

# ROCK & POP DIPLOMAS SYLLABUS

**Bass | Drums | Guitar | Keyboards | Vocals**

Qualification specifications for  
ATCL, LTCL and FTCL diplomas

Digital assessment



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Please check [trinitycollege.com/rock-pop-diplomas](https://trinitycollege.com/rock-pop-diplomas) to make sure you are using the current version of the syllabus and for the latest information about our Rock & Pop diplomas.

Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus.

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Online edition, May 2025

# WELCOME

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

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

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

## RECOGNISED AND RESPECTED CERTIFICATION

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

## HIGHER EDUCATION LEVEL QUALIFICATIONS

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

## YOUR PERFORMANCE. YOUR CHOICE.

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

## DESIGNED FOR YOU

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

## CONVENIENT AND ACCESSIBLE

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

## INDUSTRY EXPERTISE

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

## LOGICAL PROGRESSION FROM ROCK & POP GRADE 8

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

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

# ABOUT TRINITY COLLEGE LONDON

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

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

Where we have included references or links to other websites or resources provided by non-Trinity third parties, these are included for information only and are referred to in good faith. We have no control over the contents of these websites or resources and we do not endorse and are not responsible for their contents or privacy practices. We are also not responsible for the accuracy, completeness, reliability, timeliness or otherwise of such websites and resources, or for the use, download and/or installation of such websites and resources. We shall not be responsible or liable for any loss or damages caused by use of or reliance on any content, goods or services available on such websites or resources.

# INTRODUCTION TO TRINITY'S ROCK & POP DIPLOMAS

## OBJECTIVE OF THE QUALIFICATIONS

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

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

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

## WHO THE QUALIFICATIONS ARE FOR

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

## ENTRY REQUIREMENTS

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

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

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

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

## CANDIDATES WITH SPECIAL NEEDS

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

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

Find out more at [trinitycollege.com/music-csn](https://trinitycollege.com/music-csn).

## DURATION OF STUDY (TOTAL QUALIFICATION TIME)

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

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

## ASSESSMENT AND MARKING

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

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

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

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

## RECOGNITION

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

## WHERE THE QUALIFICATIONS COULD LEAD

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

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



## HOW TO ENTER FOR AN EXAM

Exam entries are made through your local representative. Find out more at [trinitycollege.com/worldwide](https://trinitycollege.com/worldwide).

## OTHER QUALIFICATIONS OFFERED BY TRINITY

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

Graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at [trinityrock.com](https://trinityrock.com).

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

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

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

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

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

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

We also offer:

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

Specifications for all these qualifications can be downloaded from [trinitycollege.com](https://trinitycollege.com).

## TRINITY MUSIC QUALIFICATIONS

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

\* Regulated Qualifications Framework    \*\* European Qualifications Framework

<sup>1</sup> Available only as in-person exams

<sup>2</sup> Available only as digital exams

<sup>3</sup> Available only as in-person exams and not EQF or RQF regulated



## REGULATED TITLES AND QUALIFICATION NUMBERS FOR ROCK & POP DIPLOMAS

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

## POST-NOMINALS AND ACADEMIC DRESS

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

# LEARNING OUTCOMES

## ATCL

(RQF Level 4)

The learner will:

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

## LTCL

(RQF Level 6)

The learner will:

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

## FTCL

(RQF Level 7)

The learner will:

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

# ABOUT THE EXAMS

## STRUCTURE

Each exam has two sections:

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

## MARK SCHEME

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

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

## SUBJECTS OFFERED

Rock & Pop diplomas are available in the following subjects:

- Bass
- Drums
- Guitar
- Keyboards
- Vocals

## KEY NOTES

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

# PERFORMANCE

## REQUIREMENTS

- ▶ Candidates should compile and perform a varied and contrasting programme where the sum total of the items performed meets the required duration (see timings below).
- ▶ There is no minimum or maximum number of songs.
- ▶ Candidates should refer to the indicative song lists and set list parameters for their instrument, included in this syllabus.

## PROGRAMME TIMINGS

Timings are as follows:

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

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

## CHOOSING SONGS

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

- Additional example songs are listed at [trinitycollege.com/rock-pop-diplomas](http://trinitycollege.com/rock-pop-diplomas).
- Arrangements included in Trinity's graded Rock & Pop lists cannot be selected for diplomas.
- Drums candidates may not perform an item listed for a lower diploma level in the Classical & Jazz Drum Kit diploma repertoire list.
- Trinity does not pre-approve songs for Rock & Pop diplomas. Candidates should use the indicative song lists and set list parameters to ensure that their chosen songs and interpretations are of sufficient difficulty. Marks may be deducted, or performances invalidated, where a programme does not allow candidates to demonstrate performance at the required level.

## PERFORMANCE OF THE SONGS

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

## BACKING TRACKS

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

## PAGE TURNS

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

## STAGE PRESENCE

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

## MUSIC AND COPIES

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

# SET LIST & PLANNING

## REQUIREMENTS

Examiners will consider the extent to which:

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



# BASS

## REQUIREMENTS

An electric bass guitar must be used.

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

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

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

## FILMING GUIDELINES

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

Direct audio capture is permitted.

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

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

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

## INDICATIVE SONG LISTS

Indicative song lists are provided for each Bass diploma level. These are intended to help candidates choose suitable songs, and include details of why the songs are appropriate for the specified diploma level.

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

## SET LIST PARAMETERS

Please refer to the Bass set list parameters for guidance on song selection and expectations for certain programme elements.

# BASS: SET LIST PARAMETERS

The following parameters should be used in conjunction with the assessment criteria and learning outcomes to illustrate the difficulty of the songs you need to perform for success at each level. When putting together your set, ensure the songs meet the required parameters.

## ATCL BASS

### Range and register

- ▶ The full range of the instrument must be used across the chosen set in various fret positions.
- ▶ The programme must feature passages in the register above fret 12.

### Tone and technique

- ▶ Songs must explore a variety of tone colours to convey the needs of the genres, and control of *vibrato* must be demonstrated.
- ▶ Songs must demonstrate a range of different techniques, which can include (but are not limited to) items from the list below:
  - rapid, alternate/multiple finger-strokes
  - rapid plectrum technique
  - slapping
  - chucking
  - two note chordal playing
  - two-part voicing
  - natural and artificial harmonics

### Articulation and effects

- ▶ The set must demonstrate:
  - a full range of articulation
  - slurs, slides, bends and grace notes
  - management of foot pedals or multi-effects processors relevant to the performance

### Musical attributes

- ▶ The set must include:
  - a range of tempi
  - complex rhythms
  - dynamic variation
  - changes of meter
  - key changes
  - extended melodic passages
  - extended improvised sections

## LTCL BASS

### Range and register

- ▶ The full range of the instrument must be used across the chosen set, including multiple shifts at pace between fret positions.
- ▶ The programme must feature extended passages in the register above fret 12.

### Tone and technique

- ▶ Songs must explore a broad range of tone colours to convey the needs of the genres, and control of *vibrato* must be demonstrated.
- ▶ Songs must demonstrate a range of different techniques, which can include (but are not limited to) items from the list below:
  - rapid, alternate/multiple finger-strokes
  - rapid plectrum technique
  - slapping
  - chucking
  - three note chordal playing
  - three-part voicing
  - natural and artificial harmonics
  - two-handed tapping
  - pinch harmonics

### Articulation and effects

- ▶ The set must demonstrate:
  - a full range of articulation, including extreme/sudden changes
  - slurs, slides, bends and grace notes
  - management of foot pedals or multi-effects processors relevant to the performance

### Musical attributes

- ▶ The set must include:
  - a broad range of tempi
  - complex rhythms
  - wide dynamic variation
  - more frequent changes of meter
  - key changes, including ambiguous tonality
  - extended melodic passages
  - extended improvised sections

## FTCL BASS

### Range and register

- ▶ The performance must demonstrate advanced skills across the full range of the instrument.
- ▶ The programme must feature extended passages in a variety of registers.

