standard of performance at Level 4 of the UK National Qualifications Framework.

Candidates should typically be able to present an accurate and stylistically appropriate performance which demonstrates creative engagement with the material and the assured handling of a large-scale structure. They should manage instrumental resources effectively to create and sustain a high level of communication, which will be supported by in-depth research and preparation.

## Presentation skills and programme notes (10 marks)

See page 14 for guidance on presentation skills and programme notes.

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# Assessment criteria and attainment descriptors: ATCL Recital

The Recital is assessed according to the following attainment descriptors:

### Techniques 30%

This mark takes into account the following aspects:

- Physical control of the instrument/voice including ease of playing and quality of sound produced
- Knowledge and understanding of the composer's intentions, demonstrating contextual understanding and stylistic accuracy
- Rhythmic and notational accuracy.

Distinction: An assured and stylistically accurate performance.

Pass: A convincing and stylistically appropriate performance.

Below Pass: Limited demonstration of the necessary skills, knowledge and understanding.

### Communication 30%

The communication mark will take into account the following aspects:

- Clarity of intent, including suitability to purpose
- Presentation
- Appropriate selection of a range of techniques, when managing instrumental resources, to communicate material successfully.

Distinction: Confident grasp of context, audience needs and expectations with clear communicative intent.

Pass: Persuasive communication, satisfying performance expectations and audience needs.

Below Pass: Communicative intention not consistently clear or sufficiently well executed.

### Musical Sense 30%

This mark takes into account the following aspects:

- Creative engagement with the material
- Response to indications in the score, including articulation and phrasing
- Assured handling of large scale structure.

Distinction: Sensitivity to own 'musical voice' and its relationship with various performance requirements.

Pass: Awareness of own responsibilities/role in relation to the delivery of a well-interpreted performance, based on the composer's intentions.

Below Pass: Weak demonstration of contextual awareness and needs.

### Presentation Skills and Programme Notes 10%

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

The programme notes are assessed according to the following attainment descriptors:

Distinction: A highly readable account demonstrating contextual insight into the works being performed.

Pass: An informative account with a good balance of piece/composer-specific information of the works being performed.

Below Pass: An over-general account which does little to enrich audience's appreciation of the music being performed in the recital.



# LTCL/LGSMD Recital

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## Aims

This is a diploma in which the standard of performance is at a level comparable with the performance component on completion of a full-time undergraduate course at a music conservatoire or other higher education establishment.

## Prerequisites

Whilst there are no formal prerequisites for this diploma candidates are advised that a standard of repertoire and performance will be looked for distinctly in excess of that indicated by Trinity's syllabuses for ATCL Performance and Recital. Trinity publishes indicative listings for most instruments from which programmes may be selected, or which may be used as a guide for candidates selecting their own programmes. Where no syllabus exists for a particular instrument or genre, candidates may propose a programme through the programme approval system. (See guidance notes on Programme Approval on page 14.)

## Learning outcomes

Candidates should demonstrate:

- full technical control of the instrument with sensitivity to the composer's intentions
- an inspiring and well-projected performance, drawing on a substantial range of instrumental techniques in communicating complex material with perceptive interpretative insight
- a mature musical personality, employing a broad range of personal expression and artistry in creative work.

## Qualification Title

Candidates for this diploma may opt to receive either the letters LTCL or LGSMD on their certificate. The examination will be exactly the same for LTCL and LGSMD. Candidates should indicate on the entry form which designation they prefer if the qualification is awarded.

## Structure and marking scheme

LTCL Recital is a single unit qualification.

- |   |     |
|---|-----|
| • Recital (duration 38–43 minutes)        | 90% |
| • Presentation Skills and Programme Notes | 10% |

Duration of complete examination: 45 minutes.

The pass mark is 50% of the marks available.

To achieve a distinction, the candidate must achieve an overall mark of 75% or above.

For marking purposes examiners will view the performed programme as a single entity, and within this holistic overview, three marks are awarded out of 30 in three assessment categories: Techniques, Musical Sense, and Communication.

## Guidance on scope and repertoire

Candidates may present for examination on any instrument and in any established instrumental or vocal tradition. Repertoire is 'own choice' but must reflect the standard at which this diploma is benchmarked. Trinity welcomes performances representing musics of all cultures and traditions and is committed to recognising attainment in all genres. The recital should include a variety of tempi and moods, the execution of which will demand a wide range of instrumental techniques, often integrated, drawing on excellent powers of expression, concentration and sustained focus. The complexity of repertoire will be such that candidates are required to develop creative links between performance and personal research, demanding deeper levels of interpretative insight than at ATCL.

Where candidates intend to perform own choice works for this diploma, they should refer to the regulations on Programme Approval on pages 14 and 15.

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## Recital (90 marks)

Candidates must present a recital of between 38 and 43 minutes' duration in their chosen instrumental/vocal discipline. The recital must be given on a single type of instrument, but it is permissible to use, for example, two different recorders or trumpets or saxophones, but not a trumpet and then trombone, or recorder and then clarinet. Drums would be regarded as one instrument in this context. Works written with accompaniment must be performed with accompaniment.

The recital programme should include a minimum of two pieces, which should be contrasting in style. Candidates may present repertoire from any musical genre, including, for example, Jazz. The programme need not be bound by chronological or period contrasts.

## Presentation skills and programme notes (10 marks)

See page 14 for guidance on presentation skills and programme notes.

## Assessment criteria and attainment descriptors: LTCL Recital

The Recital is assessed according to the following attainment descriptors:

### Techniques 30%

This mark takes into account the following aspects:

- Physical control of the instrument/voice including ease of playing and quality of sound produced
- Knowledge and understanding of the composer's intentions, demonstrating contextual understanding and stylistic accuracy
- Rhythmic and notational accuracy.

Distinction: An engaging and stylistically accurate performance with excellent demonstration of instrumental and artistry.

Pass: Authoritative demonstration of instrumental techniques, applied in a stylistically appropriate manner.

Below Pass: Limited demonstration of the necessary skills, knowledge and understanding.

### Communication 30%

The communication mark will take into account the following aspects:

- Clarity of intent, including suitability to purpose
- Presentation
- Appropriate selection of a range of techniques, when managing instrumental resources, to communicate material successfully.

Distinction: Impressive communication, with mature grasp of context and artistic intent, integrating a suitable range of instrumental techniques to perform material in a critical situation.

Pass: Good communication with strong intent, employing appropriate instrumental techniques to interpret and bring music to life.

Below Pass: Communicative intention not consistently clear or sufficiently well executed.

### Musical Sense 30%

This mark takes into account the following aspects:

- Creative engagement with the material
- Response to indications in the score, including articulation and phrasing
- Assured handling of large scale structure.

Distinction: A fully developed musical personality, expressed sensitively in relation to the repertoire's subtleties, requiring a deep level of interpretative insight.

Pass: Creative response to the performance requirements with perceptive awareness of own musical voice.

Below Pass: Weak demonstration of contextual awareness and needs.

### Presentation Skills and Programme Notes 10%

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

The programme notes are assessed according to the following attainment descriptors:

Distinction: A stimulating and highly informative account demonstrating original musical and contextual insight into the works being performed which add another dimension to audience's appreciation and understanding of the music being performed in the recital.

Pass: An informative and accessible account with a good balance of piece/composer-specific and contextual information of the works being performed which would help enrich audience's appreciation and understanding of the music being performed in the recital.

Below Pass: A turgid or over-general account which does little to enrich audience's appreciation or understanding of the music being performed in the recital.

# FTCL Performance

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## Aims

FTCL Performance is a diploma in which 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 establishment. Performance must demonstrate authority and originality in interpretation of a recital programme of more demanding works.

FTCL is accredited by QCA at Level 7 of the UK National Qualifications Framework.

This qualification is evidence that candidates can prepare technically and musically complex repertoire of contrasting styles and perform these in a recital format at a public concert standard.

## Prerequisites

LTCL Performance, LTCL Recital, LGSMD, LGSMD(P) or suitable equivalent in the instrument being offered (see page 5)

## Learning Outcomes

Candidates should demonstrate:

- skill, knowledge and understanding which is at the forefront of the discipline
- the ability to communicate musical material in highly critical situations where success depends upon designing original responses to challenges
- acute judgement and insight, utilising creative approaches in individual performance which are based on research into own performance practice.

## Structure and marking scheme

Performance (including Presentation Skills) (duration 43–48 minutes) 100%

Duration of complete examination: 50 minutes.

No marks are awarded; the complete performance is Approved or Not Approved. The examination includes assessment of presentation skills and programme notes (see page 14).

For marking purposes examiners will view the performed programme as a single entity, and within this holistic overview, marks are awarded in three assessment categories: Techniques, Musical Sense, and Communication. This approach is also applied at FTCL, though no specific marks are announced.

## Repertoire

Candidates should perform a programme lasting between 43 and 48 minutes, including breaks between items.

Candidates must include one prescribed work and other contrasted works of their own choice (which may not be works set for any Trinity Guildhall grade, certificate or diploma examinations), to form a programme of at least two works. Provided that ample justification is given, candidates may also propose alternative items to the prescribed items as found in this syllabus for FTCL.

All FTCL programmes must be approved in advance by the Chief Examiner in Music. See pages 14 and 15 for guidance on repertoire choice and programme approval.

## Assessment criteria and attainment descriptors: FTCL Performance

Marks are not announced at FTCL and percentages indicated below are for information only.  
The performance is Approved or Not Approved

### Techniques 30%

This mark takes into account the following aspects:

- physical control of the instrument/voice including ease of playing
- quality of sound produced
- rhythmic and notational accuracy.

**Approved:**

*Excellent:* An inspiring demonstration of performance capabilities which are fully informed by knowledge at the forefront of the discipline.

*Satisfactory:* An excellent demonstration of performance capabilities combined with some knowledge which is at the forefront of the discipline.

**Not Approved:**

Limited demonstration of the necessary skills, knowledge and understanding

### Communication 30%

This mark takes into account the following aspects:

- clarity of presentation and intent
- suitability to purpose
- appropriate selection of a range of techniques to communicate material.

**Approved:**

*Excellent:* An outstanding and intuitive performance, involving the application of novel approaches in handling complex and unpredictable situations with precise intent.

*Satisfactory:* Ability to communicate with focused intent in highly critical situations where success depends on framing problems effectively and designing appropriate responses.

**Not Approved:**

Communicative intention not consistently clear or sufficiently well executed.

### Musical Sense 30%

This mark takes into account the following aspects:

- awareness of the style of music being performed
- response to indications in the score
- articulation and phrasing.

**Approved:**

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

*Satisfactory:* Ability to demonstrate full responsibility for the performance with consideration of alternative perspectives and practices.

**Not Approved:**

Weak demonstration of contextual awareness and needs.

### Integration 10%

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

# Solo Piano

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire to form a balanced programme. See pages 21-22 for ATCL Recital requirements. A list of additional approved repertoire is available from [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk).

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

ALKAN	Barcarolle op.65 (from <i>3rd Suite, Trente Chants</i> )	Dover DP16600
J S BACH	Prelude and Fugue in A minor, BWV 865	Bärenreiter BA5191
J S BACH	Prelude and Fugue in C#, BWV 848	Bärenreiter BA5191
J S BACH	Prelude and Fugue in D, BWV 874	Bärenreiter BA5192
J S BACH	Prelude and Fugue in F# minor, BWV 883	Bärenreiter BA5192
J S BACH	Toccatà from Partita no. 6, BWV 830	Bärenreiter BA5152
J S BACH	Toccatà in E minor BWV 914	Bärenreiter BA5235
BALAKIREV	Scherzo no. 2 or Toccatà (from <i>Selected Piano Pieces vol.1</i> )	Peters EP 9576a
BARTÓK	Suite op. 14*	Universal UE 5891
BEETHOVEN	Sonata in C minor, op. 10 no. 1*	Henle HN 32
BEETHOVEN	Sonata in G, op. 14 no. 2*	Henle HN 32
BEETHOVEN	Sonata in Ab, op. 26*	Henle HN 32
BEETHOVEN	Sonata in Eb, op. 27 no. 1*	Henle HN 32
BEETHOVEN	Rondo a capriccio op. 129 ('The Rage over a lost penny')	Henle HN 12
BEETHOVEN	32 Variations in C minor, WoO 80*	Henle HN 61
BRAHMS	Capriccio in F# minor, op. 76 no. 1	Henle HN 36
BRAHMS	Rhapsody in G minor, op. 79 no. 2	Henle HN 36
BRAHMS	Intermezzo in Bb minor, op. 117 no. 2	Henle HN 36
BRAHMS	Intermezzo in A, op. 118 no. 2	Henle HN 36
BRITTEN	Moderato and Nocturne (1940)	Faber 0 571 50878 2
CHABRIER	Aubade	Dover DP15423
CHABRIER	Ballabile	Dover DP15423
CHABRIER	Caprice	Dover DP15423
CHOPIN	Ballade no.3 in Ab, op. 47	Henle HN 295
CHOPIN	Étude in F, op.10 no. 8	Henle HN 124
CHOPIN	Fantaisie-impromptu op. 66	Henle HN 348
CHOPIN	Polonaise in C# minor, op. 26 no. 1	Henle HN 348 or 217
CHOPIN	Polonaise in C minor, op. 40 no. 2	Henle HN 348 or 217
CLEMENTI	Sonata in Bb, op. 12 no. 1 (from <i>Sonatas vol. 1</i> )*	Schirmer GS25467
CLEMENTI	Sonata in B minor, op. 40 no. 2*	Henle HN 330
CLEMENTI	Sonata in D, op. 40 no. 3 (from <i>Sonatas vol. 2</i> )*	Schirmer GS25468
DEBUSSY	Any two contrasted movements from <i>Préludes vol. 1 and vol. 2</i>	UMP M 2244 0062 5 / 0063 2 or Peters EP 7255a/b
NORMAN DELLO JOIO	Suite for Piano*	Schirmer GS28362
FAURÉ	Nocturne no. 4 in Eb, op. 36	Hamelle HA9127 or Peters EP 9560c
GINASTERA	Danza del gaucho matrero (no. III from <i>Danzas Argentinas</i> )	Durand 13004
HAYDN	Sonata in Eb, Hob XVI/49*	Henle HN 359
MOZART	Sonata in C, K. 309*	Henle HN 1
MOZART	Sonata in D, K. 311*	Henle HN 1
MOZART	Sonata in Bb, K. 333*	Henle HN 2
MOZART	Sonata in C minor, K. 457*	Henle HN 2
POULENC	Trois novelettes no. 1 and no. 2	Chester CH 61584
PROKOFIEV	Visions fugitives nos. 1-5 ( <i>incl.</i> )	Boosey M 060 08178 1
RACHMANINOV	Nos. 5 and 10 from <i>Preludes op. 32</i>	Boosey M 060 06593 4
RACHMANINOV	(Kreisler)	
RACHMANINOV	Liebeslied (from <i>Piano Compositions 2</i> )	Boosey M 060 11531 8
RAVEL	Any two contrasted movements from <i>Le tombeau de Couperin</i>	Durand 956900 or Peters EP 7376
SCHUBERT	Impromptu in Gb, op. 90 no. 3 /D. 899-3	Henle HN 4 or 488
SCHUMANN	Kinderszenen op.15	Henle HN 44
SCRIABIN	Étude in Bb minor, op. 8 no. 11	Peters BEL145
SCULTHORPE	Mountains	Faber 0 571 50661 5
SHOSTAKOVICH	Prelude and Fugue in Db, op. 87 no. 15	Boosey M 2233 1440 4

# LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

A list of additional approved repertoire is available from [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk).

Programme duration: 38–43 minutes

J S BACH	English Suite no. 2 in A minor, BWV 807	Bärenreiter BA5165
J S BACH	Partita no. 2 in C minor, BWV 826	Bärenreiter BA5152
J S BACH	Toccatina in G, BWV 916	Bärenreiter BA5235
BARBER	Sonata	Schirmer GS32833
BEETHOVEN	Sonata in C, op. 2 no. 3	Henle HN 32
BEETHOVEN	Sonata in D minor, op. 31 no. 2 ('Tempest')	Henle HN 34
BEETHOVEN	Sonata in Eb, op. 81a ('Les Adieux')	Henle HN 34
BOWEN	Nos 1, 7 and 22 from Preludes op. 102	Chester (Special Order) CH63569
BRAHMS	Rhapsodies op. 79 (both)	Henle HN 36
BRAHMS	Rhapsody op. 119 no. 4	Henle HN 36
CHOPIN	Ballade no. 2 in F, op. 38	Henle HN 295
CHOPIN	Nocturne in C minor, op. 48 no. 1	Henle HN 663
CHOPIN	Berceuse op. 57	Henle HN 318
CHOPIN	Barcarolle op. 60	Henle HN 318
CHOPIN	Polonaise Fantasy in Ab, op. 61	Henle HN 217
DEBUSSY	Estampes (all three)	Henle HN 387
DEBUSSY	L'isle joyeuse	Henle HN 386
DEBUSSY	Reflets dans l'eau (from <i>Images</i> )	Henle HN 388
DEBUSSY	Toccatina (from <i>Pour le piano</i> )	Henle HN 385
DOHNÁNYI	Any one of 4 Rhapsodies op. 11	Weinberger 570054107/570054114/570054121/570054138
FAURÉ	Nocturne no. 2 op. 33 or Nocturne no. 5 op. 37	Hamelle HA9125/HA9128 or Peters EP 9560c
GINASTERA	Nos. 6, 7, 9 and 11 from 12 American Preludes	Fischer O5471
JANÁČEK	Sonata I/X/1905	Editio Bärenreiter Praha H6070/3
LEIGHTON	Fantasia contrappuntistica	Novello NOV100243
LISZT	Gnomenreigen	Henle HN 479
LISZT	La Campanella (from <i>Complete Works for Piano</i> vol. 4)	Peters 3600d
LISZT	Sonetto 104 del Petrarca	Henle HN 174
LISZT	Transcendental study no. 10	Henle HN 717
LISZT	Un Sospiro	Henle HN 481
LISZT	Waldesrauschen	Henle HN 479
MESSIAEN	Chant d'extase dans un paysage triste (from <i>Préludes</i> )	Durand 1184300
MESSIAEN	No. 11 from <i>Vingt regards sur l'enfant Jésus</i>	Durand 1323000
MOZART	Sonata in D, K. 284	Henle HN 1
MOZART	Sonata in A minor, K. 310	Henle HN 1
MOZART	Sonata in C, K. 330	Henle HN 2
MOZART	Sonata in D, K. 576	Henle HN 2
PIAZZOLLA	Suite para piano op. 2	Tonos/Elkin T21036
PROKOVIEV	Sonata no. 2 in D minor, op. 14 (from <i>Sonatas</i> vol. 1)	Boosey M 060 06594 1
PROKOVIEV	Sonata no. 3 in A minor, op. 28 (from <i>Sonatas</i> vol. 1)	Boosey M 060 06594 1
PROKOFIEV	Sonata no. 5 in C, op. 38 (from <i>Sonatas</i> vol. 1)	Boosey M 060 06594 1
RACHMANINOV	Étude Tableaux in A minor, op. 39 no. 2	Boosey M 060 07121 8
RAVEL	Alborada del gracioso (from <i>Miroirs</i> )	Eschig E1167D or Peters EP 7374
RAVEL	Sonatine (complete)	Durand 662400 or Peters EP 7375
RZEWSKI	Piano Piece IV	Boosey M 2233 0249 4
SCHUBERT	Impromptu in Bb, D. 935	Henle HN 4
SCHUMANN	Abegg Variations op. 1	Henle HN 87
SCHUMANN	Allegro op. 8	Peters EP 9524
SCHUMANN	Sonata in G minor, op. 22	Henle HN 331

STEVENSON	Peter Grimes Fantasy	Boosey ( <i>custom print</i> ) M 060 02516 7
SZYMANOWSKI	Étude op. 4 no. 3 (Andante— in modo d'una canzona)	Universal UE 3855
VINE	Nos. 1, 2 and 5 from Five Bagatelles	Faber 0 571 51546 0
WEBERN	Variationen op. 27	Universal UE10881

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music. See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

A list of additional approved repertoire is available from [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk).

Programme duration: 43–48 minutes

J S BACH/BUSONI	Chaconne in D minor	Peters EP 7436
BEETHOVEN	Sonata in C, op. 53 ('Waldstein')	Henle HN 57
LIGETI	Études pour piano ( <i>premier livre</i> ) ( <i>All as a set</i> )	Schott ED 7989
RAVEL	Gaspard de la nuit	Peters EP 7378
SCHUBERT	Wanderer Fantasie op. 15	Henle HN 282

# Piano Accompanying

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It is the responsibility of the candidate to provide a competent soloist (or soloists in FTCL) to be accompanied in the examination. Candidates are recommended to invite a soloist who is capable of offering a high standard of individual performance of the pieces in which they are to be accompanied, and to rehearse adequately before the examination.

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## ATCL

**Accompanying** (40 marks) Two or more pieces are to be accompanied: at least one piece from Group A and one piece from Group B as currently listed for the solo instrument at Trinity Grades 7 or 8.

*The solo instrument may be any instrument or voice currently listed in Trinity syllabuses*

**Solo performance** (20 marks) One piece is to be performed, selected from the list below. The total playing time of Accompanying and Solo Performance, including breaks between items, must be between 23 and 27 minutes.

J S BACH	Prelude and Fugue in D minor, BWV 851 (from <i>The Well-Tempered Clavier</i> book 1)	Henle HN 14
BRAHMS	Rhapsody in G minor, op. 79 no. 2	Henle HN 119
BRITTEN	Moderato and Nocturne (1940)	Faber 50878 2
CHOPIN	Fantaisie-impromptu op. 66 (from <i>Impromptus</i> )	Henle HN 235
DEBUSSY	La sérénade interrompue (no. 9) and La danse de Puck (no. 11) (from <i>Préludes</i> book 1)	UMP M 2244 00625
FAURÉ	Nocturne no. 4 in Eb, op. 36	Leduc AL 26,601
POULENC	Trois novelettes no. 1 and no. 2	Chester CH 02193
PROKOFIEV	Visions fugitives nos. 1–5 ( <i>incl.</i> )	Boosey M 060 08178 1
RACHMANINOV	Preludes op. 32 no. 5 and no. 10	Boosey M 060 06593 4
SCULTHORPE	Mountains	Faber 0 571 50661 5

**Accompanying skills** (10 marks) Candidates will be asked to perform any of the keyboard musicianship tests listed for Solo Piano in the current syllabus for Grades 6, 7 and 8 (see Syllabus 1). Three different tests will be given in the examination, chosen by the examiner.

**Supporting tests** (30 marks)

<b>1</b> (10 marks)	<b>Either</b> Ear tests (see page 18)
	<b>or</b> Aural awareness & extemporization (see page 18)
<b>2</b> (10 marks)	Sight reading (see page 18)
<b>3</b> (10 marks)	Presentation skills (see page 14)



# LTCL

**Accompanying** (60 marks) Two pieces, numbered 1 and 2, are to be accompanied from one of the following groups. The first piece in each group is marked out of 40 and the second piece out of 20.

<b>Group A</b> (voice)	<b>1</b>	SCHUMANN	Kerner-Lieder op. 35 (from <i>Lieder</i> vol. 2) (a contrasted selection of songs to a total time of 11–12 minutes)	<i>Peters EP 2384a/b/c</i>
	<b>2</b>	one of the following:		
		HANDEL	Farewell ye limpid springs ( <i>Jephtha</i> ) (soprano)	<i>Novello</i>
		HANDEL	In the battle, fame pursuing ( <i>Deborah</i> ) (alto)	<i>Kalmus</i>
		HANDEL	With honour let desert be crowned ( <i>Judas Maccabæus</i> ) (tenor)	<i>Novello</i>
		HANDEL	Thy glorious deeds inspired my tongue ( <i>Samson</i> ) (bass)	<i>Novello</i>
<b>Group B</b> (violin)	<b>1</b>	BERKELEY	Sonatina op. 17	<i>Chester CH 00391</i>
	<b>2</b>	VIVALDI	1st movement from L'autunno (Autumn) RV 293 (from <i>Le quattro stagioni</i> ( <i>The Four Seasons</i> ) op. 8 no. 3)	<i>Bärenreiter BA 9694a</i>
<b>Group C</b> (flute)	<b>1</b>	POULENC	Sonata	<i>Chester CH 01605</i>
	<b>2</b>	J S BACH	Sonata no. 6 in E, BWV 1035	<i>Henle</i>

**Solo performance** (20 marks) One piece is to be performed, selected from the list below. The total playing time of Accompanying and Solo Performance, including breaks between items, must be no more than 38 minutes.

CHOPIN	Nocturne in C minor, op. 48 no. 1 (from <i>Nocturnes</i> )	<i>Henle HN 185</i>
DEBUSSY	Reflets dans l'eau (from <i>Images</i> I)	<i>UMP</i>
LISZT	Transcendental study no. 10 (from <i>Piano Works</i> vol. 3)	<i>Peters EP 3600c</i>
MESSIAEN	Chant d'extase dans un paysage triste (from <i>Préludes</i> )	<i>Durand</i>
RAVEL	Alborada del gracioso (from <i>Miroirs</i> )	<i>Schott ED 12360</i>
SCHUBERT	Impromptu in B $\flat$ , D. 935 no. 3 (from <i>Impromptus</i> )	<i>Bärenreiter BA 5611</i>
SCHUMANN	Allegro op. 8	<i>Peters EP 9524</i>
SZYMANOWSKI	Étude op. 4 no. 3 (Andante—in modo d'una canzona)	<i>Universal UE 3855</i>
VINE	Nos. 1, 2 and 5 from Five Bagatelles	<i>Faber 51546 0</i>

## Supporting tests

- (20 marks)
- 1 Sight reading (10 marks) Candidates will be given a complete short piece, which they will be permitted to study for 30 seconds before playing it. During this time they may practise short sections of the piece.
  - 2 Presentation skills (10 marks) (see page 14)

# FTCL

Candidates should perform a programme for violin and voice including one of the following works:

BRAHMS	Violin sonata no. 3 in D minor, op. 108	<i>Wiener Urtext UT 50013</i>
WOLF	Eichendorff-Lieder vol. 2 (nos. 11–20 <i>inclusive</i> , for any voice)	<i>Peters EP 3148a/b</i>

and other contrasting works of the candidate's choice to a total between 42 and 48 minutes including breaks between items.

If the prescribed work chosen is for voice, the remainder of the programme should be for violin; if the prescribed work chosen is for violin, the remainder of the programme should be for voice. The works chosen should show a range of accompaniment techniques from the following:

- orchestral reduction (e.g. violin concerto movement or operatic scena)
- 18th-century style, which may include performance from figured bass
- 20th-century atonal, serial or experimental styles

All FTCL programmes must be approved in advance by the Chief Examiner in Music. Candidates should note the guidance on presentation skills on page 14.

# Harpsichord

These examinations can only be taken at centres where there is an harpsichord, or where one can be provided by the candidate or teacher. In the latter case, all arrangements must be discussed with the 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. The instrument must be insured at the candidate's expense.

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

L ANDRIESEN	Prelude to Orpheus*	Donemus 0222	
d'ANGLEBERT	Prelude and Chaconne from Suite no. 1 in G	Heugel LP 54	
C P E BACH	Any one of the 'Prussian' Sonatas (except no. 6)	Bärenreiter BA 6539	
J S BACH	English Suite no. 5 in F major, BWV 809	Bärenreiter BA 5165/Henle 102, 103	
J S BACH	French Suite in D minor, BWV 812 (from <i>French Suites</i> )*	Henle HN 71	
J S BACH	Partita no. 1 in B $\flat$ major, BWV 825	Bärenreiter BA 5152/Henle 30, 31	
J S BACH	Any Prelude and Fugue from Das Wohltemperirte Clavier book 1	Bärenreiter BA 5191	
BOHM	Prelude, Fuge and Postlude in G minor	Breitkopf 6634	
BUXTEHUDE	Auf meinen lieben Gott from Suite (from <i>Early German Keyboard Music</i> )	OUP P 2614	
BYRD	The Bells (no. LXIX) (from <i>Fitzwilliam Virginal Book</i> vol. 1)	Dover DP 10372	
BYRD	Pavan and Galliard (from <i>Fitzwilliam Virginal Book</i> vol. 2 nos. CCLVII and CCLVIII)	Dover DP 12634	
F COUPERIN	La Ténébreuse (Allemande) and Gavotte ( <i>with repeats</i> ) from 3ème Ordre (from <i>Pièces de clavecin</i> vol. 1)	Heugel LP 21	
F COUPERIN	<b>Either</b> 4ème Ordre (from <i>Pièces de clavecin</i> vol. 1) <b>or</b> 18ème Ordre (from <i>Pièces de clavecin</i> vol. 2)	Heugel LP 21 Heugel LP 23	
L COUPERIN	Any of the Ordres (except nos. 5 and 15)*	Heugel LP 18	
L COUPERIN	Prelude (M4), Allemande (M93) and Courante (M94) from Suite no. 15 in G minor (from <i>Pièces de clavecin</i> vol. 2) [M numbers refer to the edition by Davitt Moroney publ. L'Oiseau-Lyre]	Heugel LP 18	
DUPHLY	Allemande in D minor and La Vanlo (from <i>Pièces pour clavecin</i> vol. 1)	Heugel LP 1	
FRESCOBALDI	Toccatà seconda (from <i>First Book of Toccatas, 1637</i> )	Bärenreiter BA 2203	
FROBERGER	Suite no. 30 in A minor ( <i>complete</i> ) (from <i>Œuvres complètes pour clavecin Tome II</i> vol. 2)	Heugel LP 58	
HANDEL	Chaconne in G (1733), HWV 435 ( <i>without repeats</i> ) (from <i>Keyboard Works</i> book 2)	Bärenreiter BA 4221	
HANDEL	Suite no. 3 in D minor ( <i>omitting the Presto</i> ) (from the <i>Eight Great Suites</i> (1720))	Bärenreiter BA 4224/Henle HN 336	
LIGETI	Passacaglia Ungherese	Schott 6843	
MACONCHY	3rd and 4th movements from Sonatina for harpsichord	Lengnick AL 1105	
PURCELL	Suite in G minor (from <i>Complete Harpsichord Works</i> book 1)	Stainer K 21	
RAMEAU	Suite in E minor	Bärenreiter BA 3800	
M ROSSI	Toccatà no. 7 (from <i>Early Italian Keyboard Music</i> )	OUP P 2615	
A SCARLATTI	Toccatà per cembalo (from <i>Early Italian Keyboard Music</i> )	OUP P 2615	
one choice:	D SCARLATTI	[ from <i>Scarlatti Complete Sonata</i> vol. 3	Heugel HE 32521
	D SCARLATTI		
	D SCARLATTI	[ from <i>Scarlatti Complete Sonatas</i> vol. 5	Heugel HE 32300
	D SCARLATTI		
D SCARLATTI	Sonata in E minor, K. 263 (L. 321, P. 283) and Sonata in E, K. 264 (L. 466, P. 308) (from <i>Sonatas</i> vol. 6)	Heugel LP 36	
SOLER	Sonata no. 1 in A major, and Sonata no. 12 in D minor (from <i>14 Sonatas</i> )	Faber 057 150886 3	
SWEELINCK	Balletto del granduca (from <i>Works for Organ and Keyboard</i> )	Dover DP 13186	

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

d'ANGLEBERT	Prelude, Allemande and Gigue from Suite no. 2 in G minor	Heugel LP 24
J S BACH	Italian Concerto BWV 971	Henle HN 160
BYRD	Pavanne and Galliarde (nos. CCLIV and CCLV) (from <i>Fitzwilliam Virginal Book</i> vol. 2)	Dover
F COUPERIN	La Convalescente, Gavotte, La Sophie and La Pantomime from 26ème Ordre (from <i>Pièces de clavecin</i> vol. 4)	Heugel LP 24
L COUPERIN	Prelude (M11) and Passacaille (M27)* from Suite no. 5 in C (from <i>Pièces de clavecin</i> vol. 1 (edn Curtis)) [* M numbers refer to the edition by Davitt Moroney publ. L'Oiseau-Lyre]	Heugel LP 18
DUPHLY	Chaconne in F (1758) (from <i>Pièces pour clavecin</i> vol. 2)	Heugel LP 1
FORQUERAY	La Morangis or La Plissay from 3ème Suite	Heugel LP 17
FRESCOBALDI	Partie 14 sopra l'aria della Romanesca (omitting Terza, Quinta, Ottava, Nona and Terza decima parte) (from <i>First Book of Toccatas</i> , 1637)	Bärenreiter BA 2203
FROBERGER	Toccatà I and Fantasia II (1649 manuscript) (from <i>Oeuvres complètes pour clavecin Tome I</i> vol. I)	Heugel LP 57
HANDEL	Suite no. 7 in G minor ('Book 1', 1720) (from <i>Suites I-VII</i> )	Henle HN 336
LIGETI	Continuum (either version)	Schott ED 6111
RAMEAU	Sarabande and Gavotte et Doubles from Nouvelle suite de pièces de clavecin in A minor (1728) (from <i>Pièces de clavecin</i> )	Bärenreiter BA 3800
D SCARLATTI	Sonata in E, K. 28 (L. 373, P. 84) and Sonata in D, K. 29 (L. 461, P. 85) (from <i>60 Sonatas</i> vol. 1)	Schirmer

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music. See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

J S BACH	English Suite no. 3 in G minor (from <i>English Suites</i> vol. 1)	Henle HN 102
FRANÇAIX	L'Insectorium pour clavecin	Schott EB 4977
MARTINŰ	Sonata	Eschig ME 7186

# 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 may 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 is adequate for the demands of the pieces they choose to play.

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 representative well in advance of the closing date for the session concerned. If a pipeless instrument is installed at 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 that the examination will not be interrupted by members of the general public.

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. Candidates should read carefully the regulation on page 13 in respect of page-turners acting as registrants.

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

ALAIN	Prélude et fugue (from <i>L'Œuvre d'orgue</i> vol. 2)	<i>Leduc AL 20,102</i>
ANDRIESEN	Quatrième choral	<i>Peters D 952</i>
J S BACH	Sonata no. 2 in C minor, BWV 526 ( <i>complete</i> ) (ATCL Performance: 3rd movement only*)	<i>Bärenreiter BA 5177</i>
J S BACH	Toccatà and Fugue in D minor, BWV 538 (from <i>Organ Works</i> book 5)	<i>Bärenreiter BA 5175</i>
J S BACH	Sei gegrüßet, Jesu gütig BWV 768	<i>Bärenreiter BA 5171</i>
BAIRSTOW	Last movement from Sonata in Eb	<i>OUP 019 372228 3</i>
BOËLLMANN	Toccatà from Suite gothique op. 25	<i>UMP 224 40097 7</i>
BUXTEHUDE	Præludium und Fuga in E minor, BuxWV 142 (no. 9 from <i>Organ Works</i> vol. 2)	<i>Hansen WH 26990</i>
BUXTEHUDE	Ciacona in C minor, BuxWV 159 (from <i>Organ Works</i> vol. 1)	<i>Hansen WH 26980</i>
COCKER	Tuba Tune*	<i>Stainer M 04</i>
DUBOIS	Toccatà (no. 3 from <i>Douze pièces pour orgue</i> )	<i>Leduc AL 21,736</i>
FRANCK	Chorale in A minor (from <i>3 Chorales (Durufilé)</i> *)	<i>Durand 13794</i>
FRESCOBALDI	Toccatà decima (from <i>First Book of Toccatas, 1637</i> )	<i>Bärenreiter BA 2203</i>
HINDEMITH	Sonata III (1940)	<i>Schott 3736</i>
HOWELLS	Psalm Prelude Set 2 no. 3*	<i>Novello NOV 590355</i>
LANGLAIS	Alléluia from Triptyque grégorien	<i>Universal UE 16968</i>
LEIGHTON	Prelude from Prelude, Scherzo and Passacaglia	<i>Novello NOV 620017</i>
MATHIAS	Invocations op. 35 (from <i>Three Organ Pieces: Invocations/Antiphonies/Carillon</i> )	<i>OUP 0 19 375559 9</i>
MENDELSSOHN	Prelude and Fugue in C minor (from <i>Pieces for Organ</i> )	<i>Henle HN 426</i>
MESSIAEN	Dieu parmi nous from La Nativité du Seigneur vol. 4	<i>Leduc AL 19,274</i>
PARRY	Toccatà and Fugue (The Wanderer)	<i>Novello NOV 01017002</i>
RHEINBERGER	1st movement from Sonata in Db, op. 154	<i>Novello NOV 01017503</i>
SCHEIDT	Variationen über eine Gagliarda von John Dowland (from <i>Selected Organ Works</i> )	<i>Peters EP 4393b</i>
SCHUMANN	No. 2 from Fugen über den Namen BACH op. 60	<i>Peters EP 9530</i>
THALBEN-BALL	Variations on a Theme by Paganini ( <i>complete</i> )	<i>Novello NOV 590323</i>
VIERNE	Final from Symphonie 1	<i>Leduc AL 26,850</i>

# LTCL/LGSMD Recital

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Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

ALAIN	Variations sur un thème de Clément Jannequin (from <i>L'Œuvre d'orgue</i> vol. 2)	<i>Leduc</i>
J S BACH	Passacaglia and Fugue in C minor, BWV 582	<i>Bärenreiter BA 5177</i>
J S BACH	Schmücke dich, o liebe Seele BWV 654 (from <i>Organ Works</i> book 2)	<i>Bärenreiter BA 5172</i>
BRAHMS	Fuga in G minor, WoO 10 (from <i>Works for Organ</i> )	<i>Henle HN 400</i>
F COUPERIN	Offertoire sur les grands jeux from <i>Messe pour les couvents</i> (from <i>Complete Works</i> 3)	<i>L'Oiseau-Lyre OL 1</i>
DURUFLÉ	Scherzo op. 2	<i>Durand</i>
JOUBERT	Passacaglia and Fugue in C minor, op. 27	<i>Novello NOV 620012</i>
MENDELSSOHN	Sonata no. 6 in D minor	<i>Novello NOV 010034</i>
MESSIAEN	La vierge et l'enfant from <i>La nativité du Seigneur</i> vol.1	<i>Leduc</i>
PURCELL	Voluntary in D minor for double organ	<i>Novello</i>
REGER	Introduktion und Passacaglia in D minor	<i>Breitkopf EB 2198</i>
SCHEIDEMANN	Toccatà in G (from <i>Organ Works</i> book 3)	<i>Bärenreiter BA 5477</i>
S S WESLEY	Choral Song and Fugue	<i>Novello NOV 590212</i>

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# FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music. See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

ALAIN	Suite (from <i>Organ Works</i> vol. 1)	<i>Leduc</i>
J S BACH	Prelude and Fugue in D major, BWV 532	<i>Bärenreiter BA 5175</i>
REGER	Sonata no. 2 in D minor, op. 60	<i>IMP K 9446</i>

# Electronic 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. In the latter case, all arrangements must be discussed with the 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. The instrument must be insured at the candidate's expense.

In all examinations candidates have freedom of interpretation and registration according to the instrument being played and the character of the music. Where suggested Notes for Performance or detailed registrations are given, candidates may, at their discretion, substitute any suitable alternatives appropriate to the requirements of the music. However, please note the following:

- 1 It is expected that the rhythm unit should be used, provided that this enhances the performance.
- 2 The use of rhythm sequence programming is acceptable at all levels, where appropriate.
- 3 Control data, including registration changes, functions of expression pedal(s), footswitch(es) and knee lever, may also be programmed, when available.
- 4 No other performance data may be pre-programmed into the instrument.
- 5 The use of disks to facilitate (2) and (3) above is acceptable.
- 6 All examinations may be taken on an instrument with a pedal board which has a compass of one octave. Instruments with pedal boards of less than one octave are not acceptable. Pedals must always be used where specified, as well as in the candidate's arrangement of works originally for solo piano or orchestra.
- 7 Candidates are reminded that Trinity College *London* accepts no responsibility for any defect which may develop or become apparent in the instrument during the course of the examination. This includes electronic equipment (such as disks) when used.
- 8 Page-turners are not permitted for Electronic organ examinations.

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

*to be prepared from electronic organ score*

DONIZETTI	Sextet (from <i>Lucia di Lammermoor</i> )	] from <i>Opera Gala</i> book 2 Stainer H 332
GOUNOD	Light as air (from <i>Faust</i> ) (inc. repeats)	
OFFENBACH	The doll's song (from <i>The Tales of Hoffman</i> )	
SAINT-SAËNS	Softly awakes my heart (from <i>Samson and Delilah</i> ) (no repeat)	

*to be prepared from miniature score*

DVOŘÁK	Any Slavonic Dance*	Eulenburg
GRIEG	Morning, Anitra's Dance and In the hall of the mountain king from Peer Gynt Suite op. 46 no. 1	Eulenburg E 1318
MOZART	Any two contrasted movements from Eine kleine Nachtmusik K. 525	Eulenburg E 218
RODRIGO	2nd movement from Concierto de Aranjuez,	Eulenburg E 1809
TCHAIKOVSKY	The Nutcracker op. 71 (miniature score) Any four contrasted movements lasting c. 12 minutes including short breaks between each*	Eulenburg E 824
VIVALDI	Any one complete concerto from The Four Seasons, op. 8	Eulenburg 1220/1/2/3 or Eulenburg 1220-23 (complete)

*organ works*

AZEVEDO	Delicado	] from <i>The Organist Entertains</i> book 2 EMI 086 175136 1 (this book is now out of print, but the pieces remain prescribed for those who may have access to a copy)
FRANKEL	Carriage and Pair	
MACLEAN	Babbling	
ROBRECHT	Samum	
SIMON & BERNIER	Poinciana	

*to be prepared from solo piano score*

ADLER/ROSS	Damn Yankees <b>or</b> Pajama Game (from <i>Classic Broadway—Overtures and Prologues</i> )	IMP 7156a
ANDERSON	Belle of the ball <b>or</b> Sleigh Ride <b>or</b> The Typewriter (from <i>Leroy Anderson (Almost Complete)</i> )	Belwin 11696
BOCK	Fiddler on the roof	] from <i>Classic Broadway—Overtures and Prologues</i>
COLEMAN	Seesaw	
GERSHWIN	Any two contrasted song arrangements from Meet George Gershwin at the keyboard	IMP 02458
JOPLIN	Bethena (all repeats to be played—b. 91 repeats from b. 96) <b>or</b> Cleopha (all repeats to be played) (from <i>Ragtimes</i> )	Könemann 9100140
LANE	On a clear day	] from <i>Classic Broadway—Overtures and Prologues</i>
SCHWARTZ	Pippin	
SONDHEIM	Take me to the world <b>or</b> What more do I need? (from <i>All Sondheim vol. 2</i> )	IMP 16701

*original composition*

The piece must exploit the resources of the instrument and be compatible with the technical level demonstrated in listed pieces. The composition should describe the drama and relief associated with *A sudden storm* and should last for around four minutes. Candidates should present to the examiner at the beginning of the examination a signed (photo)copy of the piece, showing their examination number. The examiner will keep the copy of the piece to send to Trinity's head office.

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

*to be prepared from miniature score*

STRAVINSKY	Danse infernale du roi Kastchei, Berceuse and Final from <i>The Firebird (L'Oiseau de feu) 2nd Suite (1919)</i> (min. score)	Chester CH 00017
E BERNSTEIN	The Magnificent Seven	Boosey M 051 282722 2
COPLAND	Buckaroo Holiday from <i>Rodeo</i> (piano score)	
HOLST	Jupiter from <i>The Planets</i> op. 32	Eulenburg
MOZART	Overture to <i>Le nozze di Figaro</i> (vocal score)	Schirmer
SHOSTAKOVITCH	2nd movement from <i>Symphony no. 10 in E minor, op. 93</i> (min. score)	Boosey M 060 07022 8
J WILLIAMS	Olympic Fanfare	UMP

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music. See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

*to be prepared from miniature score*

TCHAIKOVSKY	Festival Overture '1812' op. 49	Eulenburg
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# Voice

Although there is no requirement to perform from memory in Trinity's diplomas, singers are advised to perform their programme from memory, except when performing oratorio items and complex contemporary scores.

## ATCL Recital and ATCL Performance

All works are to be sung in their original language unless otherwise stated. Songs listed by voice type in Group A must be sung in the published key. Songs in this Group written before *circa* 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.

Candidates for ATCL Performance must choose at least one item from Group A and at least one item from Group B, to form a balanced programme showing a range of styles and periods. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

Candidates for ATCL Recital must include songs in at least three different languages. Not more than one unaccompanied work may be chosen.

ATCL Performance programme duration: 23–27 minutes

ATCL Recital programme duration: 30–35 minutes

### Group A

<b>Soprano</b>	BEETHOVEN	O wär ich schon mit dir vereint ( <i>Fidelio</i> )	Schirmer GS 33735
	GOUNOD	The Jewel Song ( <i>Faust</i> ) (from <i>Operatic Anthology</i> vol. 1) ( <i>soprano</i> )	Schirmer GS32583
	HANDEL	Farewell ye limpid springs ( <i>Jephtha</i> )	Novello NOV 070128
	HANDEL	Let the bright seraphim ( <i>Samson</i> ) (from <i>45 Arias</i> vol. 1, high)	Kevin Mayhew 3611728
	HAYDN	On mighty pens ( <i>The Creation</i> )	Novello NOV 072485
	JOPLIN	The Sacred Tree ( <i>Treemonisha</i> )	Dover 0486416887
	MENDELSSOHN	Hear Ye Israel ( <i>complete</i> ) ( <i>Elijah</i> )	Novello NOV 070201
	MOZART	Ach ich fühl's ( <i>Die Zauberflöte</i> ) (from <i>Arias for Soprano</i> )	Schirmer GS81097
	MOZART	Dove sono ( <i>Le nozze di Figaro</i> )	Boosey M 040 37804 7
PUCCINI	Quando m'en vo ( <i>La bohème</i> )	Boosey M 040 99000 3	
<b>Mezzo-soprano, alto and countertenor</b>	HANDEL	Cara sposa, amante caro ( <i>Rinaldo</i> ) (from <i>45 arias</i> vol. 1, Low) ( <i>countertenor</i> )	IMC 1694
	HANDEL	In the battle, fame pursuing ( <i>Deborah</i> )	Kalmus K 06871
	HAYDN	Fac me vere tecum flere ( <i>Stabat Mater</i> )	Faber 0571505007
	MOZART	Deh, per quest'istante solo ( <i>Clemenza di Tito</i> )	Bärenreiter BA 4554a
	PURCELL	From rosy bow'rs ( <i>Don Quixote</i> ) (from <i>16 Songs</i> book 2)	Stainer B 324
	PURCELL	That I may see (from <i>O give thanks unto the Lord</i> ) ( <i>countertenor</i> )	Novello NOV 460018
ROSSINI	Oh patria! and Di tanti palpiti ( <i>Tancredi</i> ) (from <i>Celebrated opera arias</i> )	Elkin PAT 06	
SCHÜTZ	In te, Domine, speravi SWV259 ( <i>complete</i> ) ( <i>countertenor</i> )	Bärenreiter BA 30	
<b>Tenor</b>	J S BACH	Frohe Hirten, eilt, ach eilet (Weihnachts Oratorium part 2) (from <i>Christmas Oratorio</i> ) (vocal score)	Bärenreiter BA 5014A
	J S BACH	Sie getreu (Kantate Nr. 12)	Breitkopf EB 7012
	BRITTEN	Nicolas from prison (from <i>St Nicolas</i> )	Boosey M 060 015168
	DONIZETTI	Quanto è bella ( <i>L'Elisir d'amore</i> )	Ricordi M 041 25874 4
	HANDEL	Ev'ry valley shall be exalted (with recit. Comfort ye) ( <i>Messiah</i> )	Novello NOV070137
	HANDEL	With honour let desert be crowned ( <i>Judas Maccabæus</i> )	Novello NOV 070129
	HANDEL	The enemy said ( <i>Israel in Egypt</i> ) (from <i>The Oratorio Anthology—Tenor</i> )	Hal Leonard HL 47060
	HOLST	It is Maya ( <i>Savitri</i> )	Curwen JC 03651
	MOZART	Ich baue ganz ( <i>Die Entführung aus dem Serail</i> )	Bärenreiter BA 4591a
TCHAIKOVSKY	Lenksi's Aria ( <i>Eugene Onegin</i> ) (from <i>Operatic Anthology</i> vol. 3) ( <i>tenor</i> )	Schirmer GS32585	
<b>Baritone and bass</b>	J S BACH	Großer Herr, o starker König ( <i>Weihnachts Oratorium</i> , part 1) (from <i>Christmas Oratorio</i> ) (vocal score)	Peters EP 8719
	J S BACH	Streite, siege, starke Held! ( <i>Nun komm, der Heiden Heiland</i> BWV 62)	Breitkopf EB 7062



CESTI	O dell'anima mia (from <i>Four Cantatas for bass</i> )	Green Man Press CES 1
COPLAND	Try makin' peace ( <i>The Tender Land</i> , Act 2)	Boosey M 051 95150 5
GLUCK	De noirs pressentiments ( <i>Iphigénie en Tauride</i> )	Schirmer GS 32587
HAYDN	Un cor si tenero ( <i>Il disertore</i> ) (from <i>Arien für Bariton (Baß)</i> )	Universal HMP 83
LEGRENZI	Sorgea dal sen di Lete (From <i>Three Cantatas</i> )	Green Man Press Leg 1
MOZART	O, wie will ich triumphieren ( <i>Die Entführung aus dem Serail</i> )	Bärenreiter BA 4591a
VERDI	Perfidi and Pietà, rispetto, onore ( <i>Macbeth</i> , Act 4)	Boosey M 040 42311 2

## Group B Art Song

ARMSTRONG GIBBS	The splendour falls (from <i>10 Songs</i> )	Thames TH 978229
BARBER	Bessie Bobtail op. 2 no. 3	Schirmer GS 32878
BEETHOVEN	Adelaïde (from <i>Lieder</i> )	Peters EP 731
BELLINI	Per pietà, bell'idol mio (no. 5 from <i>6 Ariette</i> ) (from <i>Composizione da camera</i> )	Ricordi 123282
BELLINI	Vanne, o rosa fortunata (no. 2 from <i>6 Ariette</i> ) (from <i>Composizione da camera</i> )	Ricordi 123282
BERG	Ferne Lieder (from <i>Jugendlieder</i> vol. 1 no 13)	Universal UE 18143
BERG	Sommertage (from <i>Sieben frühe Lieder</i> )	Universal UE 8853
BERIO	Avendo gran disio (from <i>Canzoni Popolari Italiani</i> )	Universal UE 15947
BERKELEY	De Sapho (Tombeaux no. 1) (from <i>Complete French Songs</i> )	Chester CH 55985
BERKELEY	What's in your mind? (from <i>Five Poems</i> op. 53)	Chester CH 55397
BERLIOZ	Absence ( <i>Les nuits d'été</i> )	Bärenreiter BA 5784a
BIZET	Adieux de l'hôtesse arabe (from <i>Vingt Melodies</i> )	UMP AC2486
BRAHMS	Nachtigallen schwingen op. 6 no. 6 (from <i>Lieder</i> vol. 3 (high/low))	Peters EP 3691a/b
BRAHMS	Es liebt sich so lieblich im Lenze op. 71 no. 1 (from <i>Lieder</i> vol. 1 (high/medium/low))	Peters EP 3201a/b/c
BRITTEN	Fish in the unruffled lakes	Boosey M 060 014277
CAGE	Any four contrasted songs from <i>Sonnekus</i> <sup>2</sup>	Peters EP 67069
CHAUSSON	Le colibri (from <i>The Art of French Song</i> vol. 1)	Peters EP 7519a (high) b (low)
DEBUSSY	Beau soir (from <i>43 Songs</i> )	IMC 1135
DEBUSSY	La mer est plus belle (from <i>43 Songs</i> )	IMC 1135 (high) 1136 (low)
DEBUSSY	Récit and Air de Lià ( <i>L'enfant prodigue</i> )	Durand 0668 802
DRING	The Cuckoo (from <i>7 Shakespeare Songs</i> )	Thames TH 978390
DUPARC	Au pays où se fait la guerre (from <i>Treize Mélodies</i> vol. 2)Salabert AR5738	
DUPARC	Chanson triste (from <i>11 Songs</i> for high voice or <i>12 Songs</i> for medium/low)	IMC 1112/1117/1113
DUPARC	Lamento (from <i>11 Songs</i> for high voice or <i>12 Songs</i> for medium/low)	IMC 1112/1117/1113
DUPARC	L'invitation au voyage (from <i>11 Songs</i> )	IMC 1112
FAURÉ	La mer est infinie (from <i>L'horizon chimérique</i> op. 118 no. 1)	Durand 1014 300
FAURÉ	Le pays des rêves op. 39 no. 3 (from <i>60 Mélodies</i> )	Leduc AL 26,593
FINZI	To Joy (no. 5 from <i>Oh fair to see</i> )	Boosey M 060 03041 3
HEAD	The Estuary	Boosey (archive)
IVES	Pictures (from <i>11 Songs</i> )	Schirmer GS 23430
MAHLER	Erinnerung (from <i>24 Songs</i> vol. 1)	IMC 1213/1237
MAHLER	Ich ging mit Lust (from <i>24 Songs</i> vol. 2)	IMC 1214/1232
MENDELSSOHN	Hexenlied op. 8 no. 8 (from <i>Ausgewählte Lieder</i> (low))	Peters EP 4570a/b
POULENC	Jacques Villon (from <i>Le travail du peintre</i> )	Eschig ME 6911
POULENC	Le dromadaire (from <i>Le bestiaire</i> ) (female voice)	UMP LS37
POULENC	La grenouillère (countertenor)	Salabert EAS 14912
POULENC	Miel de Narbonne (no. 1 from <i>Cocardes</i> ) (male voice)	UMP LS 30
PURCELL	Anacreon's Defeat (from <i>6 Songs for bass</i> )	IMC 1657
PURCELL	Let the dreadful engines (from <i>Songs for Bass Solo</i> )	Green Man Press Pur12
PURCELL	Oh solitude, my sweetest choice (from <i>16 Songs</i> book 3)	Stainer B 383
PURCELL	Sweeter than roses	Novello NOV 170263
PURCELL	The Blessed Virgin's Expostulation (from <i>40 Songs</i> )	IMC 2071 (high) 2072 (low)
QUILTER	Fear no more the heat o' the sun (from <i>5 Shakespeare Songs</i> op. 23)	Boosey M 060 02167 1/M 060 02166 4
QUILTER	When icicles hang by the wall (from <i>Shakespeare Song Album</i> )	Boosey M 060 10465 7
SCARLATTI	Consolati e spera! (from <i>Arie Antiche</i> vol. 1)	Ricordi M 040 50251 0
SCARLATTI	Mosti dell'erebo (from <i>10 Arias for High Voice</i> )	Schirmer GS 26228

SCHUBERT	Fischerweise op. 96 no. 4 (from <i>Lieder</i> vol. 2)	<i>Peters EP 178a/b</i>
SCHUBERT	In der Ferne (Schwanengesang) (from <i>Lieder</i> vol. 1)	<i>Peters EP 20a/b/c</i>
SCHUMANN	Stille Tränen op. 35 no. 10 (from <i>Sämtliche Lieder</i> vol. 2)	<i>Peters EP 2384a/b</i>
SEIBER	The owl and the pussy cat	<i>Schott (archive)10689</i>
STEPTOE	Nos. 1 and 3 from <i>Chinese Lyrics</i> Set 1	<i>Stainer B 663</i>
R STRAUSS	Allerseelen op. 10 no. 8 (low)	<i>Universal UE 5427a/b/c</i>
R STRAUSS	Geduld (from <i>Lieder</i> vol. 2)	<i>Universal UE 5464a/b/c</i>
R STRAUSS	Ich schwebe op. 48 (from <i>Lieder</i> vol. 2)	<i>Boosey M 060 02583 9</i>
R STRAUSS	Ich wollt' ein Sträußlein binden op. 68 no. 2 (from <i>Lieder</i> vol. 1)	<i>Boosey M 060 02583 9</i>
R STRAUSS	Zueignung (from <i>Lieder</i> vol. 1)	<i>Universal UE 5463a/b/c</i>
STRAVINSKY	Nos. 1 and 3 from Three Japanese Lyrics ( <i>in French or Russian</i> )	<i>Boosey M 060 02730 7</i>
VIVALDI	Un certo non so che (from <i>Arie antiche</i> vol. 1)	<i>Ricordi M 040 50251 0</i>
WEBERN	Sommerabend (from <i>8 Early Songs</i> )	<i>Boosey M 060 02951 6</i>
WEIR	In the lovely village of Nevesinje (from <i>Songs from the Exotic</i> )	<i>Chester CH58982</i>
WISHART	The Jackdaw (from <i>A Book of Beasts</i> op. 66)	<i>Stainer BS 21</i>
WOLF	Der Knabe und das Immelein (from <i>Mörke-Lieder</i> )	<i>Doblinger MWVW 1010</i>

# Voice

## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme.  
See pages 23-24 for LTCL/LGSMD Requirements

Programme duration: 38-43 minutes

<b>Soprano</b>	J S BACH	Er hat uns allen wohlgetan and Aus Liebe mein Heiland sterben ( <i>St Matthew Passion</i> BWV 244)	Bärenreiter BA 5038a
	DONIZETTI	Ah, tarai troppo...O luce di quest' anima ( <i>Linda di Chamounix</i> ) (from <i>Coloratura Arias for Soprano</i> )	Hal Leonard HL 60483986
	MENOTTI	Hello! Oh Margaret, it's you ( <i>The Telephone</i> ) (from <i>American Arias for Soprano</i> )	Schirmer GS 81197
	MENOTTI	Monica's Waltz ( <i>The Medium</i> ) (from <i>American Arias for Soprano</i> )	Schirmer GS 81197
	MOZART	È amore un ladroncello ( <i>Così fan tutte</i> )	Bärenreiter BA 4606a
	MOZART	Una donna a quindici anni ( <i>Così fan tutte</i> )	Bärenreiter BA 4606a
	PUCCINI	Sì, mi chiamano Mimi ( <i>La bohème</i> )	Schirmer GS 32583
PURCELL	Thy hand, Belinda and When I am laid in earth ( <i>Dido and Æneas</i> )	Novello NOV 070318	
<b>Mezzo-soprano, alto and countertenor</b>	J S BACH	Erbarm' es Gott and Können Tränen meiner Wangen ( <i>St Matthew Passion</i> )	Bärenreiter BA 5038a
	BLOW	So ceas'd the rival crew and We beg not Hell our Orpheus to restore (bars 122–223 without repeats) ( <i>Ode on the death of Mr Henry Purcell</i> ) ( <i>countertenor</i> )	Schott ED 10754
	HANDEL	Al lampo dell'armi ( <i>Giulio Cesare</i> ) ( <i>countertenor</i> )	Bärenreiter BA 4019a
	HANDEL	Son stanco and Deggio morire, o stelle ( <i>Siroë</i> ) (from <i>30 Arias</i> )	Peters EP 3493
	MASSENET	Ah! Werther, tu m'aurais dit ( <i>Werther</i> ) IMC 2500	
	MOZART	Parto, parto ( <i>La clemenza di Tito</i> )	Bärenreiter BA 4554a
	ROSSINI	Cruda sorte! amor tirano ( <i>Italiana in Algeri</i> ) (from <i>Arias for Mezzo</i> )	Schirmer GS 81098
ZELENKA	Vau; Et egressus est a filia Sion; Zain (to bar 38) ( <i>Lamentatio II</i> for <i>Maundy Thursday</i> ( <i>Gründonnerstag</i> )) ( <i>countertenor</i> )	Carus 40.762/20	
<b>Tenor</b>	J S BACH	Mein Jesus schweigt and Geduld, wenn mich falsche Zungen stechen ( <i>St Matthew Passion</i> )	Bärenreiter BA 5038a
	GOUNOD	Salut! demeure chaste et pure ( <i>Faust</i> )	Schirmer GS 32586
	MOZART	Recit. from 'Amici miei' and Il mio tesoro ( <i>Don Giovanni</i> )	Bärenreiter BA 4550a
	MOZART	No ho colpa ( <i>Idomeneo</i> )	Bärenreiter BA 4562a
	PUCCINI	Che gelida manina ( <i>La bohème</i> )	Schirmer GS 32585
<b>Baritone and bass</b>	J S BACH	Der Heiland fällt and Gerne will ich mich bequemen ( <i>St Matthew Passion</i> )	Bärenreiter BA 5038a
	HANDEL	Nell'Africane selve HWV 136A	Green Man Press Han 3
	MOZART	Aprite un po' quegl'occhi ( <i>Le nozze di Figaro</i> )	Bärenreiter BA 4565a
	MOZART	Eh consolatevi and Madamina! il catalogo è questo ( <i>Don Giovanni</i> )	Bärenreiter BA 4550a
	RAVEL	Chanson romanesque and Chanson à boire ( <i>Don Quichotte à Dulcinée</i> ) ( <i>baritone</i> )	Durand
	TCHAIKOVSKY	Lyubvi vse vozrasty pokorny (Grem'in's aria) ( <i>Eugene Onegin</i> )	Schirmer GS 32587
	WOLF	Fühlt meine Seele ( <i>Michelangelo-Lieder</i> ) ( <i>bass</i> )	Peters EP 3155
<b>Art Song</b>	BERG	Schliesse mir die Augen beide (no. 2 from <i>Zwei Lieder</i> )	Universal UE 12241
	BRAHMS	Denn es gehet dem Menschen wie dem Vieh ( <i>Vier ernste Gesänge</i> )	Peters EP 3907a/b
	BRAHMS	Von ewiger Liebe op. 43 (from <i>Lieder</i> vol. 2)	Peters EP 3202a/b
	BRIDGE	Speak to me, my love! (from <i>Four Songs</i> (1925))	Stainer B 319
	BRITTEN	Let the florid music praise ( <i>On This Island</i> )	Boosey M 060 01488 8
	BRITTEN	Sonetto XVI (no. 1 from <i>Seven Sonnets of Michelangelo</i> op. 22) ( <i>tenor</i> )	Boosey M 060 01524 3
	BRITTEN	The Tyger and Proverb V ( <i>Songs and Proverbs of William Blake</i> op. 74)	Faber 0 571 500153
	CHAUSSON	Cantique à l'épouse (from <i>20 Songs</i> ) IMC 1130/1131	
	CHAUSSON	Chanson perpétuelle (from <i>20 Songs</i> ) IMC 1130/1131	
	COUPERIN	Deuxieme Leçon de Ténèbre	Heugel Le Pupitre H.31.824
	CHAUSSON	Sérénade (from <i>20 Songs</i> )	IMC 1130/1131
DEBUSSY	C'est l'extase (from <i>43 Songs</i> )	IMC 1135/1136	