### Tone and technique

- ▶ The programme must require advanced use of tone colour and *vibrato* to convey the needs of the genres.
- ▶ Songs must demonstrate a range of different techniques, which can include (but are not limited to) items from the list below:
  - rapid, alternate/multiple finger-strokes
  - rapid plectrum technique
  - slapping
  - chucking
  - chordal playing using extended hand positions
  - three-part voicing
  - natural and artificial harmonics
  - two-handed tapping
  - pinch harmonics
  - sweeping
  - double-pulling/slapping

### Articulation and effects

- ▶ The set must demonstrate:
  - a full range of articulation, including extreme/sudden changes
  - slurs, slides, bends and grace notes
  - management of foot pedals or multi-effects processors relevant to the performance

### Musical attributes

- ▶ The set must include:
  - extreme range of tempi
  - complex rhythms
  - extreme /sudden dynamic changes
  - multiple changes of meter
  - key changes, including ambiguous tonality
  - demanding melodic passages
  - extended improvised sections throughout the programme

# BASS: INDICATIVE SONG LISTS

The following lists are intended to help you choose appropriate songs. Your chosen songs must demonstrate a comparable level of technical and musical demand. You may select songs from these lists, but this is not compulsory. Additional example songs are listed on the website.

## ATCL BASS

	Song	Artist/Album	Genre/Style	Key features
1.	5 Cookies <a href="#">notation</a>	Kinga Glyk Feelings (2019)	Jazz funk	A slap-riff based introduction becomes a slapped melody, requiring clarity and control in the lead voice. The tune visits several key changes before landing on an extended intricate and challenging solo in half-time feel, necessitating rhythmic precision and attention to detail. The return of the outwardly simple yet stylish opening pattern bookends this fun bass chart.
2.	Feels So <a href="#">notation</a>	Ida Nielsen 02022020 (2020)	Singer-songwriter	The gentle accompaniment figure in this song is a fluid 2-part line incorporating natural harmonics and left-hand percussive tapping. The contrasting B section requires balance and coordination between hands, and proportionate weight from the fingers and thumb of the right hand. The notated solo poses plenty of rhythmic challenges despite its harmonic simplicity.
3.	Joe Frazier <a href="#">notation</a>	Bill Bruford Gradually Going Tornado (1980)	Jazz rock	This extended instrumental divides between fast, unison-doubled melodic writing, complex accents in syncopated grooves and exposed solo sections. The part is played as is throughout and is a challenge both for the left-hand across the fretboard, and also for the dexterity of the right-hand, requiring deftness in string-skipping and raking techniques.
4.	Kid Logic <a href="#">notation</a>	Victor Bailey Bottoms Up (1989)	Jazz fusion	A fast bass lead melody requiring agility and precision across the full range of the fretboard contrasts with the triple-stopped B section of the head. Varied groove figures accompany different solo instruments, requiring responsive dynamic adjustments, while maintaining the consistent funk shuffle feel.

Song	Artist/Album	Genre/Style	Key features
5. Pow! <a href="#">notation</a>	<b>Graham Central Station</b> My Radio Sure Sounds Good to Me (1978)	Funk	A fun slap-bass character piece, consisting of two main sections – one complex, the other simpler and octave-based – interspersed with breaks and challenging fills. The bass break is also the main verse pattern, which later accompanies the keyboard solo. Stamina and a consistent sound are needed to maintain the groove while adjusting the dynamics to accompany the ensemble at appropriate levels.
6. The Suspense is Killing Me <a href="#">notation</a>	<b>Billy Sheehan</b> Cosmic Troubadour (2005)	Prog rock	This energetic rock instrumental makes challenging demands of a strong right-hand double-picking technique, and requires assured independent voicing in the fretting hand. Further complexity arrives in the rapid double-stopped breaks between the driving syncopated groove that drives the main theme.
7. The Ytse Jam <a href="#">notation</a>	<b>Dream Theater</b> When Dream and Day Unite (1989)	Prog metal	A progressive metal workout in extended song form, travelling through multiple meters and time signatures, requiring assured synchronisation and seamless transitions between constantly evolving textures and feels. Complex unison melodic lines alternate with driving gallop figures, while a virtuosic solo in the higher register requires dexterity in both hands with some tapping work included. Plenty of stamina and energy are needed to drive this challenging instrumental.

## LTCL BASS

Song	Artist/Album	Genre/Style	Key features
<b>1.</b> Coffee Shop <a href="#">notation</a>	<b>Red Hot Chili Peppers</b> One Hot Minute (1996)	Alternative rock	The fast octave-based slap funk of the verses contrasts with the hard-rock character of the choruses. Two extended bass solos are present in this challenging number. The first is an extended slap break, combining rapid thumb work with intricate and percussive upper lines, while the second break is a fluent, almost constant semiquaver-filled solo, requiring dexterity across the entirety of the fretboard and seamless coordination between the hands.
<b>2.</b> Haunted Love <a href="#">notation</a>	<b>Tal Wilkenfeld</b> Love Remains (2019)	Singer-songwriter	A highly individualistic bass treatment, employing the instrument as a classical guitar-like accompaniment. Solo passages, multiple voicings and vocal-melody doublings all feature, requiring smooth left-hand chord-shape work, and refined right-hand finger control and independence. The music moves smoothly through varying time signatures, and the dynamic contours rise and fall beneath the meandering vocal line. The resonant sonority in the key of B flat major is achieved by capo-ing the bass at the 3rd fret.
<b>3.</b> Jerry Was a Race Car Driver <a href="#">notation</a>	<b>Primus</b> Sailing the Seas of Cheese (1991)	Alternative rock	This song famously involves two-handed tapping as a groove, rather than a solo, for the majority of the song. The main figure requires assured coordination between hands, and strong percussive power within each. The distortion-drenched thrash metal choruses combine rapid thumb bass with percussive high chords, while the solo outro also features fast thumb chords above the open B string.
<b>4.</b> Mollette Express <a href="#">notation</a>	<b>Fernando Lamadrid</b> Aproximaciones (2017)	Jazz funk	This colourful fusion piece begins in 7/8, with natural harmonics punctuating the main groove, while the slapped alternating sections reveal contrasts of colour and dynamics. The slower central section requires balance and control of voices as the upper melodic line resonates above the lower open strings, while the upper voices later give way to natural-harmonic melodies and chords. A tight and rapid groove figure requiring precision and clarity. It also features a tight and rapid groove figure requiring precision and clarity, followed by a virtuosic triplet and sextuplet-based slap solo.



Song	Artist/Album	Genre/Style	Key features
5. Mr Pink <a href="#">notation</a>	Level 42 The Early Tapes (1980)	Pop	An exemplar of Mark King's linear approach, this is predominantly rapid slap-bass, contrasted with finger-style alternating sections. The bass is at the forefront and constantly in full focus, upstaging the keyboard melody it accompanies. Dynamics vary the song throughout, and softer extended bass breaks challenge the performer to maintain the groove and excitement at a softer volume. Various exposed solo interludes demand precise articulation and coordination, also inviting improvisation and development of the groove.
6. School Days <a href="#">notation</a>	Stanley Clarke School Days (1976)	Jazz fusion	This virtuosic showpiece with the famous power-chord groove requires an assured right-hand strumming technique. The lengthy solo which runs for the majority of the song involves high levels of soloistic detail. Complex and consistent lines of rapid-fire semiquaver runs sit among high-register melodic lines with natural-harmonic flourishes. Dynamics and regular changes of musical character feature abundantly in this demanding piece of extended bass soloing.
7. Tree <a href="#">notation</a>	Randy Coven Funk Me Tender (1986)	Jazz rock	This colourful and inventive instrumental solo combines extended lyrical lead playing with virtuosic flourishes throughout its duration. Technical challenges include rapid octave playing, artificial harmonic melodies, bends and two-handed tapping. Harmonically simple, this is a sophisticated and demanding performance piece.