DEBUSSY	La chevelure (from 43 Songs)	IMC 1135/1136
DUPARC	Phidylé (from 11 Songs for high voice or 12 Songs for medium/low)	IMC 1112/1117/1113
DUPARC	La vague et la cloche (from 12 Songs) (NB this song is not in the high voice edition)	IMC 1113/1117
DUPARC	La vie antérieure (from 11 Songs for high voice or 12 Songs for medium/low)	IMC 1112/1117/1113
FAURÉ	En sourdine (from 30 Songs)	IMC 1602/1132
MAHLER	Wenn ein Mütterlein ( <i>Kindertotenlieder</i> )	IMC 2146/1040
C MATTHEWS	Une allée du Luxembourg ( <i>Un colloque sentimental</i> )	Faber 0 571 505759
MESSIAEN	Bail avec Mi (from <i>Chants de terre et de ciel</i> )	Durand
MUSSORGSKY	Songs and Dances of Death ( <i>Pesni i plyaski smerti</i> ) no. 1 or no.4 (in Russian)	IMC 1795/1129/1021
POULENC	C'est ainsi que tu es ( <i>Métamorphoses</i> )	Salabert
ROUSSEL	Le bachelier de Salmanque	Durand 11623
POULENC	Nos. 1, 2, 4 and 5 from <i>Le bestiaire</i> (countertenor)	Eschig
ROUSSEL	Invocation op. 8 no. 3 (alto)	Durand 11623
ROUSSEL	Le jardin mouillé	Salabert
SCHOENBERG	Da meine Lippen ( <i>Das Buch der hängenden Gärten</i> op. 15)	Universal UE 5338
SCHUBERT	Suleika I op. 14 (from <i>Lieder</i> vol. 2)	Peters EP 178a/b
SCHUBERT	An den Mond op. 57 no. 3 (from <i>Lieder</i> vol. 2) (alto)	Peters EP 178c
SCHUBERT	Auf der Donau op. 21 no. 1 (from <i>Lieder</i> vol. 4)	Peters EP 791a/b
SCHUBERT	Der Schiffer op. 21 no. 2 (from <i>Lieder</i> vol. 2)	Peters EP 178a/b
SCHUBERT	Erstarrung ( <i>Winterreise</i> ) (from <i>Lieder</i> vol.1)	Peters EP 20a/b/c
SCHUMANN	Stille Tränen op. 35 no. 10 (from <i>Lieder</i> vol. 2)	Peters EP 2384a/b
R STRAUSS	Cäcilie op. 27 no. 2 (from <i>Complete Lieder</i> vol. 4)	Universal UE 5466a/b/c
R STRAUSS	Heimliche Aufforderung op. 27 no. 3 (from <i>Lieder</i> vol. 3)	Universal UE 5465a/b/c
TIPPETT	Songs of Ariel ( <i>complete</i> ) (countertenor)	Schott ED 10871
TIPPETT	The Heart's Assurance (no. 2 from <i>The Heart's Assurance</i> )	Schott ED 10158
WEBERN	Nächtliche Scheu ( <i>Five Dehmel Songs</i> )	Fischer 04530
WEBERN	Noch zwingt mich Treue (no. 2 from <i>Fünf Lieder nach Stefan George</i> op. 4)	Universal UE 7397
WEIR	Nos. 1, 2, 3 or 4 from Songs from the Exotic	Chester CH 58982
WOLF	Seemanns Abschied (from <i>Eichendorff-Lieder</i> vol. 2) (tenor)	Peters EP 3148a/b
WOLF	Verschwiegene Liebe (from <i>Eichendorff-Lieder</i> vol.1)	Peters EP 3147a/b

# Voice

## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music. See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

<b>Soprano</b>	HANDEL	Che sento and Se pietà ( <i>Giulio Cesare</i> )	IMC 3150
	MASSENET	Est-ce vrai? and Obéissons quand leur voix appelle ( <i>Manon</i> ) (from <i>Operatic Anthology</i> vol. 1)	Schirmer GS 32583
	VERDI	Tacea la notte placida ( <i>Il trovatore</i> ) (from <i>Operatic Anthology</i> vol. 1)	Schirmer GS 32583
	VERDI	Tu che le vanità ( <i>Don Carlo</i> ) (from <i>Operatic Anthology</i> vol. 1)	Schirmer GS 32583
<b>Mezzo-soprano, alto and countertenor</b>	J S BACH	Die Welt, das Sündenhaus and Wie jammern mich doch die verkehrten Herzen (Cantata 170) ( <i>countertenor/alto</i> )	Breitkopf EB 7170
	HANDEL	Va tacito e nascosto ( <i>Giulio Cesare</i> ) ( <i>countertenor/alto</i> )	IMC 3150
	ROSSINI	Non più mesto and Nacqui all'affanno, al pianto ( <i>La cenerentola</i> ) ( <i>mezzo-soprano</i> ) (from <i>Operatic Anthology</i> vol. 2)	Schirmer GS 32584
	VERDI	Condotta ell'era in ceppi ( <i>Il trovatore</i> ) ( <i>mezzo-soprano/alto</i> ) (from <i>Operatic Anthology</i> vol. 2)	Schirmer GS 32584
<b>Tenor</b>	J S BACH	Erwäge, wie sein blutgefärbeter Rücken ( <i>St John Passion</i> )	Bärenreiter
	MEYERBEER	Pays merveilleux and O Paradis sorti de l'onde ( <i>Vasco da Gama</i> ) (from <i>Operatic Anthology</i> vol. 3)	Schirmer GS 32585
	ROSSINI	Cujus animam gementem ( <i>Stabat Mater</i> )	Nov NOV 070255
	ROSSINI	E alor ... and Si, ritrovarla io giuro ( <i>La cenerentola</i> )	Ricordi
	VERDI	Ella mi fu rapita! and Parmi veder le lagrime ( <i>Rigoletto</i> ) (from <i>Operatic Anthology</i> vol. 3)	Schirmer GS 32585
<b>Baritone and bass</b>	BIZET	Quand la flamme de l'amour ( <i>La jolie fille de Perth</i> )	Choudens
	ROSSINI	Un dottor della mia sorte ( <i>Il barbiere de Siviglia</i> ) (from <i>Operatic Anthology</i> vol. 5)	Schirmer GS 32587
	VERDI	Alzati! là tuo figlio and Eri tu che macchiavi ( <i>Un ballo in maschera</i> ) (from <i>Operatic Anthology</i> vol. 4)	Schirmer GS 32586
	VERDI	Ella giammai m'amo! and Dormirò sol nel manto mio regal ( <i>Don Carlo</i> ) (from <i>Operatic Anthology</i> vol. 5)	Schirmer GS 32587

# Recorder

Any recorder or combination of recorders may be used for these examinations.

Candidates who require accompaniment on harpsichord must discuss arrangements with the representative well in advance of the closing date for the session concerned. Candidates are responsible for providing and tuning the instrument which 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.

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

	M BALL	Carolling (from <i>Recital Pieces</i> vol. 2)	Forsyth F 216
	BASSANO	Ricercata prima	LPM REP 10
	BELLINZANI	Sonata in C minor*	Nova NM 120
	L BERKELEY	1st and 2nd movements from Sonatina	Schott 10015
	du BOIS	Muziek voor Altblockfluit	Schott TMR 1
one choice :	<input type="checkbox"/> BROWN & FAIN	That Old Feeling	Davey
	<input type="checkbox"/> YOUMANS	Tea for Two	Davey
	A BUSH	1st movement from Sonatina op. 82	Nova NM 164
	CIMA	Sonata in G minor (from <i>Drei Sonaten</i> (1610))	Sikorski 472
	A COOKE	Serial theme and variations ( <i>unacc. treble</i> )	Schott ED 11666
	CORELLI	Sonata in C, op. 5 no. 3 ( <i>treble</i> )*	Musica Rara MR 1664
	FINGER	Sonata in D minor, op. 3 no. 10 (from <i>Sonaten</i> )	Doblinger DM 1128
	HENRIQUES	Mosquito Dance ( <i>sopranino</i> ) ( <i>may be performed in version for descant publ. Schott as Dance of the Mosquitoes</i> )	Davey
	HOTTERTERRE	Suite in F, op. 5 no. 3*	Amadeus BP 788
	KRAHMER	<b>Either of</b> Two Original Themes with Variations ( <i>unacc. descant</i> )	Dolce 215
	LEIGH	Sonatina ( <i>treble</i> )*	Schott OFB 1041
	LINDE	Sonata in D*	Schott OFB 47
	LINDE	Fantasiën und Scherzi ( <i>complete</i> )	Schott OFB 46
	LINDE	Music for a Bird	Schott OFB 48
	J McLEOD	Rainbow (from <i>Recital Pieces</i> vol. 2)	Forsyth F 216
	MONTALBANO	Sinfonia Cuarta: Gelosa (from <i>4 Sinfonias</i> (1629))	Dolce 233
	MONTI	Czardás ( <i>descant</i> )	Davey
	PURCELL	Sonata in D minor	Universal UE 14049
one choice :	<input type="checkbox"/> ROGERS	Just a Few	Davey
	<input type="checkbox"/> SHANKS	Valve-in-Head	Davey
	RUBBRA	Sonatina op. 128	Lengnick AL 1090
	RUBBRA	Meditazioni Sopra 'Cœurs Désolés'	Lengnick AL 0869
	SAMMARTINI	Allegro and Minuet con variazioni from Sonata in G, S. 24	Faberprint 553206
	SCHNEIDER	Thema und Variationen (1988)	Schott OFB 171
	STAEPS	Sonata in E $\flat$ *	Universal UE 12603
	TELEMANN	Fantasie no. 2 in D minor	Schott OFB 101
	TELEMANN	Methodical sonata in G minor*	Bärenreiter BA 6437
	TELEMANN	Sonata in C (from <i>Essercicii musicali</i> )*	Peters EP 4551
	TELEMANN	Sonata in C major no. 4 (from <i>Four Sonatas</i> )*	Bärenreiter HM 6
	TELEMANN	Sonata in D minor*	Peters EP 4551
	VAN EYCK	Variations on Philis schoone Harderinne (no. 20 from <i>Der Fluyten Lusthof</i> vol. 1) ( <i>unacc. descant</i> )	Amadeus BP 704

	VERACINI	Sonata XII in C minor	<i>Peters EP 4965d</i>
	VIVALDI	Sonata in G minor 'Il Pastor Fido' RV 58 (op. 13a no. 6)*	<i>Schott OFB 114</i>
	VIVALDI	Concerto in G major P105*	<i>Musica Rara MR 1636</i>
2 or 3 contrasted movts to total 5–6 minutes	ZAHNHAUSEN	Jahreszeiten I (Spring Music)	<i>Möseler M 22 441</i>
	ZAHNHAUSEN	Jahreszeiten II (Summer Sounds)	<i>Möseler M 22 442</i>
	ZAHNHAUSEN	Jahreszeiten III (Autumn Music)	<i>Möseler M 22 439</i>
	ZAHNHAUSEN	Jahreszeiten IV (Winter Images)	<i>Möseler M 22 440</i>

## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

ARNOLD	Allegretto (letter G) to end of Fantasy for descant recorder op. 127 ( <i>unacc.</i> )	<i>Faber O 571 51049 3</i>
C P E BACH	1st and 2nd movements from Sonata in C minor	<i>Bärenreiter BA 8079</i>
J S BACH	Partita in C minor (after BWV 1013)	<i>Bärenreiter BA 6432</i>
CASTELLO	Sonata prima (from <i>Venezianische Musik um 1600</i> )	<i>Schott OFB 122</i>
HOTTETERRE	Rochers, je ne veux point & double (no. 1) and L'autre jour ma Cloris & double (no. 7) (from <i>Ornamented Airs and Brunettes</i> )	<i>Nova NM 150</i>
LINDE	Nos. 1 (Anklänge), 5 (Bizzarria), 7 (Ornamente) and 8 (Magic Moment) (from <i>Blockflöte virtuos</i> )	<i>Schott OFB 156</i>
LORENZ	1st set Variations (Theme & variations) nos. 1–6 only ( <i>unacc. descant</i> )	<i>Moeck 2518</i>
NOTARI	Canzona passagiata ( <i>ornamented form only</i> )	<i>Nova NM 166</i>
QUANTZ	Sarabande and doubles 1–4 ( <i>inclusive</i> ) (from <i>Caprices and Fantasias</i> )	<i>Schott ED 12148</i>
FRANÇOIS SCHUBERT	The Bee ( <i>descant</i> )	<i>Hansen WH 29917</i>
SHINOHARA	Fragmente	<i>Schott TMR 3</i>
TELEMANN	Fantasie no. 12 in C minor	<i>Bärenreiter BA 6440</i>
UCELLINI	Sonata sesta	<i>LPM CS11</i>
VIVALDI	1st and 2nd movements from Concerto in C, RV 443 ( <i>sopranino</i> )	<i>Schott</i>

## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 23-24 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

	J S BACH	Sonata in C minor	<i>Universal UE 18748</i>
	<i>ed. Devroop</i>	(after <i>Flute Sonata in B minor, BWV1030</i> ) (Candidates may play this piece in the original B minor version ( <i>Peters EP 4461</i> ))	
one choice:	RIMSKY-KORSAKOV	The Flight of the Bumble Bee ( <i>descant</i> )	<i>Davey</i>
	THOMMESSEN	The Blockbird ( <i>unacc. treble</i> )	<i>Hansen WH 29789</i>
	VIVALDI	Concerto in C minor, P. 440 (RV 441)	<i>Musica Rara MR 1204</i>

# Flute

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 19-20 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

ARNOLD	Fantasy for solo flute op. 89	<i>Faber 057 150031 5 (archive)</i>
C P E BACH	Sonata no. 1 in D, Wq. 83	<i>Breitkopf EB 8474</i>
J S BACH	Sonata no. 6 in E, BWV 1035	<i>Henle 18666a</i>
BARTÓK/ARMA	Vieilles danses nos. 1-9 from Suite paysanne hongroise	<i>Universal UE 18666</i>
BLAVET	Sonata op. 2 no. 4 (La Lumagne) (from <i>Sonatas</i> vol. 2)	<i>Boosey M 060 09181 0</i>
L BOULANGER	D'un matin de printemps	<i>Durand 1009 501</i>
A BOYD	<b>Either</b> Bali Moods no. 1	<i>Faber 057 151403 0</i>
	<b>or</b> Cloudy Mountain	<i>Faber 057 151404 9</i>
	<b>or</b> Red Sun, Chill Wind	<i>Faber 057 151402 2</i>
CASADESUS	Fantaisie op. 59	<i>Durand 1389 100</i>
CHAMINADE	Concertino op. 107	<i>Enoch M 230 55161 8</i>
DONIZETTI	Concertino in C (arranged from <i>Sonata in C</i> by R Heylan) <i>Peters EP 8044</i>	
DOPPLER	Fantaisie pastorale hongroise op. 26	<i>Schott FTR 91</i>
ENESCO	Cantabile et Presto	<i>Enoch M 230 55588 3</i>
J FELD	2nd and 3rd movements (Grave and Allegro vivace) from Sonate	<i>Leduc AL 22,957</i>
GLUCK	Concerto in G*	<i>Kalmus K 9250</i>
GRÉTRY	2nd and 3rd movements (Larghetto and Allegro) from Concerto in C	<i>Southern SS 155</i>
HANDEL	Sonata in B minor, op. 1 no. 9 (from <i>11 Flute Sonatas</i> )	<i>Bärenreiter BA 4225</i>
IBERT	Jeux	<i>Leduc AL 16,789/UMP</i>
JOLIVET	Any two pieces from 5 Ascèses for solo alto or C flute	<i>Billaudot MRB 1144</i>
LECLAIR	2nd and 3rd movements (Adagio and Allegro) from Concerto in C, op. 7 no. 3	<i>Kalmus IMC 1848</i>
MARTINŮ	Scherzo (Divertimento)	<i>Panton P 404</i>
MATHIAS	Sonatina op. 98*	<i>OUP 019 357782 8</i>
MOZART	Sonata in C, K. 14 (from <i>6 Sonatas</i> )	<i>Schirmer GS33453</i>
POULENC	Sonata*	<i>Chester CH 01605</i>
PROKOFIEV	2nd and 3rd movements (pages 9-15) from Sonata in D, op. 115 for solo flute	<i>Sikorski / Boosey M 003 01963 5</i>
REINECKE	Ballade op. 288	<i>Zimmermann ZM 1991</i>
RHENÉ-BATON	Passacaille op. 35	<i>Durand D&amp;F 10,688</i>
RIES	1st movement (Allegro moderato) from Sonate sentimentale op. 169	<i>Musica Rara MR 1272</i>
SCHUMANN	Three Romances op. 94 (for oboe and piano)	<i>Breitkopf EB 847</i>
VARÈSE	Density 21.5 for flute alone	<i>Boosey M 041 34978 7</i>
VIVALDI	Concerto in A minor, F. VI no. 9 ( <i>this piece may only be offered on the piccolo</i> )	<i>Boosey M 041 31462 4</i>



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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

ALWYN	1st and 4th movements from Divertimento	<i>Boosey M 060 010309</i>
L BERKELEY	Finale (Allegro vivace) from Concerto	<i>Chester</i>
BOZZA	Agrestide	<i>UMP</i>
CASELLA	Sicilienne et Burlesque	<i>UMP</i>
DUTILLEUX	Sonatine	<i>Leduc</i>
GAUBERT	Fantaisie	<i>Salabert</i>
HINDEMITH	Sonata	<i>Schott ED 2522</i>
HÜE	Fantaisie	<i>Billaudot</i>
MAXWELL DAVIES	Two pieces for flute alone	<i>Boosey M 060 03799 3</i>
MESSIAEN	Le merle noir	<i>Leduc AL 12,053</i>
MOUQUET	Pan et les nymphes from La flûte de Pan op. 15	<i>UMP</i>
PROKOFIEV	Last movement (Allegro con brio) from Sonata no. 2 op. 94	<i>Boosey M 060 02117 6</i>
SCHUBERT	Introduction, Theme and Variations on 'Ihr Blümlein alle' ( <i>Trockne Blumen</i> )	<i>Bärenreiter</i>

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 23-24 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

MARTINŮ	First Sonata (1945)	<i>AMP</i>
MOZART	Concerto no. 2 in D, K. 314	<i>Novello NOV 120578</i>
PROKOFIEV	Sonata no. 2 op. 94	<i>Boosey M 060 02117 6</i>

# Oboe

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

ALBINONI	Concerto in D, op. 7 no. 6	Boosey M 060 01018 7
W ALWYN	Oboe Sonata	Boosey M 060 10322 3
J S BACH	2nd movement (Larghetto) from Concerto in A, BWV 1055	Bärenreiter BA 5145a
M BERKELEY	No. 2 from Three Moods for solo oboe	OUP 019 355488 7
Y BOWEN	2nd movement from Sonata	Chester CH 01560
BOZZA	Fantasia Italienne	Leduc AL 21,152
G BUSH	1st movement from Dialogue	Thames 978266
E EICHNER	1st and 2nd movements from Concerto in C	OUP J 3128
EXTON	No. 1 (Prelude) from Three pieces for solo oboe	Chester CH 00468
I FOSTER	Sonatina	Weinberger JW 339
GROVLEZ	Sarabande et allegro	Leduc AL 21,162
HANDEL	Sonata no. 1 in C minor (from <i>Two Sonatas</i> )	Peters EP 3035
HAYDN	3rd movement from Concerto in C	OUP J 4213
HINDEMITH	1st movement from Oboe sonata (1938)	Schott 3676
T HOLD	Air and Dance	Thames 978207
KRAMAR-KROMMER	1st movement from Concerto in F, op. 52	Bärenreiter H 1933
LOEILLET de GANT	Sonata in E minor, op. 5 (book 1) no. 1 ( <i>Priestman V</i> )	Musica Rara MR 1053
MOLIQUE	Concertino in G minor	Breitkopf 5746
MOZART	2nd movement (Adagio non troppo) from Concerto in C, K. 314	Boosey M 060 03872 3
PARROTT	Autumn Landscape	Thames 978208
POULENC	Sonata*	Chester CH 01617
RICHARDSON	Aria and Allegretto	Chester CH 01620
RICHTER	Concerto in F	Simrock EE 3247a (score) EE 3247ca (oboe) part
SAINT-SAËNS	2nd movement from Sonata in D, op. 166	Durand 1006200
L SALTER	Air and Scherzino	Ricordi M 570 02321 9
SAMMARTINI	Sonata in G	Chester CH 01575
SCHUMANN	Romanze op. 94 no. 1 (from <i>Drei Romanzen</i> )*	Breitkopf EB 847
S SCOTT	Bagatelle op. 45	Phylloscopus PP 212
TELEMANN	Sonata in B $\flat$ (from <i>Essercizii Musici</i> )	Schott OBB 21
VAUGHAN WILLIAMS	Minuet, Musette and Finale from Concerto	OUP J 9231
VIVALDI	Concerto in D minor	Ricordi M 041 29299 1
G WINTERS	Sonatina op. 60	Simrock EE 3186

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

J S BACH	1st and 3rd movements from Sonata in G minor, BWV 1020	<i>Bärenreiter NMA 77</i>
J S BACH	Concerto in F, BWV 1053	<i>Nova</i>
BOZZA	Fantaisie pastorale	<i>Leduc</i>
BRITTEN	<b>Either</b> nos. 3 and 4 <b>or</b> nos. 5 and 6 ( <i>unacc.</i> ) from Six Metamorphoses after Ovid op. 49	<i>Boosey M 060 01527 4</i>
DUTILLEUX	Sonata	<i>Leduc</i>
EXTON	Nos. 2 and 3 from Three Pieces for solo oboe	<i>Chester CH 00478</i>
JACOB	Seven Bagatelles for solo oboe ( <i>complete</i> )	<i>OUP 0 19 357352 0</i>
JACOB	Sonatina	<i>OUP 0 19 357352 0</i>
KALLIWODA	Morceau de salon	<i>Nova NM 108</i>
PATTERSON	Monologue ( <i>unacc.</i> )	<i>Weinberger</i>
REIZENSTEIN	Sonatina	<i>Lengnick AL 1030</i>
SCHUMANN	Nos. 2 and 3 from Drei Romanzen op. 94	<i>Breitkopf EB 847</i>

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

HOWELLS	Sonata	<i>Novello</i>
MOZART	Concerto in C, K. 314	<i>Boosey M 060 03872 3</i>
R STRAUSS	Concerto	<i>Boosey M 060 02549 3</i>

# Clarinet

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

ARNOLD	2nd and 3rd movements from Sonata	<i>Lengnick AL 1000</i>
BAX	Sonata	<i>Studio M 050 03295 3</i>
BOWEN	1st movement from Sonata op. 109	<i>Emerson E 166</i>
BRAHMS	1st and 2nd movements from Sonata in Eb, op. 120 no. 2 (ATCL Performance: 1st movement only)	<i>Henle HN 231</i>
BUSONI	Elegie	<i>Breitkopf 5188</i>
COOKE	2nd movement from Concerto	<i>Novello 12 0298 07</i>
CRUSELL	3rd movement from Concerto in F minor, op. 5	<i>Sikorski 549K</i>
DUNHILL	2nd and 3rd and 6th movements from Phantasy Suite op. 91	<i>Boosey M 060 01903 6</i>
FINZI	2nd movement from Concerto	<i>Boosey M 060 03016 1</i>
GOMEZ	Lorito*	<i>Lazarus</i>
HARRIS	Sonata da Camera ( <i>complete</i> )	<i>Queen's M 708 01502 4</i>
HONEGGGER	Sonatine ( <i>complete</i> )	<i>Salabert RL 1151</i>
IRELAND	Fantasy Sonata*	<i>Boosey M 060 03372 8</i>
LEFÈVRE	1st movement from Sonata no. 9 in F	<i>Ricordi LD 794</i>
LUTOSŁAWSKI	Dance Preludes ( <i>complete</i> )	<i>Chester CH 55171</i>
MATHIAS	<b>Either</b> 1st and 2nd movements <b>or</b> 2nd and 3rd movements from Sonata	<i>OUP N 7777</i>
MILHAUD	2nd and 3rd movements from Scaramouche	<i>Salabert EA 515280</i>
MOZART	2nd movement from Concerto in A, K. 622 ( <i>may be played on the basset clarinet: version ed. Hacker, Schott ED 11149</i> )	<i>Breitkopf EB 8523</i>
POULENC	<b>Either</b> 1st and 2nd movements <b>or</b> 2nd and 3rd movements from Sonata	<i>Chester CH 61763</i>
REGER	1st and 2nd movements from Sonata in Ab, op. 49 no. 1 <i>Universal UE 01231</i>	
SCHUMANN	Fantasiestücke op. 73 ( <i>complete</i> )* ( <i>may be played in version for Bb clarinet, Peters EP 2366c</i> )	<i>Henle HN 416</i>
SEIBER	1st and 3rd movements from Concertino	<i>Schott 10341</i>
SPINNER	Suite for clarinet and piano op. 10	<i>Boosey M 060 06496 8</i>
SPOHR	2nd and 3rd movements from Concerto no. 1 in C minor	<i>Peters EP 2098a</i>
C STAMITZ	1st movement from Concerto no. 3 in Bb	<i>IMC 2287</i>
STANFORD	Three Intermezzi op. 13 ( <i>complete</i> )	<i>Chester CH 55205</i>
STANFORD	2nd movement (Caoine) from Sonata op. 129	<i>Stainer H 44</i>
SUTERMEISTER	Capriccio ( <i>unacc.</i> )	<i>Schott ED 10401</i>
SZALOWSKI	2nd and 3rd movements from Sonata	<i>Chester CH 55735</i>
WEBER	1st movement from Concerto no. 2 in Eb	<i>Boosey 2948</i>

# LTCL/LGSMD Recital

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Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

BERG	Vier Stücke op. 5 ( <i>complete</i> )	Universal UE 7485
L BERNSTEIN	2nd movement from Sonata	Warner Bros WS 0021
DEBUSSY	Première rhapsodie	Durand
HARRIS	Adagio	Ricordi LD 904
HOROVITZ	Sonatina	Novello NOV 120541
MESSAGER	Solo de concours	Leduc
MILHAUD	Duo concertant	Heugel
REGER	3rd and 4th movements (Larghetto and Prestissimo assai) from Sonata in Ab, op. 49 no. 1	Universal UE 01231
REGER	Sonata in F# minor, op. 49 no. 2	Universal UE 01232
SCHOEK	1st movement from Sonata for bass clarinet op. 41	Breitkopf 5515
SPOHR	1st movement from Concerto no. 2 in Eb, op. 57	Peters EP 2089b
STRAVINSKY	Three pieces ( <i>unacc.</i> ) ( <i>complete</i> )	Chester
WEBER	1st and 2nd movements from Grand duo concertant op. 48	Peters EP 3317

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

MOZART	Concerto in A, K. 622 ( <i>may be played on the basset clarinet: version ed. Hacker, Schott ED 11149</i> )	Breitkopf EB 8523
NIELSEN	Concerto op. 57	Hansen SE 00332
STANFORD	Concerto	Cramer

# Saxophone

Any saxophone or combination of saxophones may be used in these examinations.

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

	J S BACH <i>arr.</i> HARLE	Sonata in G minor, BWV 1020 ( <i>soprano or alto or tenor</i> )	Universal UE 17774
	J S BACH <i>arr.</i> MULE	Sonata no. 4 BWV 1033 ( <i>alto</i> )	Southern SS 882
	BINGE	Concerto ( <i>alto</i> )*	Weinberger JW 062
	BOURGEOIS	Caprice op. 119 ( <i>alto</i> )	Brass Wind 3305
	CLERISSE	Prélude et divertissement ( <i>tenor</i> )	Billaudot AF 0049
	COATES	Saxo Rhapsody ( <i>alto</i> )	Studio M 050 03328 8
	COWLES	Variations 'I will give my love an apple' ( <i>tenor</i> )	Studio M 050 003347 9
	DELVINCOURT	Nos. 3, 4 and 6 from Croquembouches ( <i>alto</i> )	Leduc AL 20,412
	DUBOIS	Sonate fantaisie, 3rd movt ( <i>alto</i> )	Billaudot GB 3038
	FRANÇAIX	Nos. 1, 3, 4 and 5 from Cinq danses exotiques ( <i>alto</i> )	Schott ED 4745
	GUILHAUD	Concertino no. 1 ( <i>tenor</i> )*	Rubank 04477534
	HANDEL	First Sonata ( <i>alto or baritone</i> )	Leduc AL 20,827
	HANDEL <i>arr.</i> GEE	Andante and Allegro ( <i>tenor</i> )	Southern SS 963
	HARVEY	Contest solo, any one of: no. 1 ( <i>tenor</i> )	Studio M 050 03399 8
		no. 2 ( <i>alto</i> )	Studio M 050 03397 4
		no. 4 ( <i>soprano</i> )	Studio M 050 03391 2
		no. 5 ( <i>baritone</i> )	Studio M 050 03396 7
	HARVEY	Flamenco Jazz ( <i>unacc.</i> ) ( <i>soprano or tenor or alto or baritone</i> )	Fentone COOL 3
	HEIDEN	Sonata ( <i>alto</i> )	Schott ED 11195
	HEVLIK	Two Lyric Pieces ( <i>tenor</i> )	Southern ST 115
	JACOB	Nos. 3 (Moto perpetuo), 5 (Gavotte) and 7 (Quick March) from Miscellanies ( <i>alto</i> )	Emerson E 66
	LEPAGE	Nos. 1, 4 and 6 from Les aventures de Saxo ( <i>alto</i> )	Combre CO 5604
one choice:	MUSSORGSKY	The Old Castle (from <i>Solos for the alto player</i> ) ( <i>alto or baritone</i> )	Schirmer GS 33058
	RACHMANINOV	Vocalise (from <i>Solos for the alto player</i> ) ( <i>alto or baritone</i> )	Schirmer GS 33058
	PERSICHETTI	Parable ( <i>unacc. alto</i> )	Elkan-Vogel 164 00106
	ROUSSEL	Vocalise ( <i>tenor</i> )	Lemoine 24442
	SCHMITT	Songe de Coppélius ( <i>tenor</i> )	Lemoine 24443
	SCHULHOFF	Hot Sonate ( <i>alto</i> )	Schott ED 7739
	SCHUMANN	Adagio and Allegro op. 70 ( <i>alto</i> )	IMC 3328
	SIARA	Sonatine à la jazz ( <i>tenor</i> ) (from <i>Impressionen Spielbuch</i> )*	Deutscher Verlag DV 32137
	TCHEREPNIN	Sonatine sportive ( <i>alto</i> )*	Leduc AL 20,090/UMP
	TELEMANN <i>arr.</i> LONDEIX	Sonata ( <i>complete</i> ) ( <i>tenor or alto</i> )	Leduc AL 25,864 ( <i>tenor</i> ) Leduc AL 25,008 ( <i>alto</i> )
	TUTHILL	Sonata op. 56 ( <i>tenor</i> )	Southern SS 867
	VIVALDI <i>arr.</i> MAGNANI	Suite in C minor ( <i>tenor</i> )	Reift M 1012

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

ADDISON	Harlequin ( <i>soprano</i> )	Emerson E 236
ANDERSON	Sonata ( <i>complete</i> ) ( <i>tenor</i> )	Southern SS 866
J S BACH		
arr. LEONARD	Sonata in E $\flat$ ( <i>tenor or soprano</i> )	Presser PR2237
BEDARD	3rd movement from Sonate ( <i>alto</i> )	Dobermann
COWLES	Of Spain ( <i>tenor</i> )	Studio
DEMERSSEMAN	Serenade op. 33 ( <i>alto</i> )	Édition Hug 11469
DI PASQUALE	2nd and 3rd movements from Sonata ( <i>tenor</i> )	Southern SS 761
DUBOIS	1st and 4th movements from Sonata ( <i>alto</i> )	Leduc
GLAZUNOV	Concerto in E $\flat$ ( <i>alto</i> )	Leduc 19256
HANDEL		
arr. RASCHER	Sonata no. 13 ( <i>alto</i> )	Elkan-Vogel
HARVEY	Baritone concertino ( <i>baritone</i> ) ( <i>Start from fig.10, cut from phrase after fig. 18 to fig. 22</i> )	Maurer
MARTIN	Ballade ( <i>tenor</i> )	Universal UE 13984
MAURICE	Nos. 2, 3 and 5 from Tableaux de Provence ( <i>alto</i> )	Lemoine
MILHAUD	Scaramouche op. 165e ( <i>alto</i> )	Salabert EAS 15280a
RIDOUT	Concertino for alto saxophone ( <i>alto</i> )	Emerson E 145
SINGELÉE	Solo de concert op. 83 ( <i>tenor</i> )	Rubank
STEIN	Sonata ( <i>tenor</i> )	Southern SS 864
STRIMER	Serenade ( <i>tenor</i> )	Leduc
THORNTON	4th movement from Sonata ( <i>alto</i> )	Southern ST 621
TUTHILL	2nd and 3rd movements from Sonata op. 20 ( <i>alto</i> )	Southern
TUTHILL	Concerto op. 50 ( <i>tenor</i> )	Southern SS 753
VIVALDI arr. MARX	Sonata in G ( <i>tenor</i> )	McGinnis MM 1117

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

BORNE		
arr. ROTH/MEYLAN	Fantasie brillante sur les airs de 'Carmen' ( <i>alto</i> )	Kunzelmann GM 1633
IBERT	Concertino da camera ( <i>alto</i> )	Leduc
VELEBNY	Fünf Choresstudien (from <i>Impressionen Spielbuch</i> ) ( <i>tenor</i> )	Deutscher Verlag DV 32137
VILLA LOBOS	Fantasia ( <i>tenor or soprano</i> )	Emerson

# Bassoon

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

ADDISON	Concerto	<i>Emerson E 305a</i>
ARNOLD	Fantasy	<i>Faber 057 150028 5</i>
J C BACH	Concerto in Bb	<i>Sikorski K 0179</i>
S BEAMISH	Capriccio	<i>BDRS 1</i>
BESOZZI	2nd and 3rd movements from Sonata	<i>OUP 019 355505 0</i>
BOISMORTIER	Concerto in D	<i>IMC 3033</i>
BOURDEAU	Premier Solo	<i>Leduc AL 21,060</i>
BOZZA	Concertino op. 49	<i>Leduc AL 20,366</i>
BOZZA	Recitative, Sicilienne and Rondo	<i>Leduc AL 21,154</i>
P CARR	Girl on a Beach under a Sunshade	<i>Comus 006</i>
DANZI	Concerto in F*	<i>Leuckhart 30B</i>
DARD	Sonata in D minor, op. 2 no. 5	<i>Nova NM 240</i>
H ECCLES	Sonata in E minor ( <i>incorrectly designated as G minor on score</i> )	<i>IMC 3038</i>
FASCH	Sonata in C	<i>Universal UE 18128</i>
GROVLEZ	Sicilienne et Allegro giocoso	<i>Leduc AL 21,163</i>
HURLSTONE	Sonata in F*	<i>Emerson E 75</i>
JOUBERT	Concerto	<i>Novello NOV 120485</i>
NUSSIO	Variations on a Theme of Pergolesi	<i>Universal UE 12182</i>
ÖRÖMSZEGI	Lamentation (no. 1) and Meditation (no. 3) from 15 Characteristic pieces in Hungarian style	<i>Emerson EM 159</i>
PARROTT	Rondo Giocoso	<i>Phylloscopus PP 286</i>
PIERNÉ	Solo de concert op. 35	<i>Leduc AL 20,914</i>
ROTA	Toccata	<i>Bèrben B 2005</i>
SAINT-SAËNS	3rd and 4th movements from Sonata in G, op. 168	<i>Durand 1006400</i>
TANSMANN	Sonatine	<i>Eschig ME 6657</i>
TELEMANN	Sonata in Eb	<i>EMB 2801</i>
VINTER	The Playful Pachyderm	<i>Boosey (archive)</i>
VIVALDI	Concerto in E minor, FVIII /6	<i>IMC 2353</i>
VOGEL	1st movement from Concerto in C	<i>Sikorski 521K</i>
WEISSENBORN	Capriccio op. 14	<i>IMC 1585</i>



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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

BOZZA	Fantaisie	<i>Leduc AL 20,421</i>
DUTILLEUX	Sarabande et cortège	<i>Leduc</i>
HINDEMITH	Sonata	<i>Schott ED 3686</i>
MACONCHY	2nd movement from Concertino	<i>Lengnick AL 1145</i>
MAXWELL DAVIES	1st movement from Strathclyde concerto no. 8	<i>Chester CH 60945</i>
MOZART	2nd and 3rd movements from Concerto in Bb, K. 191 (186e)	<i>Bärenreiter BA 4868A</i>
SCHULHOFF	Baßnachtigall (1922) ( <i>complete</i> ) ( <i>contrabassoon</i> )	<i>Schott FAG 22</i>
STEPTOE	Two Studies for bassoon and piano ( <i>complete</i> )	<i>Stainer H 209</i>
TANSMAN	Sonatine ( <i>complete</i> )	<i>Eschig ME 6657</i>
WEBER	Concerto in F, op. 75	<i>IMC 3006</i>
ZBINDEN	Ballade op. 33	<i>Breitkopf EB 6331</i>

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

FRANÇAIX	Concerto for bassoon	<i>Schott</i>
J N HUMMEL	Concerto	<i>Boosey M 060 03360 5</i>
JACOB	Concerto	<i>Stainer 2625</i>
JOLIVET	Concerto for bassoon	<i>Heugel</i>
MAXWELL DAVIES	Strathclyde Concerto no. 8 for bassoon	<i>Chester</i>
STOCKHAUSEN	Im Freundschaft for solo bassoon	<i>Stockhausen Verlag</i>

# Horn in F

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

BEETHOVEN	2nd movement and finale from Horn Sonata op. 17	<i>Peters EP 149</i>
BUNTING	Cortège and Toccata	<i>Thames THA 978089</i>
CHABRIER	Larghetto	<i>Salabert EAS 12986</i>
CHERUBINI	Sonata no. 2 in F ( <i>complete</i> )	<i>Schirmer GS 33559</i>
CLEWS	Partita	<i>Paterson PAT 60705</i>
COOKE	Rondo in B $\flat$ *	<i>Schott ED 10231</i>
CZERNY	Andante e Polacca	<i>Doblinger DM 517</i>
J FRANÇAIX	Divertimento ( <i>complete</i> )	<i>TransEdMus TR 000570</i>
GLAZUNOV	Rêverie op. 24	<i>Belaieff 343</i>
GLIÈRE	Romance op. 35 no. 6 and Valse Triste op. 35 no. 7	<i>Pizka SC43</i>
GLIÈRE	Concerto in B $\flat$ , op. 91 ( <i>complete</i> )	<i>Pizka C55</i>
GWILT	Sonatina	<i>Bayley &amp; Ferguson</i>
HINDEMITH	3rd movement (Sehr Langsam) from Concerto (1949)	<i>Schott 4024</i>
KOECHLIN	2nd and 3rd movements (Andante and Allegro moderato) from Sonata op. 70	<i>Eschig ME 7736</i>
J KOETSIER	Variationen op. 59 no. 3	<i>Reift EMR 268</i>
LARSSON	Concertino for Horn and String Orchestra op. 45 no. 5 ( <i>complete</i> )	<i>Gehrmans GEH 005</i>
LUIGINI	Romance op. 48	<i>Billaudot</i>
D LYON	Partita ( <i>unacc.</i> )	<i>Studio M 050 03444 5</i>
MAXWELL DAVIES	Sea Eagle*	<i>Chester CH 55575</i>
MOZART	Concerto No. 1 in D, K. 412 ( <i>complete</i> )	<i>Breitkopf 2561</i>
MOZART	1st movement from Concerto no. 2 in Eb, K. 417	<i>Breitkopf 2562</i>
MOZART	1st movement (Allegro moderato) from Concerto No. 4 in Eb, K. 495	<i>Breitkopf 2564</i>
MOZART	Concerto Rondo in Eb	<i>Schirmer GS 26188</i>
F STRAUSS	Thema und Variationen op. 13	<i>Zimmerman 1257</i>
R STRAUSS	3rd movement from Concerto no. 1 op. 11	<i>Universal UE 1039</i>
R STRAUSS	Andante op. posth.	<i>Boosey M 060 02530 3</i>
ŠULEK	2nd movement from Concerto	<i>Reift EMR 257</i>
TELEMANN	Concerto in D*	<i>Heinrichshofen PE 6119</i>
VINTER	Hunter's Moon	<i>Boosey M 060 02875 5</i>

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

ARNOLD	Fantasy for unaccompanied horn	<i>Faber 500307</i>
BOZZA	En forêt	<i>Leduc</i>
DE PRÉ	<b>Either</b> no. 5 <b>or</b> 6 <b>or</b> 7 <b>or</b> 9 <b>or</b> 16 <b>or</b> 17 from 20 Études pour le cor grave	<i>Billaudot</i>
HINDEMITH	Sonata (1939)	<i>Schott ED 3642</i>
KOETSIER	Romanza op. 59/2	<i>Reift EMR 240</i>
MOZART	Concerto no. 3 in Eb, K. 447 ( <i>including cadenza in 1st movement</i> )	<i>Bärenreiter BA 5312a</i>
NEULING	Bagatelle	<i>Pro Musica</i>
REISSIGER	Solo per il corno	<i>Peters EP 8401</i>
ROSSINI	Prelude, Theme and Variations	<i>IMC 2410</i>
SAINT-SAËNS	Romance in E, op. 67	<i>Leduc</i>
SCHUMANN	Adagio and Allegro op. 70	<i>Peters EP 2386</i>
F STRAUSS	Les adieux	<i>R King 817</i>

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

GREGSON	Concerto for horn	<i>Chester CH 61019</i>
HAYDN	Concerto no. 1 in D	<i>Breitkopf EB 3031</i>
R STRAUSS	Concerto no. 2 in Eb	<i>Boosey M 060 02549 5</i>

# Trumpet

## Cornet in B flat

## Cornet in E flat

Candidates may play on one or more instruments in the examination. 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.

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

BELLINI		
arr. NEWSOME	Concerto in Eb ( <i>E♭</i> cornet)	Studio M 050 03447 6
BLOCH	Proclamation	Broude
BÖHME	Concerto in F minor, op. 18	Schauer EE 3002
BOZZA	Caprice op. 47	Leduc AL 20,624
BOZZA	Concertine	Leduc AL 20,624
CHANCE	Credo	Boosey M 051 01011 0
COPLAND		
arr. WASTALL	Quiet City (from <i>Contemporary Music for Trumpet</i> )	Boosey M 060 06538 5
FIALA	Divertimento in D	Faber 057 151044 2
GOLLAND	Ballade	Studio M 050 00578 0
HAYDN	<b>Either</b> 1st and 2nd movements <b>or</b> 2nd and 3rd movements from Trumpet concerto in Eb ( <i>may be played on B♭ or E♭ instruments</i> )	Universal HMP 223
HIMES	Concertino for flugelhorn	Studio M 050 01213 9
HINDEMITH	Sonata in C (1939) (ATCL Performance: 1st movement only)	Schott ED 3643
HONEGGER	Intrada	Salabert EAS 14920
HUMMEL	<b>Either</b> 1st and 2nd movements <b>or</b> 2nd and 3rd movements from Trumpet concerto in Eb ( <i>may be played on B♭ or E♭ instruments</i> )	Boosey M 060 03361 2
LARSSON	Concertino op. 45 no. 6	Gehrmans 006
LLOYD WEBBER	Suite in F	Stainer H 394
McKENZIE	Too Hot to Handle (from <i>Soprano Supreme</i> ) ( <i>E♭</i> cornet)	con moto
MEALOR	Ballad ( <i>E♭</i> cornet)	con moto
MORRISON	Kathryn Louise	Music for Brass 53
MOZART		
arr. GOLLAND	Queen of the Night's Aria ( <i>E♭</i> cornet)	Kirklees M 900 20484 4
NERUDA ed. WALLACE	Concerto in Eb* ( <i>may be played on B♭ or E♭ instruments</i> )	Brass Wind 4103
RIDOUT	Concertine	Emerson E 88
RIISAGER	1st movement from Concertino	Hansen WH 25604
RIMMER	Pegasus ( <i>E♭</i> cornet)	Wright & Round F1311
SACHSE	Concertino in Eb	Brass Press
SCHICKELE	Three Uncharacteristic Pieces	Elkan-Vogel 164 00184 0
SCHMIDT	Andantino	Leduc AL 17,221
SPARKE	Concerto for trumpet or cornet*	Studio M 050 03424 7
SPARKE	Capriccio ( <i>E♭</i> cornet)	Smith 70009
STAIGERS	Carnival of Venice	Boosey M 060 04553 0
STEVENS	Sonata (ATCL Performance: 2nd movement (Adagio tenero) only)	Peters EP 6030
TCHAIKOVSKY		
arr. ARCHIBALD	Ballet Suite from Russian Roulette	Brass Wind 3110
THOMSON	At the Beach	Fischer M 060 07257 4

TORELLI	Sonata in D, G.7	<i>Musica Rara 1860a</i>
TORELLI	1st and 3rd movements from Concerto in D 'Etienne Roger' 188	<i>Musica Rara 1155</i>
TURRIN	Escapade ( <i>E♭ cornet</i> )	<i>Rosehill 0099</i>
WALTON	Ranoon Spectre ( <i>E♭ cornet</i> )	<i>Sound the Trumpets</i>
VIVIANI	Sonata Prima in C	<i>Reift EMR 6006</i>
VIVIANI	Sonata Seconda in C	<i>Reift EMR 6007</i>
WEBER	Variations in F	<i>Faber 057 151046 9</i>
G WOOD	Caprice	<i>Warwick TR 034</i>

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

ARUTIUNIAN	Concerto	<i>Boosey M 003 01722 8</i>
BOZZA	Rustiques	<i>Leduc</i>
EAVES	Rhapsody for Soprano Cornet ( <i>E♭ cornet</i> )	<i>G&amp;M Brand 70040</i>
ENESCO	Legende	<i>Enoch</i>
FRANÇAIX	Prelude, Sarabande et Gigue	<i>Eschig</i>
GREGSON	Prelude and Capriccio	<i>R Smith</i>
HAYDN	Trumpet concerto in E♭	<i>Universal HMP 223</i>
HOROVITZ	Concerto	<i>Novello NOV 890051</i>
HOWARTH	Capriccio	<i>Rosehill</i>
J N HUMMEL	Concerto in E (Candidates may play the version in E♭, published by Boosey M 060 03361 2)	<i>Universal UE 25C030</i>
NEWSOME	La bella Marguerita	<i>Music for Brass 222</i>
SPARKE	Mace	<i>Studio</i>
STOELZEL	1st and 3rd movements from Concerto in D	<i>Billaudot</i>
TARTINI	1st and 3rd movements from Concerto in D	<i>Billaudot</i>
TELEMANN	Concerto in D, TWV 51:D7 (to be played on D trumpet)	<i>Musica Rara 1848a</i>
WILBY	Concert Galop	<i>Rosehill</i>
WRIGHT	1st movement from Concerto	<i>Studio</i>

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

ADDISON	Concerto ( <i>trumpet</i> )	<i>Stainer &amp; Bell 2510</i>
CARMICHAEL	Lyric Concerto ( <i>cornet</i> )	<i>Wright &amp; Round W 0163</i>
GREGSON	Concerto ( <i>trumpet</i> )	<i>Novello NOV120579</i>
HAYDN	Concerto ( <i>trumpet</i> )	<i>Boosey M 060 03209</i>
PATTERSON	Concerto ( <i>trumpet</i> )	<i>Weinberger</i>
WRIGHT	Concerto ( <i>cornet</i> )	<i>Studio</i>

# Trombone

## Bass Trombone

Candidates may play on one or both instruments in the examination. 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.

Brass Band instrumentalists reading treble clef may rewrite solo or accompaniment 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.

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

ARNOLD	Fantasia (for unaccompanied trombone) ( <i>tenor</i> )	Faber 057 150323 3
BARAT	Pièce in Eb ( <i>tenor</i> )*	Leduc AL 23,208
BERGHMANS	La Femme au Barbe ( <i>tenor</i> )	Leduc AL 21,783
BOURGEOIS	No. 1 <b>or</b> 2 from Fantasy Pieces ( <i>bass and tenor</i> )	Brass Wind
R BOUTRY	Tubaroque ( <i>bass</i> )	Leduc AL 21,635
BOZZA	Ballade ( <i>tenor</i> )	Leduc AL 20,330
BOZZA	Homage à Bach ( <i>tenor</i> )	Leduc AL 21,788/UMP
F DAVID	Concerto in Eb, op. 4 ( <i>tenor</i> )	IMC 2008
DODGSON	Concerto for bass trombone ( <i>bass</i> )	Neuschel M 050 005260 1
DUTILLEUX	Choral, Cadence et Fugato ( <i>tenor</i> )	Leduc AL 20,786
FAURÉ	Sicilienne op. 78 ( <i>tenor</i> )	Kalmus IMC 1917
FRESCOBALDI		
arr. BROWN	Toccata ( <i>tenor</i> )	IMC 3003
GOLLAND	Serenade for trombone ( <i>tenor</i> )	Hallamshire 138p
GREGSON	Divertimento ( <i>tenor</i> )	Studio M 050 03455 1
JACOB	Concertino ( <i>tenor</i> )*	Emerson EMR 105
LANGFORD	Rhapsody for trombone ( <i>tenor</i> )*	Chandos 438
LARSSON	Concertino for trombone op. 45 no. 7 ( <i>tenor</i> )	Gehrmans GEH 007
LEBEDEV	Concerto in one movement for bass trombone ( <i>bass</i> )	Musicus M 443
MAHLER		
arr. OSTRANDER	Trombone solo from Symphony no. 3 ( <i>tenor or bass</i> )	Musicus M 565
MARGONI	Après une lecture de Goldoni ( <i>bass</i> )	Leduc AL 23,453
McCARTY	3rd movement from Sonata (1962) ( <i>bass</i> )	Elkin
NEWSOME	Father Neptune ( <i>bass</i> )	Studio M 050 03463 6
C PASCAL	Sonate en six minutes.30 ( <i>bass</i> )	Durand 1386 500
A PRYOR	Thoughts of Love ( <i>tenor</i> )	Fischer M 060 06322 0
SACHSE	Concertino in Bb ( <i>tenor</i> ) or F ( <i>bass</i> )*	Schauer EE 1171 ( <i>tenor</i> ) / Reift EMR 221 ( <i>bass</i> )
SAINT-SAENS	Cavatine op. 144 ( <i>tenor</i> )	Durand 0939 900
SEROCKI	Sonatina ( <i>tenor</i> )	Moeck
SPILLMAN	Concerto ( <i>bass</i> )	Musicus M 856
SULEK	Sonata: Vox Gabrieli ( <i>tenor</i> )	Reift EMR 294
WEBER		
arr. GOUDENHOOFT	Un adagio ( <i>bass</i> )	Reift

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## LTCL Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

BERIO	Sequenza V ( <i>tenor</i> )	Universal UE 13725
BOURGEOIS	Trombone concerto ( <i>tenor</i> )	R Smith
BOURGEOIS	No. 3 <b>or</b> 4 <b>or</b> 5 from Fantasy Pieces ( <i>bass</i> )	Brass Wind
BOUTRY	Capriccio ( <i>tenor</i> )	Leduc
BÜSSER	Cantabile et scherzando op. 51 ( <i>tenor</i> )	Leduc AL 24,713
HAYDN		
arr. CLACK	Larghetto ( <i>tenor</i> )	Rosehill
HINDEMITH	Sonata ( <i>tenor</i> )	Schott ED 3673
KOETSIER	Falstaffiade op. 134a ( <i>bass</i> )	Reift EMR 273
MASSIS	Impromptu (Version C: difficile and cadenza) ( <i>bass</i> )	Leduc
PILSS	Concerto ( <i>bass</i> )	R King
REICHE	1st movement from Concerto no. 2 in A ( <i>tenor</i> )	Zimmermann ZM 1345
RIMMER	In Cellar Cool ( <i>bass</i> )	Wright & Round
SPOHR	Adagio in F (formerly op. 115) ( <i>tenor</i> )	IMC 2962

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

HOWARTH	Trombone concerto	Chester CH 55696
JØRGENSEN	Suite pour trombone	Hansen WH 18055

# Tenor Horn

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## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

ERIC BALL	September Fantasy for Eb horn	<i>Wright &amp; Round</i>
BUTTERWORTH	1st movement from Saxhorn Sonata op. 103	<i>Eb horn edition: Comus</i>
CLEWS	Partita	<i>Paterson PAT 60705</i>
E DEBONS	Danses Pâïennes	<i>Reift EMR 2163</i>
E DEBONS	A Bumble Bee's Fantasy	<i>Reift EMR 2137</i>
GOLLAND	Sonata op. 75*	<i>Kirklees</i>
GOLLAND	Rhapsody no. 1 for Eb horn, op. 71	<i>Studio</i>
P KNEALE	Variations on a Welsh Theme	<i>Smith 70052</i>
MOZART	Horn concerto no. 2*	<i>Bärenreiter BA 5311a</i>
H NASH	Demelza	<i>Kirklees M 900 20485 1</i>
R NEWSOME	The Carousel	<i>Studio M 050 03419 3</i>
RIDOUT	3rd movement from Concertino for horn and strings*	<i>Emerson E 71</i>
SARASATE	Zigeunerweisen	<i>Reift EMR 2172J</i>
P SPARKE	Capriccio	<i>Smith 70009</i>
B WIGGINS	Cornucopia	<i>Kirklees M 900 20486 8</i>
WOOD	Concertino for Eb horn (full version) ( <i>complete</i> )*	<i>G &amp; M Brand</i>
WOODFIELD	Concert Suite for Horn ( <i>complete</i> )*	<i>F/Eb horn edition: Hallamshire Music</i>



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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

E DEBONS	Dinardzade	<i>Reift EMR 2167</i>
E DEBONS	Saltatio Diabolica	<i>Reift EMR 2110</i>
M ELLERBY	2nd and 3rd movements from Tenor Horn Concerto	<i>Studio</i>
R EAVES	Rhapsody for Eb cornet/horn	<i>G &amp; M Brand</i>
P GRAHAM	Episode ( <i>with cadenza</i> )	<i>F/Eb horn edition: Rosehill</i>
KOETSIER	Romanza op. 59/2	<i>Reift EMR 240</i>
MOZART	Concerto no. 3 in Eb, K. 447 ( <i>including cadenza in 1st movement</i> )	<i>Bärenreiter BA 5312A</i>
NEULING	Bagatelle	<i>Pro Musica</i>
P SPARKE	Masquerade for horn in Eb ( <i>play letter K-L as for 2nd time</i> )	<i>Studio</i>

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

ARBAN	The Carnival of Venice	<i>Reift EMR 275</i>
M ELLERBY	Tenor horn concerto	<i>Studio</i>
GREGSON	Concerto for horn	<i>Chester CH 61026</i>
HINDEMITH	Sonata for Althorn in Eb (1943)	<i>Schott ED 4635</i>
MOZART	Horn Concerto no. 4 in Eb, K. 495	<i>Bärenreiter 5313a</i>
H SNELL	4 Bagatelles for Tenor horn	<i>Kirklees</i>
P SPARKE	Masquerade for Eb horn	<i>Studio</i>

# Baritone Euphonium

Candidates may play on one or both instruments in the examination. 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.

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

BALL	Legend	<i>Fortune</i>
BOURGEOIS	Concerto op. 120	<i>Brass Wind 4101</i>
BOWEN	Euphonium Music*	<i>Rosehill RMPC 0043</i>
J CURNOW	Rhapsody	<i>Rosehill RMPC 0055</i>
J CURNOW	Symphonic Variants	<i>Fentone CMP 034198</i>
M ELLERBY	Euphonium concerto*	<i>Studio M 050 00527 8</i>
FIOCCO <i>arr.</i> WILBY and CHILDS	Arioso and Allegro	<i>Rosehill RMPC 0207</i>
J GOLLAND	Euphonium concerto no. 2	<i>Studio M 050 03472 8</i>
P GRAHAM	Brilliante	<i>Gramercy</i>
HANDEL / HUME <i>arr.</i> WILKINSON	The Harmonious Blacksmith	<i>Studio M 050 03473 5</i>
W HARTLEY	Sonata Euphonica	<i>Kalmus PR 1624</i>
HOROVITZ	Euphonium concerto*	<i>Novello NOV 120387</i>
KUMMER <i>arr.</i> MEAD	Variations for ophicleide	<i>Studio M 050 00617 6</i>
E LEIDZEN	Song of the Brother	<i>SP&amp;S 136</i>
MARCELLO <i>arr.</i> MEAD	Sonata in F	<i>Studio M 050 03480 3</i>
MEALOR	Baritone concerto*	<i>con moto</i>
NEWSOME	Southern Cross	<i>Studio M 050 03478 0</i>
RACHMANINOV <i>arr.</i> MEAD	Vocalise	<i>Studio M 050 00574 2</i>
J REEMAN	Sonata for euphonium	<i>Studio M 050 00611 4</i>
ROSSINI	Largo al factotum	<i>Boosey M 060 02287 6</i>
SAINT-SAËNS	Softly awakes my heart	<i>Studio M 050 03434 6</i>
SPARKE	Pantomime	<i>Studio M 050 00619 0</i>
SPARKE	Party Piece	<i>Studio M 050 00878 1</i>
SPARKE	Song for Ina	<i>Studio M 050 00576 6</i>
TCHEREPNIN	Andante op. 64 ( <i>version for trombone</i> )	<i>Belaieff 223</i>
TELEMANN	Sonata in E $\flat$ for bassoon	<i>EMB 24724</i>
D WHITE	Lyric Suite	<i>Schirmer GS 36530</i>
WIGGINS	Soliloquy IX	<i>Studio M 050 00615 2</i>
P WILBY	Euphonium concerto*	<i>Rosehill RMPC 0203</i>
WOODFIELD	Varied Mood	<i>Hallamshire 165p</i>

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

ALEXANDER	Requiem and Coda	<i>Bourne</i>
GOLLAND	Child's Play	<i>Hallamshire</i>
GOLLAND	1st movement from Euphonium concerto no. 1 op. 64	<i>Chester CH 55698</i>
GUILMANT	Morceau Symphonique op. 88	<i>Bass/treble clef edition: Reift 2013</i>
HARTMANN	Wiederkehr	<i>Wright &amp; Round</i>
HUMMEL <i>arr.</i> CHILDS and WILBY	Fantasy op. 94	<i>Rosehill</i>
JACOB	Fantasia for euphonium	<i>Bass/treble clef edition: Boosey</i>
MASSENET	Méditation from Thaïs	<i>Hallamshire</i>
MONTI	Czardás	<i>Reift EMR 202m</i>
PONCHIELLI	Concerto for euphonium ( <i>complete</i> )	<i>Reift EMR 243</i>
PRYOR <i>arr.</i> SPARKE	The Blue Bell of Scotland	<i>Studio</i>
ROSSINI	Una voce	<i>Wright &amp; Round</i>
SPARKE	Euphonium concerto	<i>Studio</i>
SPARKE	Fantasy	<i>R Smith</i>

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## FTCL Performance

Candidates should perform a programme including the prescribed work and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

GOLLAND	Euphonium concerto no. 2	<i>Studio</i>
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# Tuba

## E flat Bass

## B flat Bass

Brass Band instrumentalists reading treble clef may rewrite solo or accompaniment 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.

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

AMOS	Cushion Dance	CMA 82130
ARATIUNIAN	Concerto	BIM TU 27a
ARNOLD	Fantasy for tuba op. 102 ( <i>unacc.</i> )	Faber 503241
BOURGEOIS	1st movement from Concerto	Brass Wind 4102
BOURGEOIS	<b>Either</b> nos. 2 and 5 <b>or</b> nos. 3 and 8 <b>or</b> nos. 1 and 9 from Fantasy Pieces	Brass Wind 3106
DEFAYE	<b>Either</b> no. 4 (Intervals) <b>or</b> no. 5 (Legato) from Six etudes for tuba	Leduc AL 27,696
EAST	2nd and 3rd movements from Sonatina	Ricordi M 570 02330 1
FRANÇAIX	Petite valse européenne (1979)	Schott ED 6934
J GLASS	Prelude and Waltz from Prelude, Waltz and Finale	Emerson GE 0190
J GLASS	1st and 3rd movements from Sonatina	Emerson 148
GOLLAND	Peace	Hallamshire 119p
GREGSON	Alarum	Gramercy
GREGSON	Tuba concerto*	Novello NOV 120484
HANDEL <i>arr.</i> HILGERS	Sonata in C for tuba and piano	Emerson EMR 230
WALTER HARTLEY	Sonata no. 2	Masters M 2377
HINDEMITH	Sonata	Schott ED 4636
HOROWITZ	Concerto	Studio M 050 05563 1
KOETSIER	<b>Either</b> 1st <b>or</b> 2nd movement from Sonatina op. 57 (ATCL Performance: 1st movement only)	Reift EMR 239
KRAFT	Encounters II	BIM TU 17
MUCZYNSKI	Impromptus ( <i>all</i> )	Schirmer GS 29162
NEWSOME	The Bass in the Ballroom	Studio M 050 03483 4 ( <i>treble clef—Eb</i> ) Studio M 050 00579 7 ( <i>bass clef—C</i> )
NEWTON	Capriccio	Rosehill RMPC 0100
PENDERECKI	Capriccio	Schott ED 7446
PERSICHETTI	Parable for tuba	Elkan-Vogel 164 001620
PLOG	Three Miniatures	BIM TU 23a
SAGLIETTI	Concerto	BIM TU 4a
SALZÉDO	Sonata	Chester CH 55464
STEPTOE	Concerto	Stainer H 210
H STEVENS	2nd and 3rd movements from Sonatina	Elkin PS 255
T STEVENS	Variations in Olden Style	BIM TU 8a
STRUKOV	Concerto	BIM TU 15a
TCHEREPNIN	Andante op. 64	Belaieff 223
VAUGHAN WILLIAMS	Concerto ( <i>complete</i> )	OUP J 9455
VAUGHAN WILLIAMS	Nos. 1, 3 and 6 from Six Studies in English Folk Song	Stainer H 174 ( <i>tuba part</i> ) H 47 ( <i>piano part</i> )

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

ADLER	Canto VIII	<i>Boosey</i>
ARBAN	Carnival of Venice	<i>Reift</i>
BOURGEOIS	Romance op. 77	<i>Vanderbeek</i>
ELLERBY	Concerto	<i>Maecenas</i>
GOLLAND	2nd movement <b>or</b> 3rd movement from Concerto	<i>con moto</i>
HEIDEN	Last movement from Concerto (1976)	<i>Peer 2362-32</i>
LEBEDEV	Concerto	<i>Hofmeister</i>
NEWSOME	Swiss Air	<i>Studio</i>
PENDERECKI	Capriccio (1980)	<i>Schott ED 7446</i>
PERSICHETTI	Any three movements from Serenade no. 12 op. 88	<i>Elkan-Vogel</i>

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

VAUGHAN WILLIAMS	Concerto	<i>OUP 0 19 369455 7</i>
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# Percussion

Examinations in this subject are normally available only at the London centre. It may be possible to arrange them at other centres but this will depend on the particular examination venue. All arrangements must be cleared with the local representative and approved in writing by the Chief Examiner in Music before an entry is submitted. The candidate will always be responsible for providing and setting up instruments.

Candidates must play at least one piece from each instrumental group within Percussion: ie, candidates should play one piece on either marimba or xylophone or vibraphone, and one piece on timpani, and one piece on untuned percussion.

In case of difficulty in obtaining works listed in the percussion syllabus, candidates should contact Southern Percussion in the list of publishers on page 123.