## FTCL BASS

Song	Artist/Album	Genre/Style	Key features
1. <a href="#">Assimilate notation</a>	Charles Berthoud (2023)	Metal	A bass feature from Charles Bertoud based in the phrygian dominant mode. The dark, opening theme demands precision and control in tapping, with detailed articulation balanced between the hands. This contrasts with a heavy slapped riff and a softer solo section. This will require a very high level of proficiency in double thumb and double pop techniques to achieve the rhythmic detail and clarity, as well as a careful dynamic balance between tapping and slap.
2. <a href="#">Crazy Train notation</a>	Gheorghe Postoronca	Solo funk	This composition demonstrates extensive two-part writing for solo bass guitar. Playing the bass line and the melody simultaneously requires significant dexterity, as well as absolute precision to ensure clear resonance of the harmonics. The percussive backbeats are an essential element of the groove; keeping them consistent while balancing the dynamic levels of the melody and bass line requires an exceptionally high level of control.
3. <a href="#">Detroit notation</a>	Marcus Miller Renaissance (2012)	Jazz funk	An extended, physical slap-bass performance, combining both typical funk-like thumb riffs with a stylish slapped main theme in single lines and double-stops. The melodic line and the extended solo are sophisticated and intricate and require rapid thumb strumming and multiple pulling-finger work to produce rapid rhythmic detail. Despite the high level of technical proficiency required, this is a very lyrical and melody-led number.
4. <a href="#">Disseminated Intravascular Coagulation notation</a>	Viraemia Viraemia (2009)	Technical death metal	This is a technically complex song, played on a 6-string bass with <i>scordatura</i> tuning. The introduction involves two-handed tapping, while the verses are accompanied by very fast cascades of sweeping arpeggios, which necessitates a mastery of both particular techniques. Time signature and tempo changes are frequent, and the conclusion of each verse requires fast right-hand picking, interspersed with rapid tapping flourishes, with added complexity to follow in the faster interludes.

Song	Artist/Album	Genre/Style	Key features
<b>5.</b> Flow My Tears <a href="#">notation</a>	<b>Stuart Hamm</b> Radio Free Albemuth (1988)	Prog rock	This is an extended, sophisticated platform for an established two-handed tapping technique. Despite the percussive nature of the process, the song is an expanded lyrical soundscape requiring nuanced phrasing and a keen sense of musical line. The steady arpeggiated chords in the opening are tapped above sustained bass notes, while in the central section semiquaver-sextuplets hammered-on in the left-hand accompany the sustained right-hand melody tapped above.
<b>6.</b> Portrait of Tracy <a href="#">notation</a>	<b>Jaco Pastorius</b> Jaco Pastorius (1978)	Jazz	This is a classic Jaco Pastorius tune consisting of multiple voices, ever-changing time signatures, and characterised by a melody comprised entirely of natural and false harmonics. Played unaccompanied on a fretless bass, this requires absolute precision: in the left-hand to land exactly upon each harmonic node, and in the right-hand to achieve balance between each picking finger or thumb to produce the appropriate dynamic level for each voice.
<b>7.</b> U Can't Hold No Groove (If You Ain't Got No Pocket) <a href="#">notation</a>	<b>Victor Wooten</b> A Show of Hands (1996)	Jazz funk	An unaccompanied showpiece for a highly developed slap-bass technique, this challenging study piece punctuates the eponymous groove with rapid strumming rhythms and multiple-stopped harmonic chords in the middle 8. Complex two-part configurations involve interweaving of upper and lower syncopated lines with advanced double-pulled right-hand chokes, followed by multiple <i>pima</i> finger-strokes.

# DRUMS

## REQUIREMENTS

Candidates may perform on an acoustic or electronic kit.

Acoustic kits are expected to be tuned to a performance standard and create a sound appropriate to the chosen programme. Regardless of make or model, the technical ability to create a range of tones from drums and cymbals needs to be demonstrated. If a song requires an extra kit voice (eg a cymbal stack) this should be included in the set-up, or a sound with similar sonic qualities can be used.

Consideration should be made of the use of dampening, muting and muffling to create a stylistic sound.

For electronic kits, a preset or custom kit should be used with appropriate sounds for the chosen songs (this can be changed between songs). If a song requires an extra kit voice (eg a cymbal stack) this should be integrated into a custom kit.

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

Click tracks may be used, but it is preferable that they are not audible on the recording.

## FILMING GUIDELINES

### 1. SIGHT

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

### 2. SOUND

Both the backing track and the drums must be audible on the recording.

- ▶ If you are using an external speaker to play your backing track, ensure that it has enough volume for the examiner to hear it on your video. You may need to move it closer or further away from your recording device to find the correct balance.
- ▶ Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument.

- ▶ If you are recording within a DAW (digital audio workstation), please check that both the backing track and drums can be clearly heard on the recording.
- ▶ Electronic drum kits can be recorded directly into a DAW.
- ▶ If you are using an electronic drum kit with a speaker and an external microphone, please be aware that stick noise can overpower the drum sounds. To minimise this, ensure you have sufficient output volume from the speaker and experiment with the placement of the drum kit.

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

## INDICATIVE SONG LISTS

Indicative song lists are provided for each Drums diploma level. These are intended to help candidates choose suitable songs, and include details of why the songs are appropriate for the specified diploma level.

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

## SET LIST PARAMETERS

Please refer to the Drums set list parameters for guidance on song selection and expectations for certain programme elements.

# DRUMS: SET LIST PARAMETERS

The following parameters should be used in conjunction with the assessment criteria and learning outcomes to illustrate the difficulty of the songs you need to perform for success at each level. When putting together your set, ensure the songs meet the required parameters.

## ATCL DRUMS

### Time signatures and tempi

- ▶ The set must include:
  - a mix of different time signatures, including compound time
  - songs that move between simple and compound time signatures
  - a range of tempi

### Techniques

- ▶ Songs must demonstrate a range of different techniques on hands and feet which can include (but are not limited to) items from the list below:
  - free strokes (hands)
  - rim-shots (hands)
  - finger technique (hands)
  - Moeller strokes (hands)
  - push-pull technique (hands)
  - heel up (feet)
  - heel down (feet)
  - heel/toe (feet)
  - slide technique (feet)
  - splashing (feet)

### Articulation and effects

- ▶ The set must include:
  - flams/drag/ruffs across the kit and cymbals
  - movement of double strokes across different surfaces (up to demisemiquaver)
  - fast repeated bass drums (up to demisemiquaver)
  - use of double pedal – or use of single pedal technique to communicate the feel of double pedal drumming
  - integration of buzz rolls and press rolls and movement of rolls between different surfaces
  - four-way coordination/independence with some integration of left foot into rhythms (on the hi-hat, foot-mounted cowbell, etc)
  - irregular groupings of notes used in fill phrasing (quintuplets, septuplets, etc)
  - use of paradiddle and associated phrasing in fills
  - fills which include linear phrasing moving between hands and feet (up to demisemiquaver)
  - soloing over a vamp

## Musical attributes

- ▶ The set must include:
  - a range of dynamics
  - melodic use of the kit voices
  - changes in dynamics and/or the character of the song that require a contrasting feel to be communicated
  - the use of additional voices – percussion, cymbal stacks, additional toms, auxiliary snare, etc
  - recreating an electronic/programmed beat with machine-like accuracy
  - movement between time signatures and changes in tempo
  - beat displacement
  - polyrhythmic fills and grooves

## LTCL DRUMS

### Time signatures and tempi

- ▶ The set must include:
  - a mix of different time signatures, including compound and complex time
  - songs that move between simple, compound and complex time signatures
  - a broad range of tempi