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

BECK	1st and 3rd movements from Sonata for timpani ( <i>timps</i> )	Boston 13776
BENQUEREL	Monolog ( <i>multi</i> )	Simrock EE 2840
BENSON	Three Dances ( <i>complete</i> ) ( <i>snare drum</i> )	Southern Percussion
BERGAMO	Nos.1 and 2 from Four pieces for timpani ( <i>timps</i> )	Southern Percussion
BOZZA	Rythmic ( <i>multi—inc. timps and tuned perc.</i> )	Leduc AL 20,599
BROUWER	Variantes ( <i>multi—inc. timps and tuned perc.</i> )	Schott BAT 12
CRESTON	2nd and 3rd movements from Concertino for marimba ( <i>marimba</i> )	Schirmer GS 33708
CUMBERLAND	<b>Either</b> no.9 <b>or</b> no. 11 from Timpani Studies ( <i>timps</i> )	Southern Percussion
DELÉCLUSE	Cinq pièces Brèves ( <i>complete</i> ) ( <i>multi—inc. timps and tuned perc.</i> )	Leduc AL 23,452
DRUCKMAN	5th and 6th movements from Reflections on the nature of water ( <i>marimba</i> )	Boosey M 051 26006 5
R EDWARDS	1st movement from Marimba Dances ( <i>marimba</i> )	Universal UE 29283
EYLES	No. 6 from Raggedy Rag Time Rags	Southern Percussion
FINK	<b>Either</b> 1st and 2nd movements <b>or</b> 3rd and 4th movements from Salut de Genève ( <i>timps</i> )	Simrock EE 2880
FINK	Pavane, Bourée and Sarabande from Timpani Suite (Pauken-Suite) ( <i>timps</i> )	Zimmermann ZM 2167
FINK	Trommel-Suite ( <i>complete</i> ) ( <i>snare drum</i> )	Zimmerman
GLENTWORTH	Blues for Gilbert ( <i>vibes</i> )	Southern Percussion
GLYNN	Toccata for xylophone and piano ( <i>xylo</i> )	UMP
HAMILTON GREEN ed. BECKER	Valse brillante ( <i>xylo</i> )	Meredith
HENZE	Nos. 3 and 4 from Five scenes from the snow country ( <i>marimba</i> )	Schott BAT 39
HEXT	Plain Song*	Southern Percussion
HORNE	Pulse ( <i>marimba</i> )	Boosey M 060 10265 3
B HUMMEL	1st and 2nd movements from Concerto op. 70 (1978/82) ( <i>multi</i> )* ( <i>solo part available separately as ED 7267</i> )	Schott ED 7830
ICHIYANAGI	2nd movement from The Source ( <i>marimba</i> )	Schott SJ 1061
JOLIVET	1st movement from Concerto pour percussion (1958) ( <i>drums and woodblock</i> )	Salabert EAS 16451
LABORIE	Néréide ( <i>vibes</i> )	Billaudot GB 5651
LABURDA	4th movement from Sonata no. 2 ( <i>marimba</i> )	Simrock EE 2876
MACKEY	See Ya Thursday ( <i>marimba</i> )	Boosey M 051 26009 6
PALIEV	Folklor Suite ( <i>complete</i> ) ( <i>timpani</i> )	Simrock EE 2873
PIERRE-PETIT	Zakouskis ( <i>multi—inc. timps and tuned perc.</i> )	Eschig ME 8449
POLACHOWSKI	Villa Carmella and Mincemeat ( <i>multi—snare drum and bass drum</i> )	Leduc AL 28,184
STOCK	Jupiter's Dance ( <i>vibes</i> )*	Southern Percussion
WHALEY	Recital Solos for snare drum ( <b>any two</b> from 3, 4, 5, 7, 8 or 9)	Southern Percussion
WILBY	Concerto for Percussion ( <i>multi—inc. tuned perc.</i> )	Chester CH 60966
WUEBOLD	Fantasy for timpani and piano ( <i>timps</i> )	Southern Percussion

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

CARTER	Adagio, Recitative and Improvisation from Eight pieces for four timpani ( <i>timps</i> )	AMP
R EDWARDS	2nd and 3rd movements from Marimba Dances ( <i>marimba</i> )	Universal UE 29283
Le FAVE	Hermes presents the lyre to Apollo from Three pieces for five timpani ( <i>timps</i> )	Baker
HAUBENSTOCK- RAMATI	Extensions (1988) ( <i>solo version</i> ) ( <i>marimba</i> )	Universal UE 19470
HENZE	Nos. 1 and 5 from Five scenes from the snow country ( <i>marimba</i> )	Schott BAT 39
ICHIYANAGI	1st movement from The Source ( <i>marimba</i> )	Schott SJ 1061
KRAFT	3rd movement from Concerto for timpani ( <i>timps</i> )	New Music West
MORTENSON	March and Cadenza ( <i>snare drum</i> )	Southern Percussion
SUKEGAWA	Winter Birds (no. 3) from Five pieces after Paul Klee ( <i>marimba</i> ) (from <i>Modern Japanese Marimba Pieces 2</i> (ed. Keiko Abe))	Ongaku
XENAKIS	Rebonds ( <i>complete</i> ) ( <i>multi</i> )	Salabert

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## FTCL Performance

Candidates should perform a programme including the prescribed work. The programme may include items representing a variety of musical traditions (e.g. tabla or gamelan). Candidates may be accompanied by one other instrument (which need not necessarily be the piano) in one or more pieces. Candidates are responsible for providing the accompanying player. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

McLEOD	The Song of Dionysius ( <i>multi</i> )	Southern Percussion
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# Violin

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

J S BACH	Preludio from Partita no. 3 in E (from <i>3 Sonatas and 3 Partitas</i> )	<i>Bärenreiter BA 5116</i>
J S BACH	1st movement (Allegro) from Concerto in E, BWV 1042	<i>Bärenreiter BA 5190a</i>
BEETHOVEN	Sonata in A, op. 12 no. 2 (from <i>Sonatas</i> vol. 1)*	<i>Peters EP 3031a</i>
BRAHMS	1st movement <b>or</b> Adagio from Sonata no. 3 in D minor, op. 108	<i>Wiener Urtext UT 50013</i>
DEBUSSY	<b>Either</b> 1st movement (Allegro vivo) <b>or</b> 3rd movement (Finale) from Sonate	<i>Durand 0950400</i>
DVOŘÁK	Four Romantic Pieces op. 75 ( <i>complete</i> )*	<i>Simrock GS 26284</i>
FAURÉ <i>ed. HOWAT</i>	1st movement from Sonata in A, op. 13	<i>Peters EP 7487</i>
FRANCK	<b>Either</b> 2nd movement (Allegro) <b>or</b> 4th movement (Allegretto poco mosso) from Sonata in A	<i>Henle HN 293</i>
GRIEG	3rd movement (Allegro animato) from Sonata in C minor, op. 45	<i>Peters EP 2414</i>
HAYDN	Finale (Presto) from Concerto no. 1 in C	<i>Peters EP 4322</i>
JANÁČEK	2nd movement (Ballada) from Sonata	<i>Masters M 1126</i>
KNUSSEN	Nocturne and Serenade from Autumnal op. 14	<i>Faber 057 150584 8</i>
KREISLER/PUGNANI	Præludium and Allegro	<i>Schott BSS 29023</i>
C MATTHEWS	Chaconne with Chorale and Moto Perpetuo	<i>Faber 057 151158 9</i>
MOZART	<b>Either</b> 1st movement <b>or</b> 3rd movement ( <i>without cadenzas</i> ) from Concerto in A, K. 219	<i>Schott 1213</i>
MOZART	Rondeau (Allegro) from Sonata in B $\flat$ , K. 378 (from <i>Sonatas for piano and violin</i> vol. 2)	<i>Henle HN 78</i>
PROKOFIEV	Nos. 1 and 5 from Cinq mélodies op. 35b	<i>Boosey M 060 02074 2</i>
RAVEL	Blues from Sonate*	<i>Durand 1127300</i>
RODE	1st movement (Moderato) from Concerto no. 7 in A minor	<i>Peters EP 1095c</i>
SHOSTAKOVICH	Nos. 5 and 6 from 10 Preludes*	<i>Boosey M 003 01846 1</i>
VIVALDI	1st movement from L'autunno (Autumn) RV 293 (from <i>Le quattro stagioni (The Four Seasons)</i> op. 8 no. 3)	<i>Peters EP 9055c</i>
WIENIAWSKI	Romance from Concerto no. 2 in D minor, op. 22	<i>IMC 1425</i>



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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

J S BACH	Adagio and Siciliana from Solo sonata no. 1 in G minor (from <i>3 Sonatas and 3 Partitas</i> )	<i>Bärenreiter BA 5116</i>
BARTÓK	Seconda parte ('friss') from Rhapsody no. 1	<i>Boosey M 060 01211 2</i>
BEETHOVEN	Adagio molto espressivo from Sonata no. 6 in A, op. 30 no. 1 (from <i>Sonatas</i> vol. 2)	<i>Peters EP 3031b</i>
BEETHOVEN	Romance in G, op. 40 (from <i>Romances</i> )	<i>Peters EP 3393c</i>
MOZART	Andante cantabile from Concerto no. 4 in D, K. 218	<i>IMC 2042</i>
MOZART	Andante from Sonata in B $\flat$ , K. 454 (from <i>Sonatas for piano and violin</i> vol. 3)	<i>Henle HN 79</i>
MOZART	Sonata in E $\flat$ , K. 481	<i>Henle</i>
POULENC	Allegro con fuoco from Sonate (1944)	<i>Eschig</i>
PROKOFIEV	Scherzo from Sonate no. 2 in D, op. 94	<i>Sikorski HS2108</i>
SARASATE	Zigeunerweisen (Gypsy Airs) op. 20 no. 1	<i>IMC 2732</i>
SCHUMANN	Sonata no. 1 in A minor, op. 105	<i>Peters EP 7236</i>
STRAVINSKY	Gigue from Duo concertant	<i>Boosey M 060 02641 6</i>

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

J S BACH	Partita no. 2 in D minor, BWV 1004	<i>Peters EP 4309d</i>
BARTÓK	Violin concerto no. 1 op. posth.	<i>Boosey M 060 01137 5</i>
FRANCK	Sonata in A	<i>Peters EP 3742</i>

# Viola

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

J S BACH	1st movement (Vivace) from Sonata in G minor, BWV 1029 (from 3 <i>Viola da Gamba</i> Sonatas)	<i>Peters EP 4286a</i>
BAX	Legend	<i>Chappell 38047</i>
BLOCH	<b>Either</b> nos. 1 and 2 <b>or</b> nos. 1 and 3 from Suite Hebraique	<i>Schirmer GS 28608</i>
BLOCH	No. 2 (Allegro ironico 'grotesques') from Suite	<i>Schirmer GS 28680</i>
BRAHMS	3rd movement from Sonata in Eb, op. 120 no. 2 (from <i>Sonatas for piano and clarinet or viola</i> )	<i>Henle HN 231</i>
BRITTEN	Lachrymae*	<i>Boosey M 060 01459 8</i>
BRUCH	Romance op. 85	<i>Schott 1974</i>
R CLARKE	1st movement from Sonata	<i>Chester CT 00805</i>
DITTERSDORF	Sonata in Eb*	<i>Kalmus IMC 2211</i>
FANSHAWE	The Awakening ( <i>viola version</i> )	<i>OUP 019 356414 9</i>
FRANCK	3rd movement from Sonata	<i>IMC 1755</i>
GOEHR	Nos. 1 and 2 from Sur terre, en l'air (three pieces)	<i>Schott 12619</i>
HINDEMITH	Trauermusik	<i>Schott 2515</i>
HUMMEL	Fantasy	<i>Musica Rara MR 1624</i>
HUMMEL <i>ed.</i> DOKTOR	1st and 2nd movements from Sonata in Eb, op. 5 no. 3	<i>Doblinger DM 65</i>
JACOB	<b>Either</b> 1st and 2nd movements <b>or</b> complete Sonatina	<i>Novello NOV 120069</i>
MARTINŮ	1st movement from Sonata	<i>AMP GS 22467</i>
MENDELSSOHN	3rd movement (Andante con Variazioni) from Sonata in C minor	<i>Breitkopf DV 8103</i>
MILHAUD	Nos. 1 and 3 from Quatre visages op. 238	<i>Heugel HE 31120 (no. 1) HE 33328 (no. 3)</i>
PISTON	Interlude	<i>Boosey 17213 (archive)</i>
RAINIER	<b>Either</b> 1st and 2nd movements <b>or</b> 2nd and 3rd movements from Sonata	<i>Schott 5431</i>
REGER	1st and 2nd movements from Suite no. 2 (from 3 <i>suites for Viola solo</i> op. 131d)	<i>Henle HN 468</i>
RICHARDSON	Rhapsody (1977)	<i>Comus 042d</i>
J RIVIER	2nd and 3rd movements from Concertino	<i>Salabert EMS 8843</i>
SCHUBERT	1st and 2nd movements from Arpeggione sonata* ( <i>creating a perfect cadence at bar 67 of the Adagio</i> )	<i>Kalmus IMC 0320</i>
SCHUMANN	Adagio and Allegro op. 70	<i>Peters EP 2386</i>
SCHUMANN	Nos. 1 and 2 from Märchenbilder op. 113	<i>Peters EP 2372</i>
SVENDSEN	Romance op. 26	<i>Hansen WH 12601</i>
VAUGHAN WILLIAMS	Romance	<i>OUP N 9271</i>
WALTON	1st movement from Viola concerto	<i>OUP 019 368464 0</i>

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

ARNOLD	1st movement from Concerto	<i>Faber 50567 8</i>
BANTOCK	2nd movement from Sonata	<i>Chester CH 00804</i>
L BERKELEY	Sonata in D minor, op. 22	<i>Chester CH 00811</i>
ENESCO	Concertstück	<i>Enoch</i>
GLINKA	1st movement from Sonata in D minor	<i>Musica Rara 1034</i>
HOFFMEISTER	1st movement ( <i>incl. cadenza</i> ) from Concerto in B $\flat$	<i>Schott ED 11247</i>
HOLST	Lyric Movement	<i>OUP 0 19 357254 0</i>
MARTINŮ	1st and 2nd movements from Viola concerto ( <i>finishing at bar 134 of the 2nd movement</i> )	<i>Bärenreiter BA 4316a</i>
SHOSTAKOVICH	2nd movement (Allegretto) from Sonata	<i>Anglo-Soviet 2420</i>
VAUGHAN WILLIAMS	Group no. 2 <b>or</b> no. 3 from Suite for viola and orchestra	<i>OUP 0 19 369405 0</i>
VIEUXTEMPS	Élégie	<i>Stainer H 245</i>
WEBER	Andante and Rondo ungarese	<i>Schott VAB 36</i>

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

BARTÓK	Viola concerto op. posth.	<i>Boosey M 060 09854 3</i>
BRAHMS	Sonata in E $\flat$ , op. 120 no. 2	<i>Wiener Urtext UT 50016</i>
RUBBRA	Concerto in A, op. 75	<i>Music Sales</i>

# Cello

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

J S BACH	Sarabande and Gigue from Suite no. 3 in C major BWV 1009 (from <i>Six Suites</i> )	Bärenreiter BA 320
J S BACH	<b>Either</b> Prelude and Fugue <b>or</b> 2 or 3 contrasted dance movements from Suite no. 5 in C minor BWV 1011 (from <i>Six Suites</i> )*	Bärenreiter BA 320
J S BACH	1st movement (Vivace) from Sonata in G minor BWV 1029, (from <i>Viola da gamba sonatas</i> )*	Faber 057 150880 4
BARBER	3rd movement from Sonata op. 6	Schirmer HL 50327230
BEETHOVEN	Allegro molto più tosto presto from Sonata in G minor, op. 5 no. 2 (from <i>5 Sonatas</i> )	Peters EP 748
BLOCH	Any 2 movements from Three sketches from 'Jewish Life'	Fischer M 060 04317 8
BRAHMS	1st and 2nd movements from Sonata in E minor, op. 38 (ATCL Performance: 1st <b>or</b> 2nd movement)	Henle HN 18
BRIDGE	<b>Either</b> Scherzo <b>or</b> Melodie	Faber 057 156432 1
BRITTEN	First 4 movements and pp 50–51 from Suite no. 3 op. 87 (from <i>Three Suites</i> )*	Faber 057 150949 5
BRUCH	Kol Nidrei op. 47	Schauer EE 1205
BRUCH	Ave Maria op. 61	Schauer EE 5166
DELIUS	Sonata ( <i>complete</i> )*	Boosey M 060 01842 8
DVOŘÁK	Silent Woods op. 68 no. 5	Schauer EE 282
DVOŘÁK	Rondo in G minor, op. 94*	Schauer EE 3117
FAURÉ	2nd movement from Sonata no. 2 in G minor, op. 117	Durand 1007900
FRANCK	Any movement ( <i>except 1st</i> ) from Sonata in A*	IMC 0323
FRANCOUR	2nd movement and any other movement ( <i>except 4th</i> ) from Sonata in E*	Schott CB 74
GRANADOS	Madrigal	IMC 1884
GRIEG	2nd movement (Andante molto tranquillo) from Sonata for cello and piano in A minor, op. 36	Peters EP 2157
GUBAIDULINA	Nos. 5, 6 and 7 from Zehn Präludien Sikorski 1839	
HAYDN	Adagio and Finale ( <i>without cadenzas</i> ) from Concerto in D major	Henle HN 418
HAYDN	2nd <b>or</b> 3rd movement from Concerto in C*	IMC 2325
HAYDN	1st <b>or</b> 2nd movement from Concerto in C*	IMC 2325
HINDEMITH	A frog he went a-courting from Variations for cello and piano	Schott ED 4276
HINDEMITH	<b>Either</b> 1st and 3rd movements <b>or</b> 3rd and 5th movements from Sonata op. 25 no. 3 ( <i>unacc.</i> ) Schott ED 3686	
LEIGHTON	Elegy	Lengnick AL 0195
MILHAUD	2nd movement from Concerto no. 1 op. 136	Salabert EA 514892
POPPER	Vito op. 54 no. 5	IMC 1820
PROKOFIEV	Ballade in C minor, op. 15*	Boosey M 060 02044 5
RACHMANINOV	Oriental Dance op. 2 no. 2	Boosey M 060 09474 3
RACHMANINOV	1st movement from Sonata in G minor, op. 19	Boosey 2219
RIMSKY-KORSAKOV	Serenade op. 37	Masters W 7389
SAINT-SAËNS	<b>Either</b> 1st <b>or</b> 3rd movement from Concerto no. 1 in A minor, op. 33 (ATCL Performance: 1st movement only*)	Durand 0159400
SHOSTAKOVICH	1st movement from Sonata op. 40*	Sikorski 2157
STRAVINSKY	Any two of: 1st movement, 2nd movement, Minuet and Finale from Suite Italienne*	Boosey M 060 02712 3
SUK	<b>Either</b> Ballade <b>or</b> Serenade op. 3	Schauer EE 3116

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

J S BACH	Cello suite no. 4 BWV 1010	<i>Breitkopf EB 4280</i>
J S BACH	1st and 2nd movements from Gamba sonata no. 2 in D, BWV 1038	<i>Faber 50880 4</i>
BARBER	1st movement from Sonata op. 6	<i>Schirmer GS 32723</i>
BEETHOVEN	1st movement from Sonata in D, op. 102 no.2 (from 5 sonatas)	<i>Peters EP 748</i>
BOCCHERINI		
arr. GRÜTZMACHER	1st movement from Cello concerto in Bb	<i>IMC</i>
BRAHMS	1st <b>and/or</b> 2nd movement from Sonata in F, op. 99	<i>Henle HN 19</i>
BRIDGE	1st movement from Sonata	<i>Boosey M 060 01381 2</i>
DEBUSSY	2nd and 3rd movements from Sonata	<i>Durand</i>
MARTINŮ	Variations on a theme by Rossini	<i>Boosey M 060 03698 9</i>
SCHUMANN	<b>Either</b> nos. 1 and 2 <b>or</b> nos. 3 and 4 from Fünf Stücke in Volkston op. 102	<i>Breitkopf EB 8456</i>
SCULTHORPE	Threnody ( <i>unacc.</i> )	<i>Faber 51412 X</i>
WALTON	1st movement from Cello concerto	<i>OUP 0 19 368121 8</i>

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

DVOŘÁK	1st movement from Cello concerto op. 104	<i>Schauer EE 594</i>
KODÁLY	Sonata no. 2 op. 8	
TCHAIKOVSKY	Rococo Variations	<i>Peters EP 3776</i>

# Double Bass

Candidates may choose solo or orchestral tuning in these diplomas.

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

	J S BACH	Sarabande and Minuets I and II from Cello suite no. 1 BWV 1007	<i>Peters EP 238b</i>
	BOTTESINI	<b>Either</b> <i>Mélodie (solo tuning)</i>	<i>Costallat R 15180</i>
		<b>or</b> <i>Romanza Patetica (orchestral tuning)</i>	<i>Yorke YE 0037</i>
		(these are the same work—but with different titles from different publishers)	
	BOTTESINI	2nd movement (Andante) from Concerto no. 2 ( <i>solo tuning</i> )	<i>Breitkopf 8530</i>
		or ( <i>orchestral tuning</i> )	<i>Yorke YE 0072</i>
one	choice:	BOTTESINI	<i>Elegia (solo tuning)</i>
		BOTTESINI	<i>Tarantella (solo tuning)</i>
		edition for <i>Elegia</i> and <i>Tarantella</i> for <i>orchestral tuning</i> :	<i>Kalmus IMC 1707</i>
	BOZZA	<i>Pièce sur le nom d'Édouard Nanny (orchestral tuning)</i>	<i>Yorke YE 0060</i>
	BROTONS	<i>Elegia (solo and orchestral tuning)</i>	<i>Leduc AL 20,469</i>
	CERNY	<i>Nocturno e Intermezzo (solo and orchestral tuning)</i>	<i>Recital RM 080</i>
	D'ANGELO	<i>Fool and Angel Entering a City*</i>	<i>Recital RM 128</i>
	DILLMANN	<i>Introduction and Allegro (solo tuning)</i>	<i>Recital Music RM 027</i>
	DITTERSDORF	1st movement ( <i>Allegro moderato</i> ) from Concerto no. 2 ( <i>solo tuning</i> )	<i>Hofmeister</i>
		or ( <i>orchestral tuning</i> )	<i>Schott 2473</i>
	DRAGONETTI	<i>Solo in G: Variazioni con tema di Menuetto (orchestral tuning)</i>	<i>Yorke YE 0059</i>
	ECCLES arr. HELLOUIN	<b>Either</b> <i>Sonata in A minor (solo tuning)</i>	<i>Doblinger DM 189</i>
	arr. ZIMMERMAN	<b>or</b> <i>Sonata in G minor (orchestral tuning)</i>	<i>Leduc AL 25,563</i>
	D ELLIS	<i>Sonata for unaccompanied double bass op. 42</i>	<i>Kalmus IMC 1712</i>
	HEGAARD	<i>Six Small Preludes</i>	<i>Yorke YE 0051</i>
	HENZE	<i>S. Biagio 9 Agosto ore 1207</i>	<i>Recital RM 086</i>
	HERTL	2nd movement ( <i>Andantino</i> ) from <i>Sonata (solo tuning)</i>	<i>Schott ED 6914</i>
	HINDEMITH	1st and 2nd movements from <i>Sonata (1949)</i>	<i>Bärenreiter H 2068</i>
	M HINDSON	<i>Yandarra (solo and orchestral tuning)</i>	<i>Schott 4043</i>
	HOFFMEISTER	<b>Either</b> 1st and 2nd movements <b>or</b> 2nd and 3rd movements from Concerto no. 1	<i>Recital RM 062</i>
		( <i>solo and orchestral tuning</i> )	<i>Hofmeister 7389</i>
	KOUSSEVITSKY	<i>Andante op. 1 no. 1 (solo tuning)</i>	<i>Forberg F 11006</i>
		or ( <i>orchestral tuning</i> )	<i>Liben</i>
	KOUSSEVITSKY	<i>Valse Miniature op. 1 no. 2 (solo tuning)</i>	<i>Forberg F 11007</i>
		or ( <i>orchestral tuning</i> )	<i>Liben</i>
	KOUSSEVITSKY	<i>Chanson Triste op. 2 (solo tuning)</i>	<i>IMC 1155</i>
		or ( <i>orchestral tuning</i> )	<i>Liben</i>
	KOUSSEVITSKY	2nd movement ( <i>Andante</i> ) from Concerto op. 3	<i>Forberg F 11009</i>
		or ( <i>orchestral tuning</i> )	<i>Liben</i>
	KOUSSEVITSKY	<i>Humoresque op. 4 (solo tuning)</i>	<i>Forberg F 11010</i>
		or ( <i>orchestral tuning</i> )	<i>Liben</i>
	KUCHYNKA	<i>Desire (solo and orchestral tuning)</i>	<i>Recital RM 001/2</i>
	LARSSON	<i>Concertino op. 45* (solo tuning)</i>	<i>Gehrmans CG 5143</i>
	MASSENET	<i>Méditation from Thaïs (solo and orchestral tuning)</i>	<i>Recital RM 138</i>
	MISEK	1st and 2nd movements from <i>Sonata no. 1 in A major, op. 5 (solo tuning)</i>	<i>Hofmeister FH 2256</i>
	PICHL	<i>Concerto in D major (solo tuning)</i>	<i>Hofmeister FH 2013</i>
	RAISIGL	<i>Suite no. 1</i>	<i>Recital RM 051</i>
	RIDOUT	2nd movement ( <i>Giocoso</i> ) from Concerto (1974) ( <i>orchestral tuning</i> )	<i>Yorke YE 0044</i>
	SPERGER	<b>Either</b> 1st and 2nd movements <b>or</b> 2nd and 3rd movements	
		from <i>Sonata in D major (T39) (solo tuning)</i>	<i>Hofmeister FH 2689</i>

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

J S BACH	3rd and 4th movements from Sonata no. 2 in D, BWV 1028	<i>IMC 2091</i>
BOTTESINI	Allegretto capriccio	<i>Yorke 0045</i>
BOTTESINI	Nel cor più non mi sento: Tema e variazioni	<i>Ricordi ER 634</i>
FRYBA	Prelude and Gavottes I and II from Suite in the olden style	<i>Weinberger</i>
GLIÈRE	Präludium op. 32 no. 1 and Intermezzo op. 9 no. 1	<i>IMC 1614 and 1669</i>
HENZE	Serenade	<i>Schott</i>
HOFFMEISTER	Concerto no. 3 in D	<i>Hofmeister FH 2592</i>
KOUSSEVITSKY	1st movement from Concerto op. 3	<i>IMC 462</i>
MAW	The Old King's Lament	<i>Yorke 0078</i>
MIŠEK	Slow movement from Sonata no. 2 in E minor	<i>Liben</i>
ROTA	March and Aria from Divertimento concertante	<i>Carisch 21917</i>
SERVENTI	Largo et Scherzando	<i>Leduc AL 20,331</i>

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## FTCL Performance

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See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

BOTTESINI	Capriccio di bravura	<i>McTier Music MM 101/201</i>
LANCEN	Croquis	<i>Yorke YE0056</i>

# Harp

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

BOZZA	Evocations (Aux bords du fleuve sacre)	<i>Leduc AL 21,453</i>
BUSSER	Prelude and Danse	<i>UMP 25727</i>
CHERTOK	Around the Clock Suite	<i>Salvi 701 19003 0</i>
DEBUSSY		
trans. LAUTEMANN	Jardins sous la pluie	<i>Durand 1148700</i>
DODGSON	Fantasy for harp	<i>Stainer H 143</i>
DUSSEK	Sonata in Bb, op. 34 no. 2*	<i>Salvi 701 96026 0</i>
GODEFROID	La Danse des Sylphes	<i>Lyra</i>
GOOSSENS	Deux Ballades	<i>Leduc AL 22,924</i>
GURIDI BIDAOLA	Suite de Canciones Vascas (from <i>Guridi Album para Arpa</i> )	<i>UME 22444</i>
HASSELMANS	<b>Either</b> Gitana op. 21 (Caprice)	<i>Durand GB 3517</i>
	<b>or</b> Valse de Concert	<i>Combre</i>
HOWELLS	Prelude*	<i>Stainer H 422</i>
JONGEN	Valse	<i>Lyra</i>
MACONCHY	Morning, Noon and Night	<i>Chester SOS 00477</i>
MAINGUENEAU	Sonate	<i>Durand 1323800</i>
MAYER	Sonata in G minor, op. 3 no. 6 ( <i>complete</i> )	<i>Schott ED 5394</i>
MCHEDLOV	Variations on Paganini's Theme	<i>Lyra</i>
PARRY	Sonata no. 4 in F (from <i>Four Sonatas for the harp</i> )	<i>Salvi 706 55520 0</i>
PESCETTI		
arr. SALZÉDO	Sonata in C minor ( <i>complete</i> )	<i>Lyra</i>
POSSE	Valse-Caprice	<i>Salvi 707 36090 0</i>
<i>one choice*:</i>		
J S BACH		
arr. GRANDJANY	Étude no. 4 (Double of Sarabande from Violin Partita no. 1) (from <i>12 Études for harp</i> (op. 45))	<i>Boosey 4295</i>
SAINT-SAËNS	Fantaisie op. 95	<i>Durand 0466100</i>
SALZÉDO	Nos. 3 (Iridescence) and 4 (Whirlwind) from Five Preludes	<i>Fischer</i>
SAMUEL-ROUSSEAU	Variations pastorales sur un vieux Noël	<i>Leduc AL 20,038</i>
TOURNIER	Images op. 29, 1 <sup>re</sup> Suite ( <i>complete</i> )	<i>Lemoine 21775</i>



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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

one choice:	PARISH ALVARS	Introduction, Cadenza and Rondo (from <i>Anthology of English Music</i> book 4)	Stainer H 142
	J S BACH	Étude no. 12 (Prelude from Violin Partita no. 3) (from <i>12 Études for harp</i> (op. 45))	Boosey 4295
	arr. GRANDJANY		
	CHOPIN	Étude in G $\flat$ , op. 10 no. 5 and Étude in A $\flat$ , op. 25 no. 1 (from <i>Drei Etüden</i> )	Zimmermann ZM 18790
	arr. POSSE		
	DAMASE	Sicilienne variée	Lemoine
	GRANDJANY	Rhapsodie	Leduc
	HANDEL	Concerto in B $\flat$ , op. 6 ( <i>complete</i> ) (to be performed with piano accompaniment)	Bärenrieter BA 364
	MATHIAS	Nos. 2 (Nocturne) and 3 (Sun Dance) from Santa Fe Suite	OUP 0 19 357758 5
	MATHIAS	Sonata for harp op. 66	OUP
	PATTERSON	1st, 3rd and 4th movements from Spiders	Universal (Archive)
	PIERNÉ	Impromptu-Caprice op. 9	Leduc
	ROGER-DUCASSE	Barcarolle	Durand
	RÖSSLER-ROSETTI	Sonata in E $\flat$ ( <i>complete</i> )	Schott ED 5438
	TAILLEFERRE	Sonata ( <i>complete</i> )	Les Nouvelles Editions/Salvi

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## FTCL Performance

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See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

CASELLA	Sonata for harp op. 68	Suivini Zerboni
GINASTERA	Concerto op. 25 (to be performed with piano accompaniment) (Harp part published separately as Boosey M 060 03100 7)	Boosey M 051 38014 5
RENIÉ	Légende d'après 'Les Elfes' de Leconte de Lisle	Leduc

# Guitar

## ATCL Recital and ATCL Performance

Candidates for ATCL Performance must choose 1 starred (\*) and 2 unstarred items from the lists below. See page 17 for ATCL Performance requirements.

Candidates for ATCL Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 21-22 for ATCL Recital requirements.

ATCL Performance programme duration: 23-27 minutes

ATCL Recital programme duration: 30-35 minutes

ALBÉNIZ	Mallorca (Garcia Blanco)	<i>Opera OT 019</i>
J S BACH	<b>Either</b> Prelude, Fugue and Allegro <b>or</b> Prelude and Presto from Lute Suite No. 3	<i>Prim</i>
BARRIOS	Preludio 'Saudade' and Allegro solemne from La Catedral	<i>Belwin SI 00154</i>
BELLINATI	Jongo	<i>GSP</i>
BERKELEY	Theme and Variations	<i>Chester CH 00480</i>
BROTOS	Two Suggestiones op. 23	<i>Clivis</i>
BROUWER	Cuban Landscape With Bells	<i>Ricordi M 041 34543 7</i>
BROUWER	Elogio de la Danza	<i>Schott GA 425</i>
DODGSON	Fantasy Divisions	<i>Bèrben B 1715</i>
DOMENICONI	Variations on a Turkish folksong	<i>Bote &amp; Bock</i>
DOWLAND	Lachrimae Pavan and Fantasia in E ( <i>with F# tuning</i> )	<i>Universal UE 14480</i>
DUARTE	English Suite	<i>Novello NOV 120101</i>
DYENS	Vals en Skai*	<i>Lemoine 26 172</i>
FRESCOBALDI	Aria con variazioni detta 'La Frescobalda'	<i>Schott GA 157</i>
GINASTERA	1st and 2nd movements from Sonata op. 47	<i>Boosey M 051 39003 8</i>
GIULANI	Grand Overture op. 61	<i>Zerboni SZ 314</i>
KLEYNJANS	Capriccio op. 120 'En homage à Luigi Rinaldo Legnani'*	<i>Chanterelle 703</i>
LAURO	Nos. 1, 2 and 3 from Quatro vales venezolanos	<i>Broekmans &amp; van Poppel</i>
MACCOMBIE	Nightshade Rounds	<i>AMP GS 22732</i>
MARTIN	Quatre Pièces Brèves	<i>Universal UE 12711</i>
NARVAEZ	Diferencias sobre 'Guardame las Vacas'	<i>Espanola 21613</i>
RODNEY BENNETT	Impromptus	<i>Universal UE 14 433</i>
RODRIGO	Invocation and Dance from Homenaje a Falla	<i>EFM 190132</i>
SOR	Theme and Variations on a theme of Mozart op. 9* ( <i>omitting introduction</i> )	<i>Schott GA 130</i>
SOR	Grand Solo op. 41	<i>Zerboni</i>
TARREGA	Capricho arabe and Recuerdos de la Alhambra	<i>Universal UE 16687 and UE 14427</i>
TIPPETT	1st movement from The Blue Guitar	<i>Schott ED 12218</i>
TORROBA	<b>Either</b> Sonatina in A <b>or</b> Suite Castellana	<i>Columbia CO 168</i> <i>Schott GA 104</i>
TURINA	Hommage a Tarrega	<i>Schott GA 136</i>
VILLA LOBOS	<b>Either</b> Suite populaire breselienne, no. 2 Schottische—Choro <b>or</b> Suite populaire breselienne, no. 4 Gavotta—Choro	<i>Eschig ME 6738</i> <i>Eschig ME 6794</i>
WALTON	Bagatelles 1, 2 and 3	<i>OUP N 9407</i>

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## LTCL/LGSMD Recital

Candidates for LTCL/LGSMD Recital should use this list as indicative repertoire when choosing pieces to form a balanced programme. See pages 23-24 for LTCL/LGSMD Requirements.