### Techniques

- ▶ Songs must demonstrate a range of different techniques on hands and feet which can include (but are not limited to) items from the list below:
  - free strokes (hands)
  - rim-shots (hands)
  - finger technique (hands)
  - Moeller strokes (hands)
  - push-pull technique (hands)
  - the Ulna technique (hands)
  - heel up (feet)
  - heel down (feet)
  - heel/toe (feet)
  - slide technique (feet)
  - pumping motion (feet)
  - splashing (feet)

### Articulation and effects

- ▶ The set must include:
  - flams/draggs/ruffs across the kit and cymbals
  - movement of double strokes across different surfaces (up to demisemiquaver)
  - fast repeated bass drums (up to demisemiquaver)
  - use of double pedal – or use of single pedal technique to communicate the feel of double pedal drumming
  - fills including linear phrasing moving between hands and feet (up to demisemiquaver)
  - integration of buzz rolls and press rolls and movement of rolls between different surfaces



- four-way coordination with increased integration of left foot into rhythms (on the hi-hat, foot-mounted cowbell, etc)
- irregular groupings of notes used in fills and grooves (quintuplets, septuplets, etc)
- use of paradiddle and associated phrasing in fills and grooves (up to demisemiquaver)
- extended soloing over a vamp

### Musical attributes

- ▶ The set must include:
  - wide range of dynamics
  - melodic use of the kit voices
  - sudden changes in dynamics and/or the character of the song that require a contrasting feel to be communicated
  - the use of additional voices – percussion, cymbal stacks, additional toms, auxiliary snare, etc
  - recreating an electronic/programmed beat with machine-like accuracy
  - movement between time signatures and frequent changes in tempo
  - beat displacement to imply metric modulation
  - bass drum patterns that are, or give the impression of being, completely independent from the hands
  - polyrhythmic fills and grooves across a range of time signatures

## FTCL DRUMS

### Time signatures and tempi

- ▶ The set must include:
  - a wide mix of different time signatures, including compound and complex time
  - songs that frequently move between simple, compound and complex time signatures
  - an extensive range of tempi

### Techniques

- ▶ Songs must demonstrate a range of different techniques on hands and feet which can include (but are not limited to) items from the list below:
  - free strokes (hands)
  - rim-shots (hands)
  - finger technique (hands)
  - Moeller strokes (hands)
  - push-pull technique (hands)
  - the Ulna technique (hands)
  - slide technique (hands)
  - dual-grip technique (2 sticks) (hands)
  - heel up (feet)
  - heel down (feet)
  - heel/toe (feet)
  - slide technique (feet)
  - pumping motion (feet)
  - splashing (feet)

## Articulation and effects

- ▶ The set must include:
  - rudiment patterns across the kit and cymbals
  - double strokes across different surfaces (at all speeds)
  - fast repeated bass drums (at all speeds)
  - use of double pedal – or use of single pedal technique to communicate the feel of double pedal drumming
  - linear phrasing moving between hands and feet (at all speeds)
  - integration of buzz rolls and press rolls and movement of rolls between different surfaces
  - four-way coordination including completely independent left-foot rhythms (on the hi-hat, foot-mounted cowbell, etc)
  - movement between groupings of irregular notes used in phrasing (up to 10s, 11s, etc)
  - use of paradiddle and associated phrasing in fills and grooves (at all speeds)
  - extended soloing over a vamp

## Musical attributes

- ▶ The set must include:
  - melodic use of the kit voices
  - sudden/extreme changes in dynamics and/or the character of the song that require a contrasting feel to be communicated
  - the use of additional voices – percussion, cymbal stacks, additional toms, auxiliary snare, etc
  - recreating an electronic/programmed beat with machine-like accuracy
  - movement between time signatures, frequent changes in tempo and the use of metric modulation
  - bass drum patterns that are, or give the impression of being, completely independent from the hands
  - frequent use of polyrhythmic fills and grooves across all time signatures
  - extended and rapid tutti sections

# DRUMS: INDICATIVE SONG LISTS

The following lists are intended to help you choose appropriate songs. Your chosen songs must demonstrate a comparable level of technical and musical demand. You may select songs from these lists, but this is not compulsory. Additional example songs are listed on the website.

## ATCL DRUMS

Song	Artist/Album	Genre/Style	Key features
1. Alter Ego <a href="#">notation</a>	Anika Nilles Alter Ego EP (2014)	Dub/dubstep	This is an up-tempo modern dub track performed at a brisk 162 bpm with a half-time feel. There are complex hi-hat articulations throughout, and fills flow freely between kit voices and rhythmic groupings. Developed coordination between hands and feet will be required to pull off the fills in the middle of the song. Strong polyrhythmic coordination will be needed for the cowbell groove, with clear and prominent hi-hat accents required here too.
2. Entertain Me <a href="#">notation</a>	Tigran Hamasyan Mockroot (2015)	Modern jazz	This track gives the impression of constantly moving between time signatures while remaining in 4/4 for the majority of the song's duration. The bass drum is following the piano phrasing and the challenge here will be to keep the crash cymbal and snare solid while this is happening. The time signatures do change in the final bars, so rapid shifting between triplets in 5/4 and semiquavers in 15/16 provides an extra challenge. This must be performed with intensity.
3. Flite <a href="#">notation</a>	The Cinematic Orchestra Every Day (2002)	Electronic	A jazz-flavoured electronic track in 7/8 which prominently features drums, this requires a solid understanding of the odd meter and the ability to make technically challenging rhythms flow. The groove builds and develops as the song progresses, with tight control of ghost notes and solid coordination required throughout. At 6.5 minutes long, this requires some stamina to keep the energy and consistency of feel. Some stylistic development would enhance the performance.

Song	Artist/Album	Genre/Style	Key features
4. G.O.A.T. <u>notation</u>	<b>Polyphia</b> New Levels New Devils (2018)	Hybrid-metal/ Hip-hop	This song combines rock/metal with hip-hop and trap rhythms. Tight technical control is required for the demisemiquaver phrasing delivered in both single and double-stroke stickings. A range of sounds is used and movement between different rhythmic surfaces while maintaining a solid pulse will prove a challenge. The playing needs to be precise and almost machine-like with a very high level of clarity.
5. Hot for Teacher <u>notation</u>	<b>Van Halen</b> 1984 (1984)	Classic rock	Stamina is required in abundance for this rapid rock workout. The drum intro combines fast hands and intricate double-pedal work, creating a feel of multiple drummers playing. The double-pedal work drives the song, with a fast shuffle groove played throughout. This must be played with power and energy, and care must be taken to keep the groove consistent and driving.
6. Lift Off <u>notation</u>	<b>Tom Misch and Yussef Dayes</b> What Kinda Music (2020)	Hip-hop/ Jazz	This track tests the ability to keep a consistent and light feel on the hi-hat while building in intensity in grooves and fills. The grooves used here are signature to Yussef Dayes's style, and technical challenges such as tight double strokes and a < > roll that moves to the rim need to be played sensitively and stylishly. This requires a laid-back, relaxed funky feel, but with a degree of power to match.
7. Round One <u>notation</u>	<b>Youngblood Brass Band</b> Center:Level:Roar (2003)	Second line/ New Orleans	This contemporary New Orleans style song combines hip-hop with brass band second line grooves. The snare work needs to be precise, but overall, a funky feel has to be maintained, along with the constant sense of momentum and movement. Tight control of the bass drum will be required, and busy sections will have to remain light and free in feel.