Programme duration: 38-43 minutes

ALBÉNIZ	Asturias (Leyenda)	Schott GA 445
ALBÉNIZ	Cádiz and Granada from Suite española no. 1 op. 47	Belwin EL 2800
J S BACH	Prelude and Gavotte en rondeau from Lute Suite no. 4 in E, BWV 1006a	
L BERKELEY	Sonatina	Chester CH 01803
GIULIANI	Grand Overture op. 61	Schott GA 432
HENZE	Drei Tentos	Schott ED 4886
KOSHKIN	Usher Waltz op. 29	Lemoine 25390
MOREL	Peruvian folksong; Danza in E minor (from <i>Virtuoso S American Guitar</i> vol.1)	Ashley Mark AM 0256
OLIVER	Sonata	Novello NOV 120566
RAWSTHORNE	Elegy for guitar	OUP
RODRIGO	Tres piezas españolas	Schott GA 212
TAKEMITSU	1st and 2nd movements from All in Twilight	Schott
TANSMAN	Variations on a theme of Scriabin	Eschig

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## FTCL Performance

Candidates should perform a programme including at least one of the prescribed works and other contrasted works of their own choice. All FTCL programmes must be approved in advance by the Chief Examiner in Music.

See pages 25-26 for FTCL requirements. Candidates should note the guidance on presentation skills on page 14.

Programme duration: 43-48 minutes

ASSAD	Aquarelle	Lemoine 25 315
F HAND	Trilogy	Presser PR 1862
PONCE	Variations on 'Folia de España' and Fugue	Schott GA 135

# ATCL Performance: Technical Work

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## Solo Piano

**Either** one of the following concert studies:

CHOPIN	Étude in C sharp minor, op. 10 no. 4	<i>Henle HN 124</i>
CHOPIN	Étude in A minor, op. 25 no. 11	<i>Henle HN 124</i>
DEBUSSY	Any one of the Études	<i>Peters EP 7265a/b</i>

**or** scales and arpeggios:

to be prepared legato, staccato and mixed articulation; *f, p, p<f>p* or *f>p<f, i* in one of the following groups at the candidate's choice:

Group A	C, D, E, F#/Gb, Ab/G#, Bb
Group B	C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales, hands together in similar motion (four octaves)
- Chromatic scales starting on the given note, hands together in similar motion (four octaves)
- Major and harmonic minor scales in thirds (lower part starting on the tonic), hands separately (four octaves)
- Major scales in double octaves, hands together (two octaves), staccato only
- Major and minor arpeggios in root position, hands together in similar motion (four octaves)
- Diminished sevenths in double octaves starting on the given note, hands together (two octaves), staccato only.

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## Harpsichord

**Either** keyboard musicianship:

Candidates will be asked to perform the following three tests:

- a harmonization or figured bass test (candidate's choice)
- an SATB score-reading test
- the transposition of a short piece (within the limits of one tone higher or lower)

**or** concert study:

J S BACH	1st movement cadenza from Brandenburg Concerto no. 5 in D, BWV 1050	<i>Bärenreiter BA 5122</i>
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## Organ

**Either** keyboard musicianship:

Candidates will be asked to perform the following three tests:

- a harmonization or figured bass test (candidate's choice)
- an SATB score-reading test
- the transposition of a short piece for manuals with pedals (a tone or semitone higher or lower)

**or** concert study:

THALBEN-BALL	Variations for pedals on a theme of Paganini	<i>Novello NOV 590323</i>
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## Electronic Organ

**Either** keyboard musicianship:

Candidates will be asked to perform any of the keyboard musicianship tests listed for Electronic Organ in the current syllabus for Grades 6, 7 and 8. Three different tests will be given in the examination, chosen by the examiner.

**or** scales and arpeggios:

to be prepared legato, staccato and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

NB: The pedal sustain, if available, should be switched on

- Manual major, harmonic and melodic minor scales, hands together in similar motion (two octaves)
- Manual chromatic scales starting on the given note, hands together in similar motion (two octaves)
- Manual major and harmonic minor scales in thirds (lower part starting on the tonic), hands separately (two octaves)
- Manual major and minor arpeggios in root position, hands together in similar motion (two octaves)
- Pedal scales of C major and C harmonic minor (one octave) in contrary motion with the left hand or right hand (as specified by the examiner) playing in a higher octave on the manuals, legato only.

## Voice

*Technical work must be performed first in the examination*

**Either** vocal exercises:

Candidates should prepare all of the Vocal Exercises for ATCL included in Singer's World Vocal Exercises book 2 (Trinity, 1996), to be performed from memory as the first item in the examination. Key-chords will be given by the examiner; the accompanist is not permitted to be in the room during this item.

**or** studies:

VACCAI One exercise from Lessons 8–14 plus Lesson 15  
(from *Metodo pratico*) (any key, in Italian or as a vocalise)

*Peters EP 2073a/b/c*

## Recorder

**Either** concert study:

BRÜGGEN Five studies for finger control (*complete*) (*unacc. treble*)

*Broekmanns & van Poppel 712*

**or** scales and arpeggios:

to be prepared slurred, tongued and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (two octaves)
- Whole-tone scales starting on the given note (two octaves)
- Pentatonic scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major and minor arpeggios in root position (two octaves)
- Dominant sevenths in root position (two octaves)
- Diminished sevenths starting on the given note (two octaves)

*The examiner will ask for five items on treble recorder and five items on descant recorder. Two-octave material which lies at the extremes of range may at candidates' discretion be played from tonic up to the twelfth, down to the lower dominant and back to the tonic.*

## Flute

**Either** concert study:

JOLIVET 3rd and 4th movements from Incantations for solo flute

Boosey M 060 03406 0

**or** scales and arpeggios:

to be prepared slurred, tongued and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (two octaves)
- Whole-tone scales starting on the given note (two octaves)
- Pentatonic scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major and minor arpeggios in root position (two octaves)
- Dominant sevenths in root position (two octaves)
- Diminished sevenths starting on the given note (two octaves)

## Oboe

**Either** concert study:

BRITTEN Two Insect Pieces

Faber 50592 9

**or** scales and arpeggios:

to be prepared slurred, tongued and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (two octaves)
- Whole-tone scales starting on the given note (two octaves)
- Pentatonic scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major and minor arpeggios in root position (two octaves)
- Dominant sevenths in root position (two octaves)
- Diminished sevenths starting on the given note (two octaves)

*Two-octave material which lies at the extremes of range may at candidates' discretion be played from tonic up to the twelfth, down to the lower dominant and back to the tonic.*

## Clarinet

**Either** concert study:

DONIZETTI Studio no. 1 for solo clarinet

Peters EP 8046

**or** scales and arpeggios:

to be prepared slurred, tongued and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (three octaves)
- Whole-tone scales starting on the given note (two octaves)
- Pentatonic scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major and minor arpeggios in root position (three octaves)
- Dominant sevenths in root position (two octaves)
- Diminished sevenths starting on the given note (two octaves)

*Three-octave material which lies at the extremes of range may at candidates' discretion be played from tonic up to the 17th, 18th or 19th, down to the lower dominant and back to the tonic.*

## Saxophone

**Either** of the following concert studies:

BOZZA Nos. 6 and 7 from 12 Études Caprices Leduc

KOECHLIN Nos. 1 and 14 from 15 Études pour saxophone et piano Billaudot EFM 1008

**or** scales and arpeggios:

to be prepared slurred, tongued and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (two octaves)
- Whole-tone scales starting on the given note (two octaves)
- Pentatonic scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major and minor arpeggios in root position (two octaves)
- Dominant sevenths in root position (two octaves)
- Diminished sevenths starting on the given note (two octaves)

*Two-octave material which lies at the extremes of range may at candidates' discretion be played from tonic up to the twelfth, down to the lower dominant and back to the tonic.*

## Bassoon

**Either** concert study:

RODE No. 11 (Allegro brillante) from 15 Caprices IMC 2643

**or** scales and arpeggios:

to be prepared slurred, tongued and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (three octaves)
- Whole-tone scales starting on the given note (two octaves)
- Pentatonic scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major and minor arpeggios in root position (three octaves)
- Dominant sevenths in root position (two octaves)
- Diminished sevenths starting on the given note (two octaves)

*Three-octave material which lies at the extremes of range may at candidates' discretion be played from tonic up to the nineteenth, down to the lower dominant and back to the tonic.*

## Horn in F

**Either** concert study:

J S BACH Bourrées I and II from Cello suite no. 3  
arr. Hoss

Southern

**or** scales and arpeggios:

to be prepared slurred, tongued and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (two octaves)
- Whole-tone scales starting on the given note (two octaves)
- Pentatonic scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major and minor arpeggios in root position (two octaves)
- Double-tongued major scales (two octaves) (see *Example 1*)
- Major scales in stepped thirds (one octave) (see *Example 2*)

Two-octave material which lies at the extremes of range may at candidates' discretion be played from tonic up to the twelfth, down to the lower dominant and back to the tonic.



(a) slurred (b) tongued (c) mixed articulation

## Trumpet, Cornet in B flat, Cornet in E flat

**Either** concert study:

ARBAN No. 14 of 14 Studies

Boosey M 060 01037 8

**or** scales and arpeggios:

to be prepared slurred, tongued and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (two octaves)
- Whole-tone scales starting on the given note (two octaves)
- Pentatonic scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major and minor arpeggios in root position (two octaves)
- Double-tongued major scales (two octaves) (see Horn in F *Example 1*)
- Major scales in stepped thirds (one octave) (see Horn in F *Example 2*)

Two-octave material which lies at the extremes of range may at candidates' discretion be played from tonic up to the twelfth, down to the lower dominant and back to the tonic.

Technical work and scales should be transposed up a perfect fourth for Cornet in E flat.



## Trombone and Bass Trombone

**Either** concert study:

KOPPRASCH 60 Selected Studies for trombone (book 1): two of nos. 14, 19 and 24 Boosey M 060 04454 0

**or** scales and arpeggios

to be prepared legato-tongued, staccato-tongued, legato and mixed articulation;  $f, p, p < f > p$  or  $f > p < f$ , in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (two octaves)
- Whole-tone scales starting on the given note (two octaves)
- Pentatonic scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major and minor arpeggios in root position (two octaves)
- Double-tongued major scales (two octaves) (see *Example 1*)
- Major scales in stepped thirds (one octave) (see *Example 2*)

Two-octave material which lies at the extremes of range may at candidates' discretion be played from tonic up to the twelfth, down to the lower dominant and back to the tonic.



(a) legato/legato-tongued (b) staccato-tongued (c) mixed articulation

## Tenor Horn

**Either** one of the following concert studies:

ARBAN Nos. 2 and 6 from 14 Studies for cornet

Boosey M 060 01037 8

HERING Nos. 3 and 6 from 24 Advanced Studies for trumpet

Boosey M 060 04433 5

**or** scales and arpeggios:

to be prepared slurred, tongued and mixed articulation;  $f, p, p < f > p$  or  $f > p < f$ , in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (two octaves)
- Whole-tone scales starting on the given note (two octaves)
- Pentatonic scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major and minor arpeggios in root position (two octaves)
- Double-tongued major scales (two octaves) (see Horn in F *Example 1*)
- Major scales in stepped thirds (one octave) (see Horn in F *Example 2*)

Two-octave material which lies at the extremes of range may at candidates' discretion be played from tonic up to the twelfth, down to the lower dominant and back to the tonic.

## Baritone and Euphonium

**Either** concert study:

KOPPRASCH 60 Selected Studies for trombone (book 2): two of nos. 41, 43 and 48

Boosey M 060 04455 7

**or** scales and arpeggios:

to be prepared slurred, tongued and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (two octaves)
- Whole-tone scales starting on the given note (two octaves)
- Pentatonic scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major and minor arpeggios in root position (two octaves)
- Double-tongued major scales (two octaves) (see Horn in F Example 1)
- Major scales in stepped thirds (one octave) (see Horn in F Example 2)

Two-octave material which lies at the extremes of range may at candidates' discretion be played from tonic up to the twelfth, down to the lower dominant and back to the tonic.

## Tuba, B flat Bass and E flat Bass

**Either** concert studies:

KOPPRASCH 60 Selected Studies for tuba: two of nos. 32, 42 and 44

R King/Leduc MB 278

**or** scales and arpeggios:

to be prepared slurred, tongued and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (two octaves)
- Whole-tone scales starting on the given note (two octaves)
- Pentatonic scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major and minor arpeggios in root position (two octaves)
- Pedal note exercise (see Example 1)
- Major scales in stepped thirds (one octave) (see Example 2)

Two-octave material which lies at the extremes of range may at candidates' discretion be played from tonic up to the twelfth, down to the lower dominant and back to the tonic.

♩ = 72–120

Example 1

Example 2

(a) slurred (b) tongued (c) mixed articulation

## Percussion

Both items 1 and 2 are to be played

**1** scales:

to be prepared on tuned percussion (marimba, xylophone or vibraphone); *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (two octaves)
- Whole-tone scales starting on the given note (two octaves)
- Chromatic scales starting on the given note (two octaves)

Two-octave material which lies at the extremes of range may at candidates' discretion be played from tonic up to the twelfth, down to the lower dominant and back to the tonic.

**2** concert study:

FINK (ed.) No. 4 (Digenta) from Solo book for Snare Drum  
(Solobuch für kleine Trommel) vol. 2

Simrock EE 2877

## Violin

**Either** concert study:

KREUTZER Study no. 42 in D minor from 42 Études ou caprices

Peters EP 284

**or** scales and arpeggios:

to be prepared separate bows, slurred (one bow in each direction) and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (three octaves)
- Chromatic scales starting on the given note (three octaves)
- Major scales in harmonics (one octave) (separate bows only)
- Major and harmonic minor scales in octaves (one octave) (separate bows only)
- Major and minor arpeggios in root position (three octaves)
- Dominant sevenths in the keys of the chosen group (three octaves)

## Viola

**Either** one of the following concert studies:

J S BACH Prelude from Cello suite no. 5 BWV 1011

Peters EP 7489

J S BACH Sarabande and Gigue from Cello suite no. 6 BWV 1012

Peters EP 7489

**or** scales and arpeggios:

to be prepared separate bows, slurred (one bow in each direction) and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (three octaves)
- Chromatic scales starting on the given note (three octaves)
- Major scales in harmonics (one octave) (separate bows only)
- Major and harmonic minor scales in octaves (one octave) (separate bows only)
- Major and minor arpeggios in root position (three octaves)
- Dominant sevenths in the keys of the chosen group (three octaves)

Three-octave material starting on the G string may at candidates' discretion be played from tonic up to the nineteenth, down to the lower dominant and back to the tonic.

## Cello

**Either** one of the following concert studies:

J S BACH	Prelude from Cello suite no. 5 BWV 1011	Breitkopf EB 4280
J S BACH	Sarabande and Gigue from Cello suite no. 6 BWV 1012	Breitkopf EB 4280

**or** scales and arpeggios:

to be prepared separate bows, slurred (one bow in each direction) and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A	C, D, E, F#/Gb, Ab/G#, Bb
Group B	C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (three octaves)
- Chromatic scales starting on the given note (three octaves)
- Major scales in harmonics (one octave) (separate bows only)
- Major and harmonic minor scales in octaves (one octave) (separate bows only)
- Major and minor arpeggios in root position (three octaves)
- Dominant sevenths in the keys of the chosen group (three octaves)

*Three-octave material starting on the G string may at candidates' discretion be played from tonic up to the nineteenth, down to the lower dominant and back to the tonic.*

## Double Bass

**Either** concert study:

TABAKOV	Motiv for solo bass (from <i>Yorke Solos for unaccompanied double bass</i> vol. 1)	Yorke YE0062
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**or** scales and arpeggios:

to be prepared separate bows, slurred (one bow in each direction) and mixed articulation; *f, p, p<f>p* or *f>p<f*, in one of the following groups at the candidate's choice:

Group A	C, D, E, F#/Gb, Ab/G#, Bb
Group B	C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (two octaves)
- Chromatic scales starting on the given note (two octaves)
- Major scales in harmonics (one octave) (separate bows only)
- Major and harmonic minor scales in octaves (one octave) (separate bows only)
- Major and minor arpeggios in root position (two octaves)
- Dominant sevenths in the keys of the chosen group (two octaves)

## Harp

**Either** concert study:

TOCCHI	Study no. 3 from 12 studi per arpa book 1	De Santi / Salvi 711580–120
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**or** orchestral excerpts:

Candidates should study either Group I or Group II of the following orchestral excerpts. Examiners will ask to hear a selection in the examination. All the extracts may be found in:

	KONHÄUSER/STORCK	Orchester Probespiel (Test pieces for orchestral auditions)	Schott
Group 1	BRITTEN	Cadenza and Fugue (from <i>Young Person's Guide to the Orchestra</i> op. 34)	pp. 14–15
	DONIZETTI	Act II no. 2 ( <i>up to double bar after fig. 25 only</i> ) (from <i>Lucia di Lammermoor</i> )	pp. 18–20
	MASCAGNI	Vorspiel and Siciliana (from <i>Cavalleria rusticana</i> )	pp. 27–28
	SMETANA	Cadenza (from <i>Vyšehrad (Ma Vlást)</i> )	p. 32
Group 2	BERLIOZ	2nd movt (Valse), Harp I (from <i>Symphonie fantastique</i> op. 14)	pp. 12–13
	RAVEL	Cadenza (from <i>Tzigane</i> )	p. 30
	TCHAIKOVSKY	Cadenza (Act II no. 13) (from <i>Schwanensee (Swan Lake)</i> )	pp. 52–53
	VERDI	Overture, Harp I ( <i>up to double bar after fig. 146 only</i> ) (from <i>Die Macht des Schicksals (The Force of Destiny)</i> )	pp. 58–59

# Guitar

**Either** concert studies: (both studies are to be played)

B HEAD Fanfare (from *Pumping Nylon* by Scott Tennant)

Alfred 7000

VILLA-LOBOS Study no. 3 in D

Eschig 6679

**or** scales and arpeggios:

to be prepared *f, p, p<f>p* or *f>p<f>*, with fingerings *im, ma, ia, ami* for scales, in one of the following groups at the candidate's choice:

Group A C, D, E, F#/Gb, Ab/G#, Bb

Group B C#/Db, Eb, F, G, A, B

- Major, harmonic and melodic minor scales (three octaves)
- Chromatic scales starting on the given note (three octaves)
- Major scales in harmonics (one octave)
- Major and harmonic minor scales in octaves (one octave)
- Major and minor arpeggios in root position (three octaves)
- Major scales, slurred pairs (*ligados*) (three octaves)

*Three-octave material starting on the fifth and fourth strings may at candidates' discretion be played from tonic up to the nineteenth, down to the lower dominant and back to the tonic.*

# Music Teaching: Introduction

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

ATCL and LTCL in Music Teaching are available in two distinctive streams:

- Specialist Music Teaching
- Instrumental/Vocal Teaching

Both of these share sound design principles in common, and are divided into three distinctive units, each of which must be passed to achieve an overall pass:

- Unit 1 is concerned with Principles of Teaching
- Unit 2 requires submitted materials
- Unit 3 is a practical demonstration of teaching, before an examiner, followed by a viva voce.

The primary focus of these diplomas 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 in the classroom, assessment and reflective practice.

Candidates for Trinity Guildhall's diplomas in Music Teaching will develop:

- An understanding of equal opportunities 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 experiences including the National Curriculum for Music and relevant music qualifications
- Awareness of how their own work fits into the broader musical context including that of the community.

The subject specialist competence—knowledge and understanding of 'what' is being taught—is verified through the prerequisites for each qualification.

## Specialist Music Teaching (ATCL, LTCL)

*Candidates interested in individual or group instrumental teaching diplomas should refer to ATCL and LTCL in Instrumental/Vocal teaching.*

These diplomas are intended for those teaching music to **groups** of students. They will appeal to musicians involved in the area of general music teaching, working either in the classroom or community setting. The content covers some key aspects of the Music National Curriculum including performing, composing, listening and appraising. Various aspects of assessment are also included.

These diplomas may be of particular interest to classroom assistants who may already hold some music qualifications, but require additional evidence of teaching skills and competence. Trinity Guildhall's Specialist Music Teaching diplomas, accredited by the Qualifications and Curriculum Authority (QCA) and its counterparts in Wales (ACCAC) and Northern Ireland (CEA) are specifically designed to provide a stepping-stone to Qualified Teacher Status (QTS) in the UK.

## Instrumental/Vocal Teaching (ATCL, LTCL)

These diplomas are intended for those primarily involved in individual or group instrumental or vocal teaching. The content covers essential aspects of teaching such as Health and Safety in the classroom, assessment and reflective practice.

Each unit is compulsory, consists of a coherent group of assessment objectives and applies different methods of assessment, thus ensuring the validity, reliability and rigour of the overall result.

## Music Education (FTCL)

There is no FTCL diploma in Specialist Music Teaching or Instrumental/Vocal Teaching, but Trinity Guildhall offers an FTCL diploma in Music Education.

The FTCL diploma in Music Education is intended for those who are working or are seeking to work in areas which require them to take responsibility for developing large scale programmes of teaching and learning at a sophisticated level, for example in-service teacher-training programmes. Those considering this diploma will need to show extensive academic and professional expertise, as well as knowledge of teaching, learning and assessment methods, as these relate to the specific sector(s) in which the candidate seeks to implement the programmes of study.

# Summary of unit requirements for Diplomas in Music Teaching

<b>ATCL Specialist Music Teaching</b>	Unit 1: <i>Principles of teaching</i> <ul style="list-style-type: none"> <li>Written paper—  <b>90 minutes</b></li> </ul>	Unit 2: <i>Teaching experience</i> <ul style="list-style-type: none"> <li>Case studies—  <b>4,000–6,000 words</b></li> <li>Materials project—  <b>2 x 250 words</b></li> </ul>	Unit 3: <i>Practical applications</i> <ul style="list-style-type: none"> <li>Demonstration lesson—  <b>30 minutes</b></li> <li>Viva voce—  <b>15 minutes</b></li> </ul>
<b>LTCL Specialist Music Teaching</b>	Unit 1: <i>Principles of teaching</i> <ul style="list-style-type: none"> <li>Written paper—  <b>120 minutes</b></li> </ul>	Unit 2: <i>Teaching experience</i> <ul style="list-style-type: none"> <li>Case studies—  <b>6,000–8,000 words</b></li> <li>Written log—  <b>1,500 words</b></li> </ul>	Unit 3: <i>Practical applications</i> <ul style="list-style-type: none"> <li>Demonstration lesson—  <b>45 minutes</b></li> <li>Viva voce—  <b>20 minutes</b></li> </ul>
<b>ATCL Instrumental/Vocal Teaching</b>	Unit 1: <i>Principles of teaching</i> <ul style="list-style-type: none"> <li>Written paper—  <b>90 minutes</b></li> </ul>	Unit 2: <i>Teaching experience</i> <ul style="list-style-type: none"> <li>Case studies—  <b>4,000–6,000 words</b></li> <li>Materials project—  <b>2 x 250 words</b></li> </ul>	Unit 3: <i>Practical applications</i> <ul style="list-style-type: none"> <li>Demonstration lesson—  <b>30 minutes</b></li> <li>Viva voce—  <b>15 minutes</b></li> </ul>
<b>LTCL Instrumental/Vocal Teaching</b>	Unit 1: <i>Principles of teaching</i> <ul style="list-style-type: none"> <li>Written paper—  <b>120 minutes</b></li> </ul>	Unit 2: <i>Teaching experience</i> <ul style="list-style-type: none"> <li>Case studies—  <b>6,000–8,000 words</b></li> <li>Scheme of work—  <b>1,500 words</b></li> </ul>	Unit 3: <i>Practical applications</i> <ul style="list-style-type: none"> <li>Demonstration lesson—  <b>45 minutes</b></li> <li>Viva voce—  <b>20 minutes</b></li> </ul>
<b>FTCL Music Education</b>	Unit 1: <ul style="list-style-type: none"> <li>Dissertation—  <b>12,000 words</b></li> </ul>	Unit 2: <ul style="list-style-type: none"> <li>Presentation—  <b>20 minutes</b></li> <li>Viva voce—  <b>30 minutes</b></li> </ul>	

# Regulations: Teaching diplomas

## Written examination and submitted materials for ATCL and LTCL

Ideally, candidates should aim to enter the three units sequentially, but practicality may make this inconvenient. Recognising this, in a change of rules from earlier syllabuses, Trinity Guildhall has decided to remove the requirement that Units 1 and 2 must have been passed before Unit 3 can be entered. Candidates may now enter for all three units at any time, including within a single session. However, Unit 2 **MUST** be presented at the same time as Unit 3, or beforehand, as described below, though needs not to have been passed before the candidate takes Unit 3.

**Unit 1**, the written examination, must be taken at one of the twice yearly theory examination dates, published by Trinity Guildhall at least a year in advance. It can now be entered at any time within the five-year limit for completion of the qualification.

**Unit 2**, the submitted materials, may be presented in one of two ways:

**either** a) at the centre where the Unit 3 (practical examination) is to be taken. In this case, the materials will need to be delivered to the local representative not less than one week before the date of the practical examination. The submitted materials will be retained by Trinity Guildhall until the examination process is complete (including any appeal)\*

**or** b) candidates may send their submitted materials to our head office, not less than six weeks before the closing date for the practical session in which they wish to take the Unit 3 examination.

Whilst Trinity Guildhall will no longer require Units 1 and 2 to have been passed before candidates are examined for Unit 3, it remains a requirement that the Unit 2 submitted materials are presented for assessment before, or at the same time as the practical unit as described in a) or b) above, since the viva voce conducted by the examiner will cover issues relating both to Units 2 and 3. The viva voce will not relate specifically to Unit 1.

\*In the event of a candidate failing Unit 2, and subsequently re-entering this unit by submitting revised work, the following procedure applies:

1 Re-submissions of Unit 2 must, in all cases, be sent directly to our head office, and cannot be presented for assessment at a local centre

2 Following the marking of their work in London, candidates will need to make an appointment, via their local representative, to attend a ten minute viva voce with a visiting examiner during a convenient subsequent practical examination session at the centre. The examiner will have received a report on the work from head office. Candidates must also take to the examination a copy of their Unit 2 submitted materials for the examiner, which will normally be returned at the end of the viva voce examination.

Resubmission of Unit 2 only will attract a higher entry fee, due to the additional separate viva voce.

Where a candidate fails, and subsequently re-enters both Units 2 and 3 in the same session, the submitted materials may be submitted as described in a) or b) above, with the viva becoming part of the practical examination. In this case the standard entry fee will apply to both units.

## Submitted materials for FTCL

All candidates for FTCL in Music Education must submit Unit 1 to our head office and cannot enter for Unit 2 until a pass is achieved in Unit 1.

## Verification of reported experience

A pro forma for completion by the Head, or Head of Music, in a school, or similar person in authority, verifying that the submitted work is the candidate's own and/or that the necessary vocational experience has been gained (e.g. teaching practice) is printed at the back of this syllabus for candidates to photocopy. In circumstances where this is not possible, an individual agreement between the candidate and our head office must be reached at the time of entry, endorsed by the Chief Examiner in Music.

## Assessed teaching

Arrangements must be agreed with the Examinations Manager in the UK, not less than six weeks before examination, for the dates when candidates would like their live demonstration of teaching (Unit 3) to be assessed by a Trinity Guildhall examiner. Whilst every effort will be made to accede to candidates' preferences, specifically requested dates and times cannot always be guaranteed, and candidates are asked to be as flexible as possible in this regard. Candidates outside the UK should liaise with their local centre representative.

## International equivalence

Trinity Guildhall is anxious to promote good educational practice, an awareness of relevant legislation, such as that relating to child protection, and sound Health and Safety approaches to all of its teaching qualifications.

There are numerous references to UK Standards and legislation, for example in relation to Health and Safety; we are mindful that there will be local differences in legislation for non-UK candidates.

In general, Health and Safety can be approached by reference to the following 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 by the teacher of any obligations or duties within the specific environment in which they are working
- awareness of possible issues in relation to child safety and protection, irrespective of whether or not there is specific legislation in force locally.

## Practical examination

Unit 3, the practical section with viva voce, takes place either at an examination centre, or, in the case of Specialist Music Teaching, may be at another location, such as a school, by prior arrangement between the candidates and the Trinity Guildhall Examinations Manager (and/or the Local Representative).



# Guidance to candidates on the viva voce component

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The following descriptions serve as a guide to the type and level of response that is required in the viva voce:

At **ATCL** candidates will:

- 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.

At **LTCL** candidates will:

- 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.

At **FTCL** candidates will demonstrate:

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

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

- Is the line of reasoning clear and does the candidate provide good examples to support the arguments put forward?
- What are the sources?
- What observational or experimental techniques have been employed; how were the results analysed?
- Is the discussion clear and free from jargon?
- Has the student benefited from the study?
- Is there a good analysis and synthesis of relevant literature?
- What future work could be conducted to explore findings further?

# Guidance on preparing for diplomas in Music Teaching

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Candidates achieving our diplomas in Music Teaching:

- Operate to standards which are expected within the sector, including broader skills such as time-keeping, reliability and ways of behaving which are vital to professional reputation. This involves seeking out and maintaining contact with organisations and individuals who are influential and important in terms of work and keeping up to date with professional standards.
- Maintain a healthy and safe learning environment by ensuring that First Aid equipment is satisfactory, following emergency procedures, identifying possible hazards, assessing risks and instigating measures that control these risks. This involves completing Health and Safety records as required.
- Carry out initial assessments of learners' abilities through the application of appropriate selection criteria and assessment techniques, identifying learner's potential and what their aspirations are. By reviewing past learning experiences and achievements, teachers identify students' preferred learning styles, including the need for any specialist support, thus ensuring the selection of teaching techniques most suitable to the needs of the learners. Teachers set precise targets to match potential and interpret curriculum or awarding body requirements, identifying outcomes relevant to the content.
- Set goals, prioritise work according to its urgency, manage time and reschedule lessons, when necessary, to achieve the desired outcomes.
- Ensure that learners receive the support they need and maintain an interactive, safe and productive learning environment by challenging poor motivation and inappropriate behaviour.
- Match resources to those needed to support learning, ensuring that resources meet anti-discriminatory and Health and Safety practice. Teachers present information clearly, concisely and in an appropriate format, adapting communication to the needs of learners, responding positively to their ideas.
- Plan and select learning activities that are suitable for learning in groups, including collective problem solving and encourage participants to learn through experience—this includes investigation, experimentation and practising methods. By selecting activities that develop learners' interest and providing opportunities for learners to review progress, teachers adjust lesson plans/support materials according to the results of this evaluation.
- Carry out informal and interim assessments on a continuous basis and choose the most appropriate assessment method for the situation, often completing assessment procedures in line with the institutions' policies. Through undertaking regular reviews with learners and giving constructive feedback, teachers address areas of concern and identify any support needed.
- Assume responsibility for the quality of service provided to learners and contribute to institutions' quality assurance systems. By identifying, collecting and analysing appropriate data; teachers develop learning programmes and strategies whilst taking account of self-evaluation results and feedback from external sources.