## LTCL DRUMS

Song	Artist/Album	Genre/Style	Key features
1. Bleed <a href="#">notation</a>	Meshuggah obZen (2008)	Death metal	This death metal track has a relentless double pedal part, which is playing polyrhythmic patterns underneath the hands. The patterns are constantly developing, and the feel of changing time signatures is created, although the track remains in 4/4 throughout (apart from one 2/4 bar). Not only does the intense feel need to be maintained throughout the 7 minutes of playing, but care must be taken to articulate every one of the bass drum's strokes evenly.
2. An Infinite Regression <a href="#">notation</a>	Animals as Leaders Weightless (2011)	Prog metal	A driving piece of progressive metal originally featuring Matt Gartska on drums, this moves between multiple time signatures, with tight control of double pedal work required throughout. The middle 4/4 section provides a clear change of mood, and navigating the 5/8 measures included here is a test of timekeeping. A solid and energetic feel is required throughout.
3. The Light <a href="#">notation</a>	Yussef Dayes Black Classical Music (2023)	Hip-hop/ Jazz	The drum part in the opening sections is both busy and laid-back, with intricate hi-hat work, and clearly defined snare strokes, rim shots and flams. The real challenge, however, starts at bar 57, where the groove moves to demisemiquavers. Not only must this be played precisely, with clearly articulated open hi-hat hats and ghost notes, but also with a light touch and a feel that matches the style and never dominates.
4. Moon (feat. Herbie Hancock) <a href="#">notation</a>	JD Beck and Domi Not Tight (2022)	Pop	This laidback but complex song requires tight hi-hat control and clear delivery of phrasing that moves fluidly between hi-hat, snare and kick. There is push phrasing and changes in time signature to consider, as well as the general sound of the kit. The sound is very dry and no sound is allowed to sustain; even the ride cymbal is muted. The original drummer JD uses a small cymbal on his snare to dampen it; be inventive to create an authentic sound.

Song	Artist/Album	Genre/Style	Key features
5. Queenz <a href="#">notation</a>	Anika Nilles Anika Nilles (2014)	Electronic	A dive into Anika Nilles' signature sound, this track is a workout in quintuplets. Clear articulation of the grooves and ghost notes is required, and a clean precise sound is used throughout. The track moves into sextuplets for some sections, and clear definition of groupings of 5s and 6s, as well as groupings of 5s with the feel of 6s, is required.
6. System <a href="#">notation</a>	Brotherly One Sweet Life (2007)	Jazz funk	This jazz-funk song has a shifts-in-time feel throughout (although mainly remaining in 6/4), and close attention will be required to keep the groove in the pocket. Tight unison playing with the rest of the band is a feature of the song, and the latter half of the song requires stylish extemporisation and big fills. A final time feel on the last page adds to the challenge!
7. Téria (feat. Woz Kali) (Mokhtar Plays Version) <a href="#">notation</a>	Mokhtar Samba Dounia (2005)	Afropop	This piece of African pop music features drummer Mokhtar Samba and is an upbeat piece that makes use of most of the different variations of 6/8 rhythms used in contemporary African music. This will test the candidate's coordination and understanding of polyrhythms. There is some very challenging hi-hat work from the 2:00 mark, and complex grooves and fills throughout.

## FTCL DRUMS

Song	Artist/Album	Genre/Style	Key features
1. The Black Page #1 <a href="#">notation</a>	Frank Zappa	Prog rock	Originally played by Terry Bozzio, this was the track that Frank Zappa used to audition drummers with. The track is relatively short, but is a workout in odd timings, with everything from triplets to groupings of 10, 11 and 12. The smooth movement between these complex groupings is key to the success of this rendition.
2. Fill the Fives <a href="#">notation</a>	Pete Lockett	Fusion- Indian classical/ Rock	This track combines the rhythmic phrasing of Indian classical music with Western drumming. Starting in 4/4, the time feel shifts from groupings of 11 down to 1, and then as the song progresses the time signature changes along with the phrasing. Utilising only the snare and bass drum (although phrasing could be orchestrated across the kit), this song is all about rhythmic precision and a solid inner pulse.
3. Jabon <a href="#">notation</a>	Nerve Prohibited Beats (2009)	Drum and Bass	A piece of fast and relentless drum & bass performed by Jojo Mayer with his band Nerve. All the drumming is live, and the ability to play fast and complex grooves with a relaxed feel and at a moderate volume are tested here. 'Jabon' features an advanced use of the Moeller technique to provide 'machine-gun' snare strokes throughout, and a great deal of stamina will be required to maintain the groove.
4. Levitation 21 <a href="#">notation</a>	Tigran Hamasyan The Call Within (2020)	Jazz	Arthur Hnatek is the original drummer on this complex rhythmic piece in 21/16(!). Aside from the counting challenge, the phrasing here is very complex and must be delivered as written. A very clear understanding of the style and the phrasing will be required. The ability to play technically challenging material without it sounding like a technical exercise will be tested. In the original version a cymbal bell is used on the snare.



Song	Artist/Album	Genre/Style	Key features
5. Night Sprite <a href="#">notation</a>	Chick Corea The Leprechaun (1976)	Funk	This 70s funk track features Steve Gadd on drums on the original, and many of his signature characteristics are on display here. Clocking in at a brisk 144 bpm, care must be taken to keep the hi-hats even and crisp as the groove grows in intensity over the first two pages. The real challenge comes from bar 60 when a samba-funk groove is delivered at breakneck speed. The written fills should be performed as written; syncopated ensemble phrasing will prove a further challenge.
6. Perennial <a href="#">notation</a>	Victoria single (2020)	Rock	This prog rock song shifts in time signature, tempo and note rates throughout, and smooth movement between the different sections will be key to a successful performance. The quintuplets delivered between double bass and snare need to be clearly articulated and locked in time with the ensemble. Rim shots will need to be clearly defined amidst complex fill phrasing.
7. Rosetta Stoned <a href="#">notation</a>	Tool 10,000 Days (2006)	Prog metal	An epic 11-minute track, this utilises some of the characteristic traits of drummer Danny Carey. There are frequent changes in meter and tempo, and a tight double drum control is required throughout. The most challenging part is in the instrumental middle section, where a Swiss triplet pattern is played between toms and snare, accompanied by a bass drum pattern in 5s, underpinned by a left foot hi-hat on the pulse. The challenge here will be to keep the rhythm consistent and driving.

# GUITAR

## REQUIREMENTS

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

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

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

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

## FILMING GUIDELINES

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

Direct audio capture is permitted.

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

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

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

## INDICATIVE SONG LISTS

Indicative song lists are provided for each Guitar diploma level. These are intended to help candidates to choose suitable songs, and include details of why the songs are appropriate for the specified diploma level.

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

## SET LIST PARAMETERS

Please refer to the Guitar set list parameters for guidance on song selection and expectations for certain programme elements.

# GUITAR: SET LIST PARAMETERS

The following parameters should be used in conjunction with the assessment criteria and learning outcomes to illustrate the difficulty of the songs you need to perform for success at each level. When putting together your set, ensure the songs meet the required parameters.

## ATCL GUITAR

### Range and register

- ▶ The full range of the instrument must be used across the chosen set.
- ▶ The programme must demonstrate the ability to perform at a high level across multiple changes of fret position.

### Tone and techniques

- ▶ Songs must explore a variety of tone colours to convey the needs of the genres, and control of *vibrato* must be demonstrated.
- ▶ Songs must demonstrate a range of different techniques, which can include (but are not limited to) items from the list below:
  - hybrid picking
  - *tremolo* picking
  - fingerstyle
  - two-handed tapping
  - percussive acoustic style
  - natural and artificial harmonics
  - whammy bar
  - bottle-neck slide
  - unison bends
  - octaves
- ▶ The set must demonstrate use of onboard guitar and amp settings, including pick-up selector, volume, tone, gain, EQ.

### Articulation and effects

- ▶ The set must demonstrate:
  - contrasted articulation
  - slurs, slides and bends
  - grace notes and trills
- ▶ Management of foot pedals or multi-effects processors relevant to the performance

### Musical attributes

- ▶ The performance must demonstrate lead and rhythm work, and exhibit a range of chord voicings, scales and modes.
- ▶ The set must include:
  - a range of tempi
  - advanced rhythms
  - changes of meter
  - dynamic variation
  - key changes
  - improvised sections

## LTCL GUITAR

### Range and register

- ▶ The full range of the instrument must be used across the chosen set.
- ▶ The programme must demonstrate the ability to perform across multiple changes of fret position.

### Tone and techniques

- ▶ Songs must explore a broad range of tone colours to convey the needs of the genres, and sophisticated control of *vibrato* must be demonstrated.
- ▶ Songs must demonstrate a range of different techniques, which can include (but are not limited to) items from the list below:
  - hybrid picking
  - *tremolo* picking
  - fingerstyle
  - two-handed tapping
  - percussive acoustic style
  - natural and artificial harmonics
  - whammy bar
  - bottle-neck slide
  - unison bends
  - octaves
  - sweeping
  - pinch harmonics
- ▶ The set must demonstrate use of onboard guitar and amp settings, including pick-up selector, volume, tone, gain, EQ.

### Articulation and effects

- ▶ The set must demonstrate:
  - a wide range of articulation
  - extended slurs, slides between wide intervals and more varied degrees of string bend
  - grace notes and trills
- ▶ Management of foot pedals or multi-effects processors relevant to the performance.

### Musical attributes

- ▶ The performance must demonstrate lead and rhythm work, and exhibit a wide range of chord voicings, scales and modes.
- ▶ The set must include:
  - a broad range of tempi
  - complex rhythms
  - more frequent changes of meter
  - wide dynamic variation
  - key changes, including ambiguous tonality
  - extended improvised sections using conventional scales, but also exploring modal or harmonic/melodic minor improvisation

## FTCL GUITAR

### Range and register

- ▶ The full range of the instrument must be used across the chosen set, with extended passages played in the upper register.
- ▶ The programme must demonstrate the ability to perform across multiple changes of fret position.

### Tone and techniques

- ▶ Songs must explore a wide range of tone colours to convey the needs of the genres, and exemplary control of *vibrato* must be demonstrated.
- ▶ Songs must demonstrate a range of different techniques, which can include (but are not limited to) items from the list below:
  - hybrid picking
  - *tremolo* picking
  - fingerstyle
  - two-handed tapping
  - percussive acoustic style
  - natural and artificial harmonics
  - whammy bar
  - bottle-neck slide
  - unison bends
  - octaves
  - sweeping
  - pinch harmonics
  - economy picking
  - tapped harmonics
- ▶ The set must demonstrate use of onboard guitar and amp settings, including pick-up selector, volume, tone, gain, EQ.

### Articulation and effects

- ▶ The set must demonstrate:
  - a full range of articulation
  - complete integration of extended slurs, slides between wide intervals and string bends
  - grace notes and trills
- ▶ Management of foot pedals or multi-effects processors relevant to the performance

### Musical attributes

- ▶ The performance must demonstrate lead and rhythm work, and exhibit a diverse range of chord voicings, scales and modes.
- ▶ The set must include:
  - an extensive range of tempi
  - complex rhythms
  - challenging changes of meter
  - extreme/sudden dynamic changes
  - key changes, including ambiguous tonality
  - improvisation over complex harmonic sequences/modulations

# GUITAR: INDICATIVE SONG LISTS

The following lists are intended to help you choose appropriate songs. Your chosen songs must demonstrate a comparable level of technical and musical demand. You may select songs from these lists, but this is not compulsory. Additional example songs are listed on the website.

## ATCL GUITAR

Song	Artist/Album	Genre/Style	Key features
1. Bright Size Life <a href="#">notation</a>	Pat Metheny Bright Size Life (1976)	Jazz	Improvisation over the changes is the main challenge in this song. The phrasing of the melody needs to be smooth and fluent and choice of tone is also worth considering.
2. Glasgow Kiss <a href="#">notation</a>	John Petrucci Suspended Animation (2005)	Rock	The folk-sounding melody requires stamina and fluent picking across the strings. The solo displays a variety of technical skill, from fast alternate picking and sweeping to smooth <i>legato</i> playing.
3. Green Earrings <a href="#">notation</a>	Steely Dan The Royal Scam (1976)	Rock/Jazz	The guitar constantly changes roles in this sophisticated song and goes from funky single note lines to chordal breaks and subtle fills to outright solos. The solos are played by different guitarists and vary stylistically, ranging from jazzy over funk to rock so there is a lot of detail to watch out for.
4. Help the Poor <a href="#">notation</a>	Robben Ford Talk to Your Daughter (1988)	Blues	The rhythm part in this song is relatively straightforward but there are some elegant fills between the vocal lines. The solo is all about phrasing and negotiating the altered dominant chords.
5. Manhattan <a href="#">notation</a>	Eric Johnson Venus Isle (1996)	Rock	The melody mainly uses octaves, which need to be cleanly played, and the chord changes have to be negotiated in the solo section. There is also use of slide so the sections are contrasting; tone and use of effects therefore have to be carefully considered.
6. Your Love <a href="#">notation</a>	Lari Basilio Your Love (2022)	Rock	The phrasing in this melody shows a very contemporary style with the use of slides, palm-muted double stops and bends. Tonal control and overdrive levels are important for clarity and dynamic feel. The phrasing in the solo is smooth and uses both fast alternate picking runs and <i>legato</i> slurs.

Song	Artist/Album	Genre/Style	Key features
7. YYZ <u>notation</u>	Rush Moving Pictures (1981)	Prog rock	This tune has meter changes and tight unison playing with other instruments, and melodic leads which require accurate timing and picking. There are numerous different sections and changes, from extended runs and funky rhythm parts to outright solo improvisation. The role of the guitar and levels and dynamics need to be finely balanced throughout the tune.



## LTCL GUITAR

Song	Artist/Album	Genre/Style	Key features
1. Captain Fingers <a href="#">notation</a>	Lee Ritenour Captain Fingers (1977)	Fusion	The timing of the melody has to be precise with the synth, and the rhythm parts are funky and clean. The solo is mostly over one chord, but the changes need careful attention towards the end of the solo section.
2. Chromazone <a href="#">notation</a>	Mike Stern Time in Place (1988)	Fusion	The intricate melody in this piece is played in unison with another instrument so timing and accuracy are key. The improvised solo section leaves room to explore outside playing and push the boundaries of tonality.
3. Clutterbilly <a href="#">notation</a>	Keith Urban The Ranch (1997)	Country	This tune showcases some of the techniques for the country guitar style such as hybrid and chicken picking and open string banjo style runs, as well as some funky wah. Fast double stops, muted notes and slurs have to be articulated and executed clearly. The tune also briefly changes to funky triads and swung feel so there is variety and plenty of challenges in this piece.
4. Eruption <a href="#">notation</a>	Van Halen Van Halen (1978)	Rock	This iconic instrumental piece showcases Eddie Van Halen's trademark tapping style, as well some fast alternate picking and the use of <i>tremolo</i> arm. The delivery is high intensity and this will have to be reflected in the performance.
5. Fun Ranch Boogie <a href="#">notation</a>	Albert Lee Gagged But Not Bound (1987)	Country	This fast country tune requires precise and articulated hybrid picking and agility all over the neck. The improvised solo will have to fit the style, and there is scope for using delay as an effect for some parts.
6. Get the Funk Out <a href="#">notation</a>	Extreme Extreme II: Pornograffitti (1990)	Rock	This song requires a range of skills from funky rhythm playing to demanding lead playing. Timing needs to be tight through the unison lines and breaks, and the solo tapping arpeggios and fast picking require accuracy and agility across the fretboard.
7. Scene Seven: I. The Dance of Eternity <a href="#">notation</a>	Dream Theater Metropolis Pt. 2: Scenes from a Memory (1999)	Prog metal	The 7-string guitar part in this tune is fully composed so careful attention needs to be given to the other instruments throughout the tune. There are lots of meter changes and changes in feel so a strong sense of rhythm and timing is required, as well as solid alternate picking skills.