# ATCL Specialist Music Teaching

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## Aims

This qualification provides evidence that candidates can plan and deliver a taught programme for a specific learner group in a given setting and reflect upon its effectiveness.

## Prerequisites

- The minimum age for this qualification is 18 years on the date of registration
- Grade 6 practical or above from Trinity College *London* or suitable equivalent (see page 5)

*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).*

## Learning outcomes

For successful completion of this qualification candidates must be able to:

- Engage effectively with unpredictable situations in the classroom or teaching studio
- Teach music drawn from more than one different style
- Execute work effectively at an appropriate professional level, working in response to larger structures, and/or to the directions of others
- Demonstrate a contextual awareness of the material they are working with in relation to music education, and education in general
- Conduct investigative projects and develop new approaches to presenting concepts to students
- Demonstrate command in communicating subject knowledge and the ability to plan work for others to achieve set goals.

## Structure and marking scheme

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

- |                                 |                               |     |
|---------------------------------|-------------------------------|-----|
| • Unit 1 Principles of teaching | (written paper)               | 20% |
| • Unit 2 Teaching experience    | (submitted materials)         | 30% |
| • Unit 3 Practical applications | (demonstration and viva voce) | 50% |

Candidates may enter Units 1 and 2 separately, or at the same time. Units 1 and 2 may be entered in either order.

To achieve an overall pass, candidates must achieve a pass in every unit. The pass mark is 50% of the marks available.

To achieve a distinction, candidates must pass each unit and must achieve an overall mark of 75% or above.

# Assessment criteria and attainment descriptors: ATCL Specialist Music Teaching

## Assessment criteria

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- Knowledge and understanding of teaching techniques and the sector
- Communication
- Planning and contextual awareness and integration.

At ATCL, candidates should be able, in addition to the demonstration of their performance and teaching skills, to reflect critically on their own practice.

## Attainment descriptors

### Discipline-specific knowledge 30%

This mark takes into account the following aspects:

- Breadth and depth of conceptual understanding
- Sector knowledge
- Complexity of material.

Distinction: An assured demonstration of concepts and methodologies, informed by an extensive understanding of the subject.

Pass: A convincing demonstration of concepts and methodologies combined with relevant understanding of the subject.

Below Pass: Limited demonstration of the necessary skills, knowledge and understanding.

### Communication 30%

This mark takes into account the following aspects:

- Clarity of presentation and intent
- Suitability to purpose
- Appropriate selection of a range of approaches to communicate material.

Distinction: Confident communicative skills—musical and other—demonstrating a mature grasp of context, intention, and audience needs and expectations.

Pass: Persuasive communication—musical and other—satisfying expectations and the needs of the audience.

Below Pass: Communicative intention not consistently clear or sufficiently well executed.

### Planning and Awareness 30%

This mark takes into account the following aspects:

- Contextual awareness
- Preparation and analysis
- Evaluation of materials, sources etc and reflective practice.

Distinction: 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.

Pass: Awareness of own role (including stylistic understanding) and its relationship with others, formed through sound preparation and development of materials.

Below Pass: Weak demonstration of contextual awareness and needs.

### Integration 10%

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

## Unit 1

### Principles of teaching (written paper—90 minutes)

#### Assessment objectives

Candidates should demonstrate:

- Knowledge and understanding of musical concepts and basic instrumental techniques
- The ability to choose suitable teaching methods for communicating material
- Awareness of the context of the teaching transaction including understanding of relevant legislation that impacts on the work of a teacher, such as Health and Safety in the classroom and child protection.

*The following guidance is indicative: specific tasks and topics will vary from time to time.*

**Candidates will need to answer three essay-type questions, one from each section. There will be a choice of questions in each section.**

#### Section 1

Questions will relate to the theory and practice of teaching and might include:

- Strategies for group teaching
- Extension activities
- Motivation and encouragement of independent learning
- Encouraging learners to structure practice
- Encouraging self-directed learning through discovery—encounter rather than instruction
- Providing appropriate feedback.

#### Section 2

Questions will require candidates to demonstrate subject-specific knowledge, such as:

- Integrated music skills—composition, improvisation, music literacy, performance, aural skills—and their application
- Basic instrumental technique—encouragement of healthy playing posture etc.

#### Section 3

Questions will relate to the wider context in which teaching and learning takes place and will cover various aspects such as:

- Fostering positive working relationships
- Creating an inspiring, productive and safe working environment
- Encouraging critical appraisal and individual response
- Awareness of the context of the working environment
- Working in a multi-cultural and open access environment.

## Unit 2

### Teaching experience (submitted materials)

See page 96 for further guidance on submitted materials.

#### Assessment objectives

Candidates should demonstrate:

- Knowledge and understanding of various strategies for teaching groups
- The ability to plan a course of study with projected outcomes
- Awareness of the teacher/learner relationship and the ability to assess individuals as part of a group, using both formative and summative strategies.

#### 2.1 Case studies (written project, between 4,000 and 6,000 words)

This component involves the submission of case studies based on two groups of pupils and one individual student, or two groups of pupils and one teacher, at different stages of learning over a total of 20 hours verified contact time (e.g. 3 x 40 minute lessons per week over 10 weeks).

It should include the following elements, in an appropriate format:

- A description of pupils (and teacher where appropriate)
- A description and analysis of learning to date and future needs: this data must be validated by a Head of Department, Senior Teacher or Supervisor with a signed summary statement confirming that the candidate's report is a true record of the teaching undertaken (candidates should photocopy the form on page 130)
- Lesson plans covering the 20 hours of contact time
- Any documentation shared by the teacher and pupil as a record of learning
- An analysis of the extent to which the lesson objectives have been achieved
- Goals for the following term.

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

- Analyse pupils' musical backgrounds, abilities, experience, and aspirations
- Assess students' needs and set precise lesson objectives
- Plan a course of 10 lessons with sample activities and repertoire, giving reasons for choice
- Maintain a learning record, shared by pupil/s and teacher
- Evaluate teaching and learning using procedures compatible with the learning programme
- Evidence the desired learning outcomes by assessing individuals as part of a group using both formative and summative strategies
- Encourage pupil/s to evaluate their own performance in the classroom
- Set targets for the next term's learning, based on assessment and evaluation of progress to date.

## 2.2 Materials project

Candidates should present two examples of teaching materials used in the previous component. These might include original repertoire, practical exercises, games etc. Each material should be accompanied by a short description of approximately 250 words covering:

- Its purpose
- Various techniques for use
- An evaluation of its fitness for purpose
- Possible links to other resources.

# Unit 3

## Practical applications (demonstration and viva voce)

### Assessment objectives

Candidates should demonstrate:

- Knowledge and understanding of effective teaching techniques in a range of environments
- The ability to communicate and present ideas clearly, adapting materials and mode of delivery to suit individual learner needs
- Awareness of professional values.

### 3.1 Demonstration (30 minutes)

See page 94 for notes regarding arrangements for assessed teaching.

Candidates will teach one lesson of 30 minutes duration guided by a lesson plan, a copy of which must be provided for the examiner. This lesson must involve a group of pupils, a profile of which should be attached to the examiner's copy of the lesson plan.

Candidates should demonstrate their ability to present ideas clearly and to communicate them effectively, dealing creatively with learners' responses.

Candidates must provide the group of learners. Arrangements must be made for a quiet place to conduct the viva voce.

Candidates should ensure that responsibility for the supervision of the group is passed on, once component 3.1 is completed.

### 3.2 Viva voce (15 minutes)

See page 95 for further guidance on the viva voce.

The examiner will initiate a discussion with the candidate focusing upon the case study and materials project as prepared for Unit 2. Reference will also be made to the demonstration lesson.

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:

- Respond positively to feedback
- Evaluate their own performance in relation to Unit 2 and the demonstration lesson
- Set realistic targets for Continuing Professional Development (CPD)
- Understand professional value systems and standards
- Refer to a variety of different teaching methods and approaches.

# LTCL Specialist Music Teaching

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## Aims

This qualification provides evidence that candidates can plan and deliver taught programmes appropriate for a range of learner groups and settings, as well as evaluate their own effectiveness as a teacher with a significant responsibility for the learning environment.

## Prerequisites

- The minimum age for this qualification is 21 years on the date of registration
- Grade 6 practical or above from Trinity College London or suitable equivalent (see page 5)

*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).*

## Learning outcomes

For successful completion of this qualification candidates must be able to:

- Engage effectively in a large range of teaching environments
- Teach and illustrate music drawn from an increasing variety of differing styles
- Execute work effectively with a high degree of professionalism, taking full responsibility for the teaching environment
- Integrate complex material into the learning process in a manner which demonstrates contextual awareness
- Demonstrate a high level of creativity in developing and presenting media, materials and concepts
- Reflect critically upon their own practice and that of others
- Demonstrate excellent command in communicating subject knowledge and commensurate confidence in developing the skills and knowledge of the learners, providing inspiration and motivation.

## Structure and marking scheme

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

- |                                 |                               |     |
|---------------------------------|-------------------------------|-----|
| • Unit 1 Principles of teaching | (written paper)               | 20% |
| • Unit 2 Teaching experience    | (submitted materials)         | 30% |
| • Unit 3 Practical applications | (demonstration and viva voce) | 50% |

Candidates may enter Units 1 and 2 separately, or at the same time. Units 1 and 2 may be entered in either order.

To achieve an overall pass, candidates must achieve a pass in every unit. The pass mark is 50% of the marks available.

To achieve a distinction, candidates must pass each unit and must achieve an overall mark of 75% or above.

## Expectations

Typically, candidates who achieve this qualification will have shown clear evidence of relevant knowledge, understanding and reading, with some development of ideas, critical comment and methodologies. Candidates will ensure that the aims of their practical work are made explicit, and will demonstrate organisational ability and self-awareness in planning, implementing and/or evaluating educational practices. Lesson plans, schemes of work, assessment procedures, or any other material will be clearly presented. The practical work will be suitable for the age, ability, nationality or other characteristics of the students. Candidates will have grasped the fundamental concepts and procedures of working as a teacher.

# Assessment criteria and attainment descriptors: LTCL Specialist Music Teaching

## Assessment criteria

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- Knowledge and understanding of teaching techniques and the sector
- Communication
- Planning and contextual awareness.

At LTCL, candidates should be able, in addition to demonstration of their performance and teaching skills, to reflect critically upon their own work and that of others.

## Attainment descriptors

### Discipline-specific knowledge 30%

This mark takes into account the following aspects:

- Breadth and depth of conceptual understanding
- Sector knowledge
- Complexity of material and sources.

Distinction: A fully engaging demonstration of concepts and methodologies, fully informed by professional knowledge of the subject.

Pass: An authoritative demonstration of concepts and methodologies combined with underpinning professional knowledge of the subject.

Below Pass: Limited demonstration of the necessary skills, knowledge and understanding.

### Communication 30%

This mark takes into account the following aspects:

- Clarity of presentation and intent
- Suitability to purpose
- Appropriate selection of a range of approaches to communicate material.

Distinction: Impressive communication, with clear intention, using a range of suitable approaches in presenting material in dynamic and critical situations.

Pass: Good communication, with obvious intention, using suitable approaches to present material in dynamic situations.

Below Pass: Communicative intention not consistently clear or sufficiently well executed.

### Planning and Awareness 30%

This mark takes into account the following aspects:

- Contextual awareness
- Preparation and analysis
- Evaluation of materials etc and reflective practice.

Distinction: Perceptive awareness of needs, informing substantial research or development activities that demonstrate excellence in the methodologies involved.

Pass: 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.

Below Pass: Weak demonstration of contextual awareness and needs.

### Integration 10%

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



# Unit 1

## Principles of teaching (written paper—120 minutes)

### Assessment objectives

Candidates should demonstrate:

- A high level of knowledge and understanding of a wide range of musical concepts and relevant compositional and instrumental techniques
- The ability to plan and select appropriate methodologies to deliver a course of study with projected outcomes
- An awareness of the context of the teaching transaction, including understanding of legislation that impacts on the work of a teacher (such as Health and Safety in the classroom and child protection), drawing on a high level of judgement in critical situations.

*The following guidance is indicative: specific tasks and topics will vary from time to time.*

**Candidates will need to answer three essay-type questions, two from Section 1 and one from Section 2. There will be a choice of questions in each section.**

### Section 1

Questions will relate to the theory and practice of teaching, and the application of subject-specific knowledge.

Candidates will be presented with a profile of a group of learners, for example:

- A group of students with Special Educational Needs studying towards an entry level certificate in music
- A year 10 class studying towards GCSE Music
- An early years group
- A group participating in UK National Curriculum Music study at Key Stages 1, 2 or 3, which involves engaging in integrated performance, composition and appraisal activities.

In relation to the needs of each of these groups of learners, or individuals within the group, candidates should typically indicate:

- Appropriate teaching strategies and activities
- Appropriate support materials
- Suitable lesson objectives for a series of classes
- Appropriate extension activities
- How pupils' study between lessons may be encouraged and structured.

For further guidance on preparation for this component, candidates should refer to the sections on **planning and delivery** and **creating and managing a successful learning environment** in the Core Values on page 106.

### Section 2

Questions will relate to the wider context in which teaching and learning takes place and will cover various aspects such as:

- Equal opportunities and inclusion issues related to pupils from various cultural backgrounds and with different abilities and interests
- Legislation that impacts on the work of teachers including Health and Safety in the classroom and child protection
- Relevant research and literature
- Other musical experiences including the National Curriculum for Music and relevant music qualifications
- How their own work fits into the broader musical context including that of the community etc.

For further guidance on preparation for this component, candidates should refer to the section on professional values in the Core Values on page 106

## Unit 2

### Teaching experience (submitted materials)

See page 94 for further guidance on submitted materials.

#### Assessment objectives

Candidates should demonstrate:

- Knowledge and understanding of various teaching strategies which underpin the profession as applicable to the teaching of groups and individuals within the group
- The ability to choose suitable teaching methods for communicating material, drawing on a substantial range of approaches in handling complex and unpredictable situations
- The ability to take on full responsibility for the learning environment, assessing individuals as part of a group using both formative and summative strategies.

#### 2.1 Case studies (written project, between 6,000 and 8,000 words)

This component involves the submission of case studies based on three groups of learners which the candidate has taught at different stages of learning.

For example, these might be:

- One relatively inexperienced group
- One small group or ensemble preparing for a performance
- One group engaging in a creative composition or improvisation-based project for part of the period observed.

Observations should take place over a total of at least 30 hours contact time (e.g. 3 x 40 minute lessons a week over a period of 15 weeks).

The case study should take the form of a written project and should typically include the following elements, in an appropriate format:

- A description of the pupils
- Analysis of learning to date and anticipated future needs
- Lesson plans covering the 30 hours of contact time
- Any documentation shared by the teacher and pupil as a record of learning
- Analysis of extent to which the learning objectives have been achieved
- Assessment of individuals as part of a group using both formative and summative strategies
- Records of summative assessment conducted at the end of the 15-week period. This could be provided by an independent awarding body such as Trinity Guildhall by means of grade/certificate qualifications or ensemble examination or, in the case of composition and improvisation, a recording of the final performance
- Goals for the following term based on progress to date and assessment
- Confirming signatures.

See page 94 for further details about arrangements for verification of teaching experience.

#### 2.2 Peer observation (written project, approximately 1,500 words)

This component involves the observation of other music teachers.

Candidates should provide a written report based on observed teaching in a range of learning environments, including at least one which is not in their normal work situation. The report should include not less than four different settings and two different teachers. Each teacher should be asked to sign a proforma provided by Trinity Guildhall to validate that the observation has taken place, and this should be included with the submission.

Candidates should produce a report, covering the following:

- A brief description of the environment and the learner/s
- A description of teaching methods and techniques
- A note of the materials/resources produced and used
- An analysis of the relationship between the choice of teaching methods and the needs of learners
- Comments on pace of lesson, teacher/learner relationship, communication skills etc
- Evaluation of various successful approaches to teaching and learning, observed across different settings
- A short conclusion based on all the above.

Candidates should locate descriptive and supporting materials in appendices, which do not contribute to the overall word count of 1,500 words.

For further guidance on preparation for this unit, candidates should refer to the sections on **planning and delivery**, **monitoring and assessment** and **creating and managing a successful learning environment** in the Core Values on page 106.

## Unit 3

### Practical applications (demonstration lesson and viva voce)

#### Assessment objectives

Candidates should demonstrate:

- Knowledge and understanding of effective teaching techniques which underpin the profession
- The ability to communicate and present materials clearly, designing appropriate responses to problems
- Awareness of career opportunities and of professional values.

#### 3.1 Demonstration lesson (45 minutes) See page 94 for notes regarding arrangements for assessed teaching.

Candidates will be required to present a 45-minute lesson with a group of learners. This should be supported by a lesson plan with clear statements of objectives. The lesson should demonstrate all the values embedded in this qualification and should typically cover:

- Skill acquisition and development
- Listening
- Appraising, including encouragement of pupil/s' own self-evaluation skills
- Spontaneous musical interaction
- Performance skills
- Posture-related issues
- Contextual awareness
- Theoretical understanding
- Advice and preparation for practice.

Candidates must provide the group of learners. Arrangements must be made for a quiet place to conduct the viva voce.

Candidates should ensure that responsibility for the supervision of the group is passed on, once component 3.1 is completed.

#### 3.2 Viva voce (20 minutes) See page 95 for further guidance on the viva voce.

The examiner will discuss the demonstration lesson and the submitted materials in Unit 2.

Candidates should evaluate their own performance and identify ways of gaining access to relevant professional training. The discussion will also cover wider issues of learner development, professional practice etc.

For further guidance on preparation for this unit, candidates should refer to the sections on **planning and delivery**, **monitoring and assessment**, **creating and managing a successful learning environment** and **professional values** in the Core Values on page 106.

## Core Values

**These are benchmark statements drawn from the National Occupational Standards for teaching as published by the Teacher Training Agency (TTA) and the Further Education National Training Organisation (FENTO).**

In addition to those specific to the units laid out above, examiners will typically look for evidence of the following core values:

### Planning and delivery

Candidates should be able to:

- Analyse pupils' musical background, ability, experience, and aspirations
- Assess needs and set precise learning outcomes
- Plan appropriate courses of lessons including sample activities and repertoire, and to evaluate their fitness for purpose
- Employ appropriate strategies for group and individual teaching
- Foster contextual awareness within a lesson
- Devise and monitor appropriate extension activities, including links to other curriculum areas
- Communicate clearly, with sensitivity to individual needs and group dynamics
- Present clearly, using a range of media and communication strategies
- Devise a large-scale programme of study in relation to recognised outcomes or published methods, which relates subject knowledge, technical knowledge and skills to the mode of delivery and resources necessary
- Identify, adapt and/or produce appropriate teaching/learning materials
- Use ICT (Information and Communication Technology) as appropriate.

### Monitoring and assessment

Candidates should be able to:

- Evaluate teaching and learning using procedures compatible with the learning programme
- Evidence the identified learning outcomes
- Modify teaching programmes in response to the above
- Encourage pupil/s to evaluate their own performance
- Maintain appropriate records and reports
- Devise assessment routines, both formal and informal, appropriate to outcomes
- Provide accurate reports on any assessment conducted, shared by pupil/s and teacher
- Set targets for future learning, based on the assessments/evaluation
- Provide appropriate feedback to all interested parties
- Demonstrate knowledge of external assessment possibilities and their appropriate use.

### Creating and managing a successful learning environment

Candidates should be able to:

- Create an inspiring, productive and safe working environment
- Foster positive working relationships with pupils and colleagues
- Encourage critical appraisal and individual response
- Motivate and encourage independent learning
- Encourage self-directed learning through discovery
- Encourage learners to structure their practice
- Demonstrate an awareness of differing learning styles and effective teaching techniques
- Adopt appropriate behaviour management strategies
- Foster a learning environment which encourages curiosity, and accommodates both encounter and instruction.

### Professional values

Candidates should be able to:

- Adhere to professional value systems and standards
- Work in a multi-cultural and open access environment
- Respond positively to feedback from pupils and examiners
- Reflect upon and evaluate own performance
- Set realistic targets for own Continuing Professional Development (CPD)
- Discuss a variety of methods and approaches
- Demonstrate an awareness of special needs and its impact on the individuals' learning
- Gain access to specialist help and training as necessary
- Adhere to institutional codes of conduct/practice as appropriate
- Demonstrate knowledge of the chosen sector (e.g. membership of professional organisations or NTOs, subscriptions to trade journals, attendance at conferences etc) and of the music industry at large.

# ATCL Instrumental/Vocal Teaching

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## Aims

This qualification provides evidence that candidates can plan and deliver a taught programme for an individual learner of an instrument or voice in a given setting and reflect upon its effectiveness.

## Prerequisites

- The minimum age for this qualification is 18 years on date of registration
- Grade 8 practical or above in an instrument or voice being taught from Trinity College London or suitable equivalent (see page 5)

*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).*

## Learning outcomes

For successful completion of this qualification candidates must be able to:

- Engage effectively with a range of students in the teaching studio showing sensitivity to individual needs
- Teach music drawn from a variety of different styles
- Execute work effectively at a professional level, adjusting their practice in the light of self-evaluation
- Demonstrate a contextual awareness of the material they are working with in relation to graded music examinations
- Develop original approaches to presenting concepts to students
- Demonstrate secure command in communicating subject knowledge
- Plan work to achieve and evidence set goals.

## Structure and marking scheme

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

- |          |                        |                               |     |
|----------|------------------------|-------------------------------|-----|
| • Unit 1 | Principles of teaching | (written paper)               | 20% |
| • Unit 2 | Teaching experience    | (submitted materials)         | 30% |
| • Unit 3 | Practical applications | (demonstration and viva voce) | 50% |

Candidates may enter Units 1 and 2 separately, or at the same time. Units 1 and 2 may be entered in either order.

To achieve an overall pass, candidates must achieve a pass in every unit. The pass mark is 50% of the marks available.

To achieve a distinction, candidates must pass each unit and must achieve an overall mark of 75% or above

# Assessment criteria and attainment descriptors: ATCL Instrumental/Vocal Teaching

## Assessment criteria

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- Knowledge and understanding of teaching techniques and of the sector
- Communication
- Planning and contextual awareness.

At ATCL, candidates should be able, in addition to demonstration of their performance and teaching skills, to reflect critically on their own practice.

## Attainment descriptors

### Discipline specific knowledge 30%

This mark takes into account the following aspects:

- Breadth and depth of conceptual understanding
- Sector knowledge
- Complexity of material.

Distinction: An assured demonstration of concepts and methodologies, informed by an extensive understanding of the subject.

Pass: A convincing demonstration of concepts and methodologies combined with relevant understanding of the subject.

Below Pass: Limited demonstration of the necessary skills, knowledge and understanding.

### Communication 30%

This mark takes into account the following aspects:

- Clarity of presentation and intent
- Suitability to purpose
- Appropriate selection of a range of approaches to communicate material.

Distinction: Confident communicative skills—musical and other—demonstrating a mature grasp of context, intention, and audience needs and expectations.

Pass: Persuasive communication—musical and other—satisfying expectations and the needs of the audience.

Below Pass: Communicative intention not consistently clear or sufficiently well executed.

### Planning and Awareness 30%

This mark takes into account the following aspects:

- Contextual awareness
- Preparation and analysis
- Evaluation of materials, sources etc and reflective practice.

Distinction: 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.

Pass: Awareness of own role (including stylistic understanding) and its relationship with others, formed through sound preparation and development of materials.

Below Pass: Weak demonstration of contextual awareness and needs.

### Integration 10%

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

## Unit 1

### Principles of teaching (written paper—90 minutes)

#### Assessment objectives

Candidates should demonstrate:

- Knowledge and understanding of instrumental/vocal techniques and associated musical concepts
- The ability to choose suitable teaching methods for communicating material
- An awareness of the context of the teaching transaction including understanding of legislation that impacts on the work of a teacher such as Health and Safety in the teaching space and child protection legislation.

**Candidates will answer three essay-type questions, one from each section.**

*The following guidance is indicative: specific tasks and topics will vary from time to time.*

#### Section 1

Questions will relate to the theory and practice of teaching and will cover:

- Strategies for instrumental/vocal teaching
- Relevant extension activities
- Motivation and encouragement of independent learning
- Encouraging learners to structure practice
- Encouraging self-directed learning through discovery—encounter rather than instruction
- Providing appropriate feedback.

#### Section 2

Questions will enable candidates to demonstrate instrument or subject-specific knowledge such as:

- Instrumental techniques
- Encouragement of appropriate playing/singing posture
- Integrated musical skills—improvisation, performance, aural skills, composition, music literacy etc.

#### Section 3

Questions will relate to the context in which the teaching/learning takes place and will cover various aspects such as:

- Fostering positive working relationships
- Creating an inspiring, productive and safe working environment
- Encouraging critical appraisal and individual response
- Issues relating to equal opportunities and open access environment.

## Unit 2

### Teaching experience (submitted materials)

See page 94 for further guidance on submitted materials.

#### Assessment objectives

Candidates should demonstrate:

- Knowledge and understanding of various teaching strategies
- The ability to plan a course of study with projected outcomes
- An awareness of the teacher/learner relationship.

#### 2.1 Case studies (written project, between 4,000 and 6,000 words)

This component involves the submission of case studies based on two pupils which the candidate has taught at different stages of learning conducted over at least ten lessons. It should include the following elements, in an appropriate format:

- Description of pupils
- Description and analysis of learning to date and future needs
- Analysis of pupils' progression in relation to graded music examinations
- Lesson plans
- Any documentation shared by the teacher and pupils as a record of learning
- Analysis of the extent to which lesson objectives have been achieved
- Goals for the following term including sample repertoire list and description of activities to support technical work.

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

- Analyse pupils' musical backgrounds, abilities, experience, and aspirations
- Assess needs and set precise lesson objectives for a series of classes
- Plan a term's work with sample activities and repertoire, giving reasons for choice
- Maintain a learning record, shared by pupil/s and teacher
- Encourage pupil/s to evaluate their own performance.

## 2.2 Materials project

Candidates should present one example of a teaching material suitable for each of the pupils discussed in the case studies. These could include original repertoire, practical exercises, games etc.

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

- Its purpose
- Appropriate techniques for its use
- Evaluation of its fitness for purpose.

# Unit 3

## Practical applications (demonstration and viva voce)

### Assessment objectives

Candidates should demonstrate:

- Knowledge and understanding of effective teaching techniques in a range of environments
- The ability to communicate and present ideas clearly, adapting materials and modes of delivery to suit individual learning needs
- Awareness of professional values.

### 3.1 Demonstration (30 minutes) See page 94 for notes regarding arrangements for assessed teaching.

Candidates will teach a lesson to a student (provided by the candidate). This should be guided by a lesson plan, a copy of which must be provided for the examiner.

Candidates must present at least one piece from a graded examination syllabus in their chosen instrument/voice to illustrate ways in which technical and musical development can be promoted through repertoire.

Candidates should present their ideas clearly and communicate them effectively using their own performance skills, and by responding creatively to the learner's responses.

### 3.2 Viva voce (15 minutes) See page 95 for further guidance on the viva voce.

The examiner will initiate a discussion with the candidate focusing upon the case study and materials project as prepared for Unit 2. Reference will also be made to the demonstration lesson.

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:

- Respond positively to feedback
- Evaluate their own performance in relation to Unit 2 and the demonstration lesson
- Set realistic targets for Continuing Professional Development (CPD)
- Understand professional value systems and standards
- Refer to a variety of different teaching methods and approaches.



# LTCL Instrumental/Vocal Teaching

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## Aims

This qualification provides evidence that candidates can plan and deliver taught programmes in instrumental/vocal teaching appropriate for a range of learners and settings, as well as evaluate their own effectiveness as a teacher with full responsibility for the learning environment.

## Prerequisites

- The minimum age for this qualification is 21 years on the date of registration
- Grade 8 practical or ATCL in an instrument (or voice) being taught from Trinity College *London* or suitable equivalent (see page 5)

*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).*

## Learning outcomes

For successful completion of this qualification candidates must be able to:

- Execute work effectively with a high degree of professionalism, taking full responsibility for the teaching environment
- Teach and illustrate music drawn from an increasing variety of differing styles
- Integrate complex material into the learning process in a manner which demonstrates contextual awareness
- Demonstrate a high level of creativity and originality in developing and presenting musical materials and concepts
- Show the ability to reflect critically upon their own practice and that of others
- Demonstrate excellent command in communicating subject knowledge alongside commensurate confidence in developing the skills and knowledge of learners, providing inspiration and motivation.

## Structure and marking scheme

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

- |          |                        |                               |     |
|----------|------------------------|-------------------------------|-----|
| • Unit 1 | Principles of teaching | (written paper)               | 20% |
| • Unit 2 | Teaching experience    | (submitted materials)         | 30% |
| • Unit 3 | Practical applications | (demonstration and viva voce) | 50% |

Candidates may enter Units 1 and 2 separately, or at the same time. Units 1 and 2 may be entered in either order.

To achieve an overall pass, candidates must achieve a pass in every unit. The pass mark is 50% of the marks available.

To achieve a distinction, candidates must pass each unit and must achieve an overall mark of 75% or above.

# Assessment criteria and attainment descriptors: LTCL Instrumental/Vocal Teaching

## Assessment criteria

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- Knowledge and understanding of teaching techniques and of the sector
- Communication
- Planning and contextual awareness.

At LTCL, candidates should be able, in addition to demonstration of their performance and teaching skills, to reflect critically upon their own work and that of others.

## Attainment descriptors

### Discipline-specific knowledge 30%

This mark takes into account the following aspects:

- Breadth and depth of conceptual understanding
- Sector knowledge
- Complexity of material and sources.

Distinction: A fully engaging demonstration of concepts and methodologies, fully informed by professional knowledge of the subject.

Pass: An authoritative demonstration of concepts and methodologies combined with underpinning professional knowledge of the subject.

Below Pass: Limited demonstration of the necessary skills, knowledge and understanding.

### Communication 30%

This mark takes into account the following aspects:

- Clarity of presentation and intent
- Suitability to purpose
- Appropriate selection of a range of approaches to communicate material.

Distinction: Impressive communication, with clear intention, using a range of suitable approaches in presenting material in dynamic and critical situations.

Pass: Good communication, with obvious intention, using suitable approaches to present material in dynamic situations.

Below Pass: Communicative intention not consistently clear or sufficiently well executed.

### Planning and Awareness 30%

This mark takes into account the following aspects:

- Contextual awareness
- Preparation and analysis
- Evaluation of materials etc and reflective practice.

Distinction: Perceptive awareness of needs, informing substantial research or development activities that demonstrate excellence in the methodologies involved.

Pass: 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.

Below Pass. Weak demonstration of contextual awareness and needs.

### Integration 10%

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

## Unit 1

### Principles of teaching (written paper—120 minutes)

#### Assessment objectives

Candidates should demonstrate:

- A high level of knowledge and understanding of instrumental/vocal techniques and associated musical concepts
- The ability to plan and select appropriate methodologies to deliver a course of study with projected outcomes
- An awareness of the context of the teaching transaction, including understanding of relevant legislation that impacts on the work of a teacher (such as Health and Safety in the teaching environment and child protection), drawing on a high level of judgement in critical situations.

**Candidates will need to answer three essay-type questions, two from Section 1 and one from Section 2.**

**There will be a choice of questions in each section.**

*The following guidance is indicative: specific tasks and topics will vary from time to time.*

#### Section 1

Questions will relate to the theory and practice of teaching and the application of subject-specific knowledge.

Candidates will be presented with a profile of a learner, such as one of the following:

- A twelve-year-old girl who has passed Grade 3 practical
- An eighteen-year-old boy studying performance as part of his 'A' Level or BTEC studies
- An eleven-year-old who is already performing at a standard equivalent to Grade 8
- A fifteen-year-old studying performance as part of a GCSE course.