## FTCL GUITAR

	Song	Artist/Album	Genre/Style	Key features
1.	4Ooz <a href="#">notation</a>	<b>Polyphia</b> The Most Hated EP (2017)	Electronica funk	A contemporary fusion of styles with elements of funk, soul and electronica. The mix of rhythm and lead playing is challenging, and the semiquaver arpeggios across all the strings require precision and speed high on the fretboard. Slurs and tapping need strong coordination and agility, and accurate execution is made even more demanding by the use of mostly clean tone.
2.	Fire Garden Suite <a href="#">notation</a>	<b>Steve Vai</b> Fire Garden (1996)	Rock	At nearly 10 minutes long, this substantial instrumental will be testing in all areas with a range of contrasting sounds and styles. The sitar playing will have to be stylistically emulated with <i>vibrato</i> and phrasing. The acoustic section can be played with a clean sound (or acoustic simulator effect) and requires careful attention to and interplay with the piano part, while the last section showcases the full range of rock techniques.
3.	Got a Match? <a href="#">notation</a>	<b>Chick Corea</b> The Chick Corea Elektric Band (1986)	Jazz	The speed of this tune makes the melody a challenge, and considerable agility and fluency on the fretboard will be necessary. Improvisation at this speed will also test musical as well as technical ability.
4.	Hot Wired <a href="#">notation</a>	<b>Brent Mason</b> Hot Wired (1997)	Country	This fast-paced country tune uses a lot of hybrid picking, and the use of thumb pick can also be explored. The open string licks are reminiscent of banjo playing, and considerable agility, speed and accuracy are needed.
5.	Our Most Desperate Hour <a href="#">notation</a>	<b>Nita Strauss</b> Controlled Chaos (2018)	Metal	Modern metal instrumental with heavy palm muted riffs, pinched harmonics and fast arpeggios and alternate picking. The harmonised lines need to be tight and in unison, and the extended <i>legato</i> runs require stamina and accuracy.
6.	Race with Devil on Spanish Highway <a href="#">notation</a>	<b>Al Di Meola</b> Elegant Gypsy (1977)	Fusion	There are some obvious challenges with speed and accuracy in this tune, and fast alternate picking without the use of slurs is the theme of this style. The unison parts need to be tight and in sync and the tone has to be controlled with palm muting.

Song	Artist/Album	Genre/Style	Key features
7. Trilogy Suite Op: 5 <u>notation</u>	Yngwie Malmsteen 1 Trilogy (1986)	Rock	This neo-classical rock suite is made up of contrasting sections and has some technically demanding alternate picking right from the start. The middle section is arpeggiated and can be played with a clean tone while the final section will need a whole range of soloing techniques including alternate picking, sweeping and <i>legato</i> .

# KEYBOARDS

## REQUIREMENTS

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

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

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

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

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

## FILMING GUIDELINES

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

Direct audio capture is permitted. Headphones may be worn.

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

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

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

## INDICATIVE SONG LISTS

Indicative song lists are provided for each Keyboards diploma level. These are intended to help candidates choose suitable songs, and include details of why the songs are appropriate for the specified diploma level.

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

## SET LIST PARAMETERS

Please refer to the Keyboards set list parameters for guidance on song selection and expectations for certain programme elements.

# KEYBOARDS: SET LIST PARAMETERS

The following parameters should be used in conjunction with the assessment criteria and learning outcomes to illustrate the difficulty of the songs you need to perform for success at each level. When putting together your set, ensure the songs meet the required parameters.

## ATCL KEYBOARDS

### Techniques

- ▶ The set must include:
  - arpeggios across the instrumental range
  - *glissandi* and idiomatic ornamentation
  - fast-moving consecutive 3rds, 6ths, octaves
  - left-hand melodic figures
  - demonstration of independent coordination with left-hand groove supporting a right-hand solo

### Articulation and effects

- ▶ The set must include:
  - fast passagework
  - idiomatic accents in swing passages
  - incorporation of instrument-specific effects, eg the use of mod-wheels, Lesley, synth effects to reflect idiomatic settings
  - a full range of articulation

### Musical attributes

- ▶ The set must include:
  - wide dynamic variation
  - subdivisions played at fast tempi
  - fast changes between swung and straight feel
  - complex rhythmic groupings
  - triplets of any time value
  - a range of tones (piano, electric piano, organ, etc)
  - a range of moods, tempi and grooves
  - an extended improvised section over walking or chordal bass lines

## LTCL KEYBOARDS

### Techniques

- ▶ The set must include:
  - two-handed arpeggios across the instrumental range
  - *glissandi* and idiomatic ornamentation
  - fast-moving and significant passages of two-handed block chord movement
  - left-hand melodic figures featuring more prominently
  - demonstration of substantial independent coordination with left-hand groove supporting a right-hand solo

### Articulation and effects

- ▶ The set must include:
  - advanced dexterity in fast runs
  - a range of attacks at all dynamic levels
  - incorporation of instrument-specific effects, eg the use of mod-wheels, Lesley, synth effects, to reflect idiomatic settings
  - a full range of articulation with some sudden/extreme changes

### Musical attributes

- ▶ The set must include:
  - wide dynamic variation with some sudden/extreme changes
  - subdivisions played at fast tempi
  - complex rhythmic groupings
  - triplets of any time value
  - songs that feature a feel change
  - songs that include meter changes
  - a range of tones (piano, electric piano, organ, etc)
  - chordal accompaniments or *montuno* delivered with 'locked hands' to create a single, two-handed texture
  - songs that include multiple key changes and/or ambiguous tonality
  - extended improvised sections
  - demonstration of cohesive voice leading

## FTCL KEYBOARDS

### Techniques

- ▶ The set must include:
  - two-handed arpeggios across the instrumental range
  - clarity of touch at the forefront of all songs, with tonal and rhythmic details integral across dynamic and instrumental ranges
  - significant displays of strength and independence

### Articulation and effects

- The set must include:
  - control of two-handed passages incorporating a wide range of accented figures across both hands
  - a range of attack at all dynamic levels
  - instrument-specific effects, eg the use of mod-wheels, Lesley, synth effects, to reflect idiomatic settings
  - a full range of articulation with sudden/extreme changes

### Musical attributes

- The set must include:
  - wide dynamic variation with sudden/extreme changes
  - full rhythmic independence between the hands
  - songs that feature multiple feel changes
  - songs that include multiple meter changes
  - complex, irregular time signatures and cross-rhythms
  - *montuno* or chordal accompaniments delivered with 'locked hands' to create a single, two-handed texture
  - songs that include multiple key changes and/or ambiguous tonality
  - multiple, extended improvised sections
  - demonstration of cohesive voice leading
- Full rhythmic independence must be displayed when working with tracks, and idiomatic immersion into the ensemble must be reflected in 'comping and soloing styles.

# KEYBOARDS: INDICATIVE SONG LISTS

The following lists are intended to help you choose appropriate songs. Your chosen songs must demonstrate a comparable level of technical and musical demand. You may select songs from these lists, but this is not compulsory. Additional example songs are listed on the website.