In relation to the needs of each learner, candidates should indicate:

- Appropriate teaching strategies and activities
- Appropriate repertoire
- Objectives for a series of lessons
- Appropriate extension activities
- How pupils' study between lessons may be encouraged and structured.

For further guidance on preparation for this component, candidates should refer to the sections on **planning and delivery** and **creating and managing a successful learning environment** in the Core Values on page 115

#### Section 2

Questions will relate to the wider context in which teaching and learning takes place and will cover various aspects such as:

- Equal opportunities and inclusion issues related to pupils from different cultural backgrounds and with different abilities and interests
- Legislation that impacts on the work of teachers including Health and Safety in the classroom and child protection
- Relevant research and literature, as well as appropriate qualifications in music.

For further guidance on preparation for this component, candidates should refer to the section on **professional values** in the Core Values on page 115.

## Unit 2

### Teaching experience (submitted materials)

See page 94 for further guidance on submitted materials.

#### Assessment objectives

Candidates should demonstrate:

- Knowledge and understanding of various teaching strategies which underpin the profession
- The ability to choose suitable teaching methods for communicating material, drawing on a substantial range of approaches in handling complex and unpredictable situations
- An awareness of the teacher/learner relationship, taking full responsibility for the learning environment.

#### 2.1 Case studies (written project, between 6,000 and 8,000 words)

This component involves the submission of case studies based on three pupils which the candidate has taught at different stages of learning. Observations should take place over a total of 20 hours' contact time (e.g. 3 x 40 minute lessons a week over a period of 10 weeks).

Examples of different stages of learning might include:

- A total beginner
- A student working towards Grade 2 (NQF Level 1)
- A student working towards GCSE Music, seeking to achieve a performance competence equivalent to Grade 4 or 5 (NQF Level 2)
- A student aiming to achieve Grade 7 (NQF Level 3) with the purpose of increasing their score of UCAS tariff points for entry to UK Higher Education.

The case study will take the form of a written project. It should typically include the following elements, in an appropriate format:

- Description of pupils
- Analysis of learning to date and future needs
- Lesson plans covering the 20 hours of contact time
- Any documentation shared by teacher and pupil as a record of learning
- Analysis of extent to which lesson objectives have been achieved
- Records of a summative assessment, conducted at the end of the 10-week period. An independent awarding body such as Trinity Guildhall could provide this
- Goals for the following term based on the results of assessment, including examples of suitable repertoire and activities to support future work.

### 2.2 Scheme of work (approximately 1,500 words)

Candidates will devise a comprehensive scheme of work relevant to Grade 6 in Music Performance and Grade 5 Theory. This should cover at least one term's study.

In addition, candidates must create one example of a relevant original teaching resource, including a statement relating to its purpose and appropriate approaches for its use.

For further guidance on the preparation for this unit, candidates should refer to the sections on **planning and delivery**, **monitoring and assessment** and **creating and managing a successful learning environment** in the Core Values on page 115.

## Unit 3

### Practical applications (demonstration and viva voce)

#### Assessment objectives

Candidates should demonstrate:

- Knowledge and understanding of effective teaching techniques which underpin the profession as applicable to a wide range of learner environments (principles of specification of learning needs and design of appropriate programmes of instruction)
- The ability to communicate and present materials clearly, adapting materials and mode of delivery to suit individual learning needs, designing appropriate responses to challenges
- Awareness of their own career opportunities and professional values.

#### 3.1 Demonstration lesson (45 minutes)

Candidates will present a 45-minute lesson given to a student (provided by the candidate). This must be supported by a clear statement of objectives and should demonstrate all the values embedded in this qualification. The lesson must be balanced, and should typically show attention to the following areas:

- Skill acquisition and development
- Listening
- Appraising, including encouragement of pupil/s' own self-evaluation skills
- Spontaneous musical interaction
- Performance skills
- Posture and use of body
- Contextual awareness
- Theoretical understanding
- Preparation for practice.

#### 3.2 Viva voce (20 minutes) See page 95 for further guidance on the viva voce.

The examiner will discuss the demonstration lesson and the submitted materials in Unit 2.

Candidates should evaluate their own performance and identify ways of gaining access to relevant professional training. The discussion will also cover wider issues of learner development, professional practice etc.

For further guidance on preparation for this unit, candidates should refer to the sections on **planning and delivery**, **monitoring and assessment**, **creating and managing a successful learning environment** and **professional values** in the Core Values on page 115.

## Core Values

**These are benchmark statements drawn from the National Occupational Standards for teaching as published by the Teacher Training Agency (TTA) and the Further Education National Training Organisation (FENTO).**

In addition to those specific to the units laid out above, examiners will typically look for evidence of the following core values:

### Planning and delivery

Candidates should be able to:

- Analyse pupils' musical background, ability, experience, and aspirations
- Assess needs and set precise learning outcomes
- Plan appropriate courses of lessons including sample activities and repertoire, and to evaluate their fitness for purpose
- Foster contextual awareness
- Communicate clearly, with sensitivity to individual needs
- Identify, adapt and/or produce appropriate teaching/learning materials.

### Monitoring and assessment

Candidates should be able to:

- Evaluate teaching and learning using procedures compatible with the learning programme
- Evidence the required learning outcomes
- Modify teaching programmes in response to the above
- Encourage pupil/s to evaluate their own performance
- Maintain appropriate records and reports
- Provide accurate reports on any assessment conducted, shared by pupil/s and teacher
- Set targets for future learning, based on the assessments/evaluation
- Provide appropriate feedback to all interested parties
- Demonstrate knowledge of external assessment opportunities and their appropriate use.

### Creating and managing a successful learning environment

Candidates should be able to:

- Create an inspiring, productive and safe working environment
- Foster positive working relationships with pupils
- Encourage critical appraisal and individual response
- Motivate and encourage independent learning
- Encourage self-directed learning through discovery
- Encourage learners to structure their practice
- Adopt different learning styles and effective teaching techniques
- Foster a learning environment which encourages curiosity, and accommodates both encounter and instruction.

### Professional values

Candidates should be able to:

- Adhere to professional value systems and standards
- Respond positively to feedback from pupils and examiners
- Reflect upon and evaluate own performance
- Set realistic targets for own Continuing Professional Development (CPD)
- Make references to a variety of different methods and approaches
- Show an appropriate level of awareness of special needs and its impact on the individual's learning
- Access specialist help and training as necessary
- Demonstrate knowledge of the chosen sector (e.g. membership of professional organisations or NTOs, subscriptions to trade journals, attendance at conferences etc) and of the music industry at large.

# FTCL Music Education

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## Aims

This qualification provides evidence that candidates can, on the basis of familiarity with a range of educational contexts, reflect critically on their own practice and that of others, relate it to theory, and bring this experience to bear on the planning and implementation of programmes in their specialist field.

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

## Prerequisites

- The minimum age for this qualification is 21 years on the date of registration
- Candidates must provide evidence that they have taught for at least two years full-time or four years part-time, using the form on page 130
- LTCL SMT or LTCL IVT or PGCE in music, or national equivalent (see page 5)

## Learning outcomes

For successful completion of this qualification candidates must be able to:

- 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 and produce systematic and creative approaches based on its results
- Operate effectively in critical situations where success depends upon designing appropriate responses and drawing on a high level of skill, judgment and insight
- Demonstrate a profound level of creativity, originality, personal commitment and individual responsibility in all their work.

## Structure and marking scheme

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

- Unit 1 Dissertation 60%
- Unit 2 Presentation and viva voce 40% (percentages included for information only)

**The FTCL is Awarded or Not Awarded. No marks are announced.**

# Assessment criteria and attainment descriptors: FTCL Music Education

## Assessment criteria

Each unit is defined in terms of assessment objectives and these are measured using the following criteria:

- Knowledge and understanding of education practices and the sector
- Communication
- Planning and contextual awareness.

## Attainment descriptors

Marks are not announced for FTCL and percentages indicated below are for information only.

The diploma is Awarded or Not Awarded.

### Discipline-specific knowledge 30%

This mark takes into account the following aspects:

- Breadth and depth of conceptual understanding
- Sector knowledge
- Complexity of material.

**Awarded:** *Excellent:* An inspiring demonstration of concepts, capabilities and methodologies, which are fully informed by knowledge at the forefront of the discipline.  
*Satisfactory:* An excellent demonstration of concepts and methodologies combined with some knowledge which is at the forefront of the discipline.

**Not Awarded:** Limited demonstration of the necessary skills, knowledge and understanding.

### Communication 30%

This mark takes into account the following aspects:

- Clarity of presentation and intent
- Suitability to purpose
- Appropriate selection of a range of approaches to communicate material.

**Awarded:** *Excellent:* An outstanding and intuitive presentation, involving the application of novel approaches in handling complex and unpredictable situations with precise intent.  
*Satisfactory:* The ability to communicate with focused intent in highly critical situations where success depends on framing problems effectively to inform appropriate responses.

**Not Awarded:** Communicative intention not consistently clear or sufficiently well executed.

### Planning and Awareness 30%

This mark takes into account the following aspects:

- Contextual awareness
- Preparation and analysis
- Evaluation of materials, sources etc and reflective practice.

**Awarded:** *Excellent:* The ability to demonstrate a high level of skill, judgement and insight using creative approaches based on substantial research and reflective practice.  
*Satisfactory:* The ability to demonstrate full responsibility in planning and managing substantial activities at a professional level with consideration of alternative perspectives and practices, and the implications of these.

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

### Integration 10%

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

## Unit 1

### Dissertation (approximately 12,000 words)

Candidates will need to identify and obtain approval from the Chief Examiner in Music for a topic of relevance to their experience and intentions in music education, and will carry out academic or 'action' research based on, and where appropriate conducted within an authentic learning environment, resulting in a dissertation of approximately 12,000 words.

#### Assessment objectives

Candidates should demonstrate:

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

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

#### Example 1

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
- Methods of evaluation.

#### Example 2

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?

#### Example 3

Design an assessment scheme for a UK NQF Level 3 qualification, integrating performance, composition and music literacy. Include the following:

- A rationale including statements about purpose and need, and anticipated overlaps with other qualifications
- Description of distinctiveness in relation to other qualifications
- Entry requirements and restrictions on entry
- References to QCA key or transferable skills
- Structure and content of assessment, including statements about learning outcomes, assessment criteria, bands of attainment, mark weightings and duration of each component
- Assessment methods including internal/external assessment, moderation, and how the statements listed under structure and content are applied
- Methods for reporting results
- Provision for candidates with special needs.



## Unit 2

### Presentation (20 minutes) and viva voce (30 minutes)

See page 95 for further guidance on the viva voce.

#### Assessment objectives

Candidates should demonstrate:

- Novel approaches in handling complex and unpredictable situations
- The ability to frame problems effectively and design appropriate responses to communicate with precise intent
- A high level of skill, judgement and insight.

The presentation will last for 20 minutes and the viva voce for 30 minutes.

Candidates should present to the examiners:

- The context, procedure and results reported in the dissertation
- An exploration of common themes and conflicting issues emerging from their work.

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.

### Guidance to candidates on the preparation of FTCL dissertations

Candidates should consider the following:

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

For example:

- Conceptual: is the line of reasoning clear and are there good examples to support this?
- Historical: what are the sources?
- Empirical: what observational or experimental techniques are employed; how are the results analysed?
- Case studies: is the case description fair, rich in relevant detail and, at the same time, economical in terms of words?

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

A dissertation is not the place to deal with broad issues in music education, human nature or artistic experience. A specifically targeted topic will be required. For example, music education urgently needs more information about the way children and adults learn particular things, the way in which music functions in different contexts, the effectiveness of particular strategies for certain purposes and so on.

Candidates should state findings freely and economically. The use of 'academic jargon' is discouraged. Avoid mere narrative description and unsupported assertions of opinion; it is not enough to cite authorities of one kind and another to support a case. Fundamentally, the argument will need to be carried forward on the basis of reasonable steps and illuminated by carefully made observations. Any difficult or controversial points should be supported by an example or illustration. The dissertation should not exceed the word limit; an overlong piece will be penalised as much as an excessively short one.

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

A possible strategy for action:

- 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?

## References

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

## Bibliography

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

## Layout

Written work should be typed or word-processed using double spacing with wide margins.

Candidates are strongly advised to use word-processing facilities as they work. This aids the re-drafting process.

## Appendices

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

## Style

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

## Expected depth of response for FTCL dissertations

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

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

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

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

# Core Values

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At this level, candidates should typically integrate the following core values in their work:

## Frame of reference

Candidates should demonstrate:

- An awareness of education theory and practice at large, and of how music education interrelates and contributes to other aspects of the curriculum and to the education system
- An awareness of why an educational system has developed in the way that it has, and how the context and learners' needs have influenced that development
- An informed personal understanding and value system based on the above
- A clear grasp of the complex interrelationship between learner, context and teaching processes, demonstrating a critical awareness of the need to choose the correct mode of delivery appropriate to the diverse needs of students within a group
- A clear grasp of the ways in which learners can impact both on others' learning and on their own
- A comprehensive range of relevant primary and secondary research sources, including theoretical and action-based evidence
- A clear grasp of teaching techniques for music performance, theory, composition etc. and how each impacts on the other, leading to a fuller integration of musical knowledge
- An understanding of various teaching techniques.

## Practice

Candidates should be able to:

- Relate theory to practice and understand the complex relationship between the two
- Analyse educational concepts, theories and issues of policy in a systematic way
- Adapt practice in the light of individual and institutional needs
- Recommend good practice to others and provide advice and guidance to colleagues, based on an informed knowledge of the sector
- Apply their knowledge in a wide range of teaching environments and adapt it to suit different learner needs in each context.

## Reflection

Candidates should be able to:

- Reflect critically upon their own practice, and that of others
- Draw upon their own prior learning and personal experience to mould a committed, original, personal stance
- Demonstrate an awareness of the possible limitations of a theoretical approach in practice
- Show sensitivity to the impact that scrutiny might have upon the learning dynamic.

## Professional values

Candidates should be able to:

- Keep their professional value base informed and current
- Access current sources of good practice, including both materials and techniques
- Engage in Continuing Professional Development (CPD)
- Make references to the ways in which CPD has impacted on their own practice
- Develop good working relationships with colleagues, including an awareness of the qualities required for leadership and for training others.

## Key skills

Candidates should demonstrate:

- A well-developed ability to process and synthesise empirical and theoretical data, to create new syntheses and to present and justify a chosen position having drawn on relevant theoretical perspectives
- An insight into their own learning and development, identifying strengths and weaknesses, and adopting appropriate strategies for improving their performance
- A practised ability to organise and articulate opinions and arguments in speech and writing, making confident use of specialist vocabulary
- Appropriate use of ICT as a learning and presentation tool
- Understanding of statistical data at an appropriate level including analysis and presentation techniques
- A creative and imaginative approach to overcoming difficulties in problem-solving, holding in mind a large number of divergent perspectives.

# 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.

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

website: [www.alfred.com](http://www.alfred.com)

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

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

Postfach 473 CH-8045 Winterthur, Switzerland

Tel: +5 2233 2038

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

## **Anglo-Soviet Music Press Ltd** (*Anglo-Soviet*)

c/o Boosey & Hawkes Music Publishers Ltd

## **Ashley Mark Publishing Co**

1 & 2 Vance Court, Trans Britannia Enterprise Park,

Blaydon on Tyne NE21 5NH, UK

Tel: 44 (0)191 414 9000 Fax: 44 (0)191 414 9001

website: [www.ashleymark.co.uk](http://www.ashleymark.co.uk)

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

257 Park Avenue South, 20th floor, New York, NY 10010, USA

Tel: 1 212 254 2100 Fax: 1 212 254 2013

c/o Music Sales

## **Augener Edition Ltd** (*Augener*)

c/o Stainer and Bell Ltd

## **M Baker Publications** (*Baker*)

SMU Box 752510, Dallas, TX 75275, USA

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

Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK

Tel: +44 (0)1279 828930 Fax: +44 (0)1279 828931

website: [www.barenreiter.com](http://www.barenreiter.com)

## **Bartholomew Music Publications** (*BMP*)

105 Bartholomew Road, Kentish Town, London NW5 2AR, UK

Tel/Fax: +44 (0)171 267 0437

## **Bayley & Ferguson Ltd**

65 Berkeley Street, Glasgow G3 7DZ, Scotland

Tel: +44 (0)141 221 9444

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

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

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

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

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

## **Edizioni Bèrben** (*Ancona*) (*Bèrben*)

c/o Fentone Music Ltd, Fleming Road, Earlstrees,

Corby, Northants NN17 2SN, UK

## **Biblioteca Frets**

6-1 Chome, Umegawa-Cho, 500 Gifu City, Japan

Tel: +81 (0)58 264 0051 Fax: +81 (0)58 264 7727

## **Éditions Gérard Billaudot** (*Billaudot*)

14 rue de l'Échiquier, Paris 75010, France

Tel: +33 (0)1 4770 1446 Fax: +33 (0)1 4523 2254

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

PO Box 300, Ch-1674, Vuarmarens, Switzerland

Tel: +41 (0)21 909 10 00 Fax: +41 (0)21 909 10 09

e-mail: [order@editions-bim.ch](mailto:order@editions-bim.ch) website: [www.editions-bim.ch](http://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

Tel: +44 (0)20 7437 1246 Fax: +44 (0)20 7437 0263

Mail order: Boosey & Hawkes Mail Order at Music Exchange

Claverton Road, Manchester, M23 9ZA, UK

Tel: +44 (0)20 7291 7255 or (Freephone in UK only) 0800 731 4778

Fax: +44 (0)20 7291 7249

e-mail: [musicshop@boosey.com](mailto:musicshop@boosey.com) website: [www.boosey.com](http://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

Tel: +44 (0)1233 712233 Fax: +44 (0)1233 714948

e-mail: [orders.uk@mds-partner.com](mailto:orders.uk@mds-partner.com)

- **in Australia:** c/o **Alfred Australia**

P.O. Box 2355, Taren Point NSW 2229

Tel: +61 2 9524 0033 Fax: +61 2 9527 0023

e-mail: [promo@alfredpub.com.au](mailto:promo@alfredpub.com.au)

- **in S Africa:** c/o **Accent Music** CC, PO Box 30634,

Braamfontein 2017, Johannesburg

Tel: +27 11 339 1431 Fax: +27 11 339 7365

- **in USA/Canada:** **Boosey & Hawkes Inc.**, Printed Music Div.,

35 East 21st Street, New York NY 10010-6212, USA

## **Bosworth & Co Ltd**

c/o Music Sales Ltd

## **Bote & Bock**

Hardenbergstraße 9a, D-1000 Berlin 12, Germany

c/o Boosey

## **Brass Press**

c/o Emerson Edition, Windmill Farm, Ampleforth, Yorks YO6 4HF, UK

Tel: +44 (0)1439 788324 Fax: +44 (0)1439 788715

## **Brass Wind Educational Supplies** (*Brass Wind*)

4 St Mary's Road, Manton, Oakham, Rutland LE15 8SU, UK

Tel/Fax: +44 (0)1572 737409

e-mail: [info@BrasswindPublications.co.uk](mailto:info@BrasswindPublications.co.uk)

## **Breitkopf & Härtel** (*Breitkopf*)

Walkmühlstraße 52, Wiesbaden, D-65195, Germany

Tel: +49 611 45008 58 Fax: +49 611 45008 60

website: [www.breitkopf.com](http://www.breitkopf.com)

- **in UK:** c/o Broome Cottage, The Street,

Suffield, Norwich NR11 7EQ

Tel: +44 (0)1263 768732 Fax: +44 (0)1263 768733

## **British Double Reed Society** (*BDRS*)

c/o Emerson Edition

## **Broekmans & Van Poppel** (*Amsterdam*) (*Broekmans*)

- **in UK:** c/o Spartan Press

## **Broude Bros** (*Broude*)

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

## **R Calace e figlio** (*Calace*)

Via S Domenico Maggiore 9, 80134 Naples, Italy

Tel: +39 (0)81 5515983 Fax: +39 (0)81 552 8906

## **Caprice, Music and Art** (*CMA*)

- **in UK:** c/o Boosey & Hawkes Music Publishers Ltd

**Carisch SA**

c/o William Elkin Music Services, Station Road Industrial Estate,  
Salhouse, Norwich NR13 6NY, UK

**Carus Verlag GmbH**

Wannenstraße 45, D-70199 Stuttgart, Germany  
c/o United Music Publishers Ltd, 42 Rivington Street,  
London EC2A 3BN, UK  
Tel: +44 (0)171 729 4700 Fax: +44 (0)171 739 6549

**Chandos Music Ltd (Chandos)**

Chandos House, Commerce Way, Colchester, Essex CO2 8HQ, UK  
Tel: +44 (0)1206 225200 Fax: +44 (0)1206 225201  
e-mail: enquiries@chandos-records.com

**Chanterelle (Chanterelle)**

website: www.chanterelle.com

- in UK: c/o Guitarnotes

**Chappell (Chappell)**

- in UK: c/o Warner/Chappell Music

**Chester Music Ltd (Chester)**

c/o Music Sales Ltd

**Publicacions Clivis (Clivis)**

- in UK: c/o Spanish Guitar Centre

**Colombia (Colombia)**

- in UK: c/o Spanish Guitar Centre

**Éditions Combres (Combres)**

- in UK: c/o United Music Publishers Ltd

**Comus Edition (Comus)**

Leach Cottage, Heirs House Lane,  
Colne, Lancashire BB8 9TA, UK  
Tel: +44 (0)1282 864985 Fax: +44 (0)1282 860770  
e-mail: wmd@comusedition.com  
website: www.comusedition.com

**con moto (con moto)**

Mostyn Music, 8 Milvil Court, Milvil Road,  
Lee-On-Solent, Hampshire, PO13 9LY, UK  
Tel/Fax: +44 (0)2392 550566  
website: www.mostynmusic.com

**Costallat Editions (Paris) (Costallat)**

- in UK: c/o United Music Publishers Ltd

**J B Cramer & Co Ltd (Cramer)**

23 Garrick Street, London WC2E 9AX, UK  
Tel: +44 (0)171 240 1612 Fax: +44 (0)171 240 2639

**J Curwen & Sons Ltd (Curwen)**

- in UK: c/o Music Sales

**Davey Music Publications (Davey)**

70 Butt Lane, Milton, Cambridge CB4 6DG, UK  
Tel: +44 (0)1223 440444 Fax: +44 (0)1223 440222

**De Haske (De Haske)**

Fleming Road, Earlstrees, Corby NN17 4SN, UK  
Tel: +44 (0)1536 401075

website: www.dehaske.com

- in UK: c/o Fentone/de Haske

**Deutscher Verlag für Musik (Deutscher Verlag)**

c/o Breitkopf & Härtel

**Les Éditions Doberman-Yppan (Canada) (Doberman)**

c.p. 2021  
Saint-Nicolas QC G7A 4X5, Canada  
Tel: +1 418 831 1304 Fax: +1 418 836 3645  
website: www.dobermaneditions.com

- in UK: c/o Guitarnotes

**Doblinger Musikverlag (Vienna) (Doblinger)**

- in UK: c/o Universal Edition (London) Ltd

**Dolce Edition**

15 Rock Street, Brighton, W Sussex BN2 1NF, UK  
Tel: +44 (0)1273 692974 Fax: +44 (0)1273 622792

**Donemus (Amsterdam) (Donemus)**

MuziekGroep Nederland, Amsterdam  
Paulus Potterstraat 16, 1071 CZ Amsterdam, Netherlands  
Tel: +31 (0)20 305 89 00 Fax: +31 (0)20 673 35 88  
e-mail: info@muziekgroep.nl  
website: www.donemus.nl  
c/o Spartan Press

**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

**Editio Bärenreiter Praha**

Bechovicka 26, 100 00 Praha 10, Czech Republic  
Tel: +420 311672903/ +420 311672639  
Fax: +420 311 672 795  
website: www.sheetmusic.cz  
c/o Bärenreiter Ltd

**Editio Musica Budapest Ltd (EMB)**

- in UK: c/o Faber Music Ltd

**Edition Francaises de Musiques (EFM)**

- in UK: c/o International Music Publications

**Hug Musikverlage (Switzerland) (Edition Hug)**

Limmatquai 26-28 CH-08022, Zürich, Switzerland  
Tel: +41 1 2516850 Fax: +41 1 2615350  
website: www.musikhug.ch

**Elite Edition (Elite)**

- in UK: c/o Boosey & Hawkes Music Publishers Ltd

**Elkan-Vogel**

Theodore Presser Company  
588 North Gulph Road  
King of Prussia, PA 19406, USA  
Tel: 610 525 3636 Fax: 610 527 7841  
website: www.presser.com  
• in UK: c/o United Music Publishers Ltd

**William Elkin Music Services (Elkin)**

Station Road Industrial Estate, Salhouse, Norwich, Norfolk NR13 6NS, UK  
Tel: +44 (0)1603 721302 Fax: +44 (0)1603 721801  
website: www.elkinmusic.co.uk

**Emerson Edition Ltd (Emerson)**

Windmill Farm, Ampleforth, Yorks YO6 4HF, UK  
Tel: +44 (0)1439 788324 Fax: +44 (0)1439 788715  
e-mail: juneemerson@compuserve.com  
website: www.juneemerson.com

**EMI Music Publishing Ltd (EMI)**

- in UK: c/o International Music Publications

**Éditions Marc Reift (EMR)**

Case Postale 308, Route De Golf 122, CH-3963,  
Crans-Montana, Switzerland  
Tel: +41 (0)27 483 1200 Fax: +41 (0)27 483 4243  
website: www.reift.ch

**Édition Enoch et Cie (Paris) (Enoch)**

- in UK: c/o United Music Publishers Ltd

**Éditions Max Eschig (Eschig)**

- in UK: c/o United Music Publishers Ltd

**Eulenburg**

c/o Schott/MDS Ltd

**Faber Music Ltd (Faber)**

Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK  
Tel: +44 (0)1279 828982 Fax: +44 (0)1279 828983  
e-mail: sales@fabermusic.com  
website: www.fabermusic.com

**Fentone Music Ltd (Fentone / de Haske)**

Fleming Road, Earlstrees, Corby, Northamptonshire NN17 4SN, UK  
Tel: +44 (0)1536 260981 Fax: +44 (0)1536 401075  
website: www.fentone.com

**Carl Fischer Inc (Fischer)**

65 Bleecker Street, New York, NY 10012, USA  
Tel: +1 212 777 0900 Fax: +1 212 477 6996  
website: 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  
Tel: +44 (0)161 834 3281 Fax: +44 (0)161 834 0630  
website: www.forsyths.co.uk

**Fortune Music Publications (Fortune)**

12 Church Walk, Areley Kings, Stourport-on-Severn,  
Worcestershire DY13 0AP, UK  
Tel: +44 (0)1299 825895 Fax: +44 (0)1299 825895

**Gee Music Group**

Unit 23, Wessex Trade Centre, Ringwood Road, Poole,  
Dorset BH12 3PF, UK  
Tel: +44 (0)1202 741 842 Fax: +44 (0)1202 737524

**Gehrmans Musikförlag (Gehrmans)**

Box 6005, SE-102 31 Stockholm, Sweden  
Tel: +46 8 610 06 10 Fax: +46 8 610 06 26  
website: www.gehrmans.se

## Music publishers

### **Gramercy Music (UK)** (*Gramercy*)

PO Box 41 Cheadle Hulme, Cheshire SK8 5HF England  
Tel/Fax: +44 (0)161 486 1959  
website: www.gramercymusic.com

### **Green Man Press**

180 Sheen Road, Richmond, London TW9 1XD, UK  
Tel: +44 (0)20 8332 9522 Fax: +44 (0)20 83329388  
website: www.greenmanpress-music.co.uk

### **Guitar Notes**

Spanish Guitar Centre, 44 Nottingham Road,  
New Basford, Nottingham NG7 7AE, UK  
Tel: +44 (0)115 962 2709 Fax: +44 (0)115 962 5368  
e-mail: admin@spanishguitar.com  
website: www.spanishguitar.com

### **Guitar Solo Publications** (*GSP*)

1401 Clement Street, San Francisco, California, USA  
Tel: 415/ 896 1144 Fax: 415/ 896 1155  
website: www.gspguitar.com

### **Hal Leonard** (*Hal Leonard*)

Hal Leonard Corporation, PO Box 13819, Milwaukee, WI 53213, USA  
website: www.halleonard.com

- in UK: c/o Music Sales Ltd

### **Hallamshire Music** (*Hallamshire*)

Bank End, N Somercotes, Louth, Lincs LN11 7LN, UK  
Tel: +44 (0)1507 358141 Fax: +44 (0)1507 358034  
e-mail: sales@hallamshiremusic.co.uk  
website: www.hallamshiremusic.co.uk

### **Hamelle** (*Paris*)

c/o Alphonse Leduc et Cie

- in UK: c/o United Music Publishers Ltd

### **Wilhelm Hansen Edition** (*Hansen*)

Bornholmegade 1, DK-1266, Copenhagen, Denmark  
Tel: +45 3311 7888 Fax: +45 3314 8178  
website: www.ewh.dk

- in UK: c/o Chester Music Ltd

### **Hargail Press** (*Hargail*)

- in UK: c/o William Elkin Music Services

### **Haydn–Mozart Presse**

c/o Universal Edition

### **Heinrichshofen Edition** (*Heinrichshofen*)

- in UK: c/o Peters Edition Ltd

### **G Henle Verlag** (*Henle*)

Forstenreider Allee 122, D–81476 Munich, Germany  
Tel: +49 89 759820 Fax: +49 89 759240  
website: www.henle.de

### **Heugel et Cie** (*Heugel*)

- in UK: c/o United Music Publishers Ltd

### **Hinrichsen Edition** (*Hinrichsen*)

c/o Peters Edition Ltd

### **Hofmeister** (*Hofmeister*)

- in UK: c/o William Elkin Music Services

### **International Music Company** (*IMC*)

5 West 37 Street, New York, NY 10018, USA  
Tel: 00 212 391 4200 Fax: 00 212 391 4306  
website: www.internationalmusicco.com

- in UK: c/o Universal

### **International Music Publications** (*IMP*)

Griffin House, 161 Hammersmith Road, London W6 8BS, UK  
Tel: +44 (0)20 8222 9222 Fax: +44 (0)20 8222 9260  
website: www.warnerchappell.co.uk

- in UK: c/o Music Sales Ltd

### **Alfred A Kalmus Ltd** (*Kalmus*)

38 Eldon Way, Paddock Wood, Kent TN12 6BE, UK  
Tel: +44 (0)1892 833422 Fax: +44 (0)1892 836038

- in UK: c/o MDS Ltd

### **Kendor Music** (*Kendor*)

c/o William Elkin Music Services

### **Robert King Music for Brass** (*R King*)

website: www.rkingmusic.com  
c/o United Music Publishers Ltd

### **Kirklees Music** (*Kirklees*)

609, Bradford Road, Bailiff Bridge, Brighouse,  
West Yorkshire, HD6 4DN, UK  
Tel: +44 (0)1484 722855 Fax: +44 (0)1484 723591  
website: www.kirkleesmusic.co.uk  
c/o Mostyn Music

### **Könemann** (*Könemann*)

- in UK: c/o Kevin Mayhew Ltd

### **Edition Kunzelmann** (*Kunzelmann*)

Albert J. Kunzelmann GmbH  
Hauptstr. 35, D-79807 Lottstetten, Germany  
Tel: +49 (0)7745 8020 Fax: +49 (0)7745 7221  
website: www.edition-kunzelmann.de

- in UK c/o Universal Edition (London) Ltd

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## Authentication form for submitted materials in music diploma examinations

Submitted materials may include dissertations, essays, compositions, videos 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 Performance or Recital diplomas.

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

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Centre _____

Title of examination _____	Level _____
Instrument (if applicable) _____	Subject (if applicable) _____
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Please list the materials you have included with this submission:

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

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Please use this form for verification of required contact time for teaching diplomas (Unit 2)

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**To be completed by the Head, Head of Music, or similar person in authority**

Name \_\_\_\_\_

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I declare that the candidate has completed the experience as detailed above.

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