## ATCL KEYBOARDS

Song	Artist/Album	Genre/Style	Key features
1. Burn <a href="#">notation</a>	<b>Deep Purple</b> Celebrating Jon Lord (2014)	Rock	The rock organ style of Jon Lord is present in a wide array of 'epic bangers'! This piece is a fine example of the style and expression, with many idiomatic organ gestures and a featured organ solo.
2. The Cat <a href="#">notation</a>	<b>Jimmy Smith</b> The Cat (1998)	Funk	This up-beat organ feature uses classic licks and riffs and high-octane runs that need to sit in tight sync with the band. Idiomatic improvisation can be explored here.
3. Embraceable You <a href="#">notation</a>	<b>George Gershwin</b> Timeless Portraits and Dreams (Geri Allen) (2006)	Jazz	The dynamic control and lyrical playing of Geri Allen is beautifully captured in this transcription of the Gershwin classic. Moving double 3rds, fast runs and swung 16ths will need to be mastered for a fluent rendition.
4. Fragile (Sting cover) <a href="#">notation</a>	<b>Sting arr. Franco Piccinno</b> Musical Journey: Italy, England and U.S.A (Live) (2016)	Pop	This arrangement crosses multiple time signature changes while maintaining a lyrical delivery of the melodic line. Split stave control in both left-hand and right-hand is needed. Note, the score does not include dynamic markings; expression and dynamic contrast will be required for an expressive performance.
5. Memphis Stomp <a href="#">notation</a>	<b>Dave Grusin</b> The Firm (1993)	Film	A high degree of dexterity and groove is needed in this stylistic solo piano 'stomp'. Control of dynamics and groove need to be mastered with a light touch through this extended performance, which uses the full range of the piano.
6. Mission: Impossible Theme <a href="#">notation</a>	<b>Lalo Schifrin</b> Music from Mission: Impossible (1967)	Film & TV	A strong left-hand is needed here to set up this iconic theme. The fast swing needs to be balanced with the ensemble through thematic material and comping styles. Extensive soloing should be incorporated.



Song	Artist/Album	Genre/Style	Key features
7. Thunder Road <u>notation</u>	Bruce Springsteen Born to Run (1975)	Rock	This song offers opportunities to showcase lead and rhythm playing. Agility is required to move through parallel chords with a sense of melodic line, and a tight lock should be kept with the band. Roy Bittan used textural variation and the full range of the keyboard to create this epic rock sound.

## LTCL KEYBOARDS

Song	Artist/Album	Genre/Style	Key features
1. Ashes to Ashes <a href="#">notation</a>	Joe Sample Ashes to Ashes (1990)	Soul/Groove	Capturing the laid-back groove is essential here, realising a piano arrangement from a lead sheet. Some exploration of layered keyboard sounds could be effective for an idiomatic performance. Improvisation over changes or transcription of the Joe Sample solo are both great pathways in this performance.
2. Boogie Woogie Stomp <a href="#">notation</a>	Albert Ammons Albert Ammons and His Rhythm Kings (1936)	Boogie-woogie/Blues	Considered an iconic piano solo from the boogie-woogie canon, this high-octane boogie requires dexterity and strength at a fast tempo to create an authentic performance.
3. Cubano Chant <a href="#">notation</a>	Ray Bryant Alone at Montreaux – Live (1972)	Latin	There are several versions of this piano classic, any of which would showcase the Latin piano style effectively. With <i>montuno</i> phrases and syncopated left-hand figures, playing of the head and improvisation or transcription requires dexterity and stylistic understanding.
4. Karn Evil 9 (1st Impression Part II) <a href="#">notation</a>	Emerson, Lake & Palmer Brain Salad Surgery (1973)	Rock	This offers an opportunity for a two-keyboard setup, featuring synth and organ, requiring groove and dexterity across pulse changes and textures. Stabs need to be tightly in line with the track, and the player could opt for transcribed or improvised solos on both synth and organ.
5. Place to Be <a href="#">notation</a>	Hiromi Uehara Place to Be (2009)	Jazz	Blending the tranquillity of the opening melody with the development of thematic material through complex texture changes is required to deliver an authentic performance here. Detailed dexterity, and clarity in runs and repeated notes, should be presented with authority.
6. Revelation <a href="#">notation</a>	Yellowjackets Shades (1986)	Gospel shuffle	This piece requires stylistic organ comping with extended soloing over jazz changes. A secure grasp of the gospel style is required to realise the shuffle groove.

Song	Artist/Album	Genre/Style	Key features
7. Roundabout <u>notation</u>	Yes Fragile (1971)	Prog rock	This piece, which incorporates a broad range of keyboard textures, can be played on piano, organ and synth. Complex rhythmic groupings across changing time signatures require rhythmic lock with the band. There are many opportunities for improvisation or transcription of solos.

## FTCL KEYBOARDS

Song	Artist/Album	Genre/Style	Key features
1. Even Mice Dance <a href="#">notation</a>	Michel Petrucciani Marvellous (1994)	Jazz waltz	This requires idiomatic realisation of chord voicings, complex rhythmic figures and fast passagework. Balance across the range of the instrument, and dexterity in moving octaves and fast runs over a secure left-hand comping style, are needed.
2. Levitation 21 <a href="#">notation</a>	Tigran Hamasian The Call Within (2020)	Fusion	This is a complex, rhythmic piece, featuring many technical challenges in timing, hand coordination and groove. Locked hands and freedom in arpeggiated figures will require precise articulation.
3. Lorena's Tango <a href="#">notation</a>	Chucho Valdés Tribute to Irakere: Live in Marciac (2016)	Tango	This piece embraces many classic motifs of the tango style: playing full chords, unison lines and dexterity at a high level in detailed fast runs. Control at a low dynamic is also a significant feature here.
4. A Nightingale Sang in Berkeley Square <a href="#">notation</a>	Bud Powell (composer Manning Sherwin) Bud Powell's Moods (1953)	Jazz standard	This timeless classic balances lyrical, melodic playing with fast figures and rhythmic control. Detail in note precision and articulation is required to fully capture the character of this arrangement.
5. Portals to Forever <a href="#">notation</a>	Chick Corea The Vigil (2013)	Electric jazz	The heavily syncopated electric piano groove is a classic example of Corea's style and should be performed with clear phrasing and articulation. There are many opportunities for idiomatic soloing here.
6. Scene and Variation (Tania) <a href="#">notation</a>	Lennie Tristano The New Tristano (1968)	Jazz, walking bass	This opens with locked hands in block chords, a distinctive feature of the time. Once the walking bass is introduced, consistency is required in maintaining a secure pulse and groove.
7. Things Behind the Sun <a href="#">notation</a>	Brad Mehldau (composer Nick Drake) Live in Marciac (2011)	Folk/Jazz	Advanced coordination of two-handed figures is required to articulate this arrangement of the folk classic by Nick Drake. While the majority of the playing here is percussive, there are lyrical lines that require control to shine through the syncopated, chordal texture.

# VOCALS

## REQUIREMENTS

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

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

## FILMING GUIDELINES

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

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

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

## INDICATIVE SONG LISTS

Indicative song lists are provided for each Vocals diploma level.. These are intended to help candidates choose suitable songs, and include details of why the songs are appropriate for the specified diploma level.

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

## SET LIST PARAMETERS

Please refer to the Vocals set list parameters for guidance on song selection and expectations for certain programme elements.

# VOCALS: SET LIST PARAMETERS

The following parameters should be used in conjunction with the assessment criteria and learning outcomes to illustrate the difficulty of the songs you need to perform for success at each level. When putting together your set, ensure the songs meet the required parameters.

## ATCL VOCALS

### Range, registration and breath management

- ▶ A range of about 2 octaves is expected across the whole set.
- ▶ The programme must demonstrate multiple registration transitions.
- ▶ The programme must demonstrate smooth blending of registers.
- ▶ Most songs should require considered breath management within both fast passages and sustained phrases.
- ▶ Some songs should require stamina, with limited periods of extended rest.

### Tone and techniques

- ▶ Songs that require a range of tones to effectively communicate the needs of the genre must be included in the set. The following are descriptors of tonal qualities commonly found in contemporary commercial music and are not intended to point to a particular pedagogy but to indicate the type of tone qualities we expect vocalists at this level to produce:
  - belt
  - twang
  - fry
  - sob
  - mix
  - head
  - chest
  - breathy
  - light
  - heavy
- ▶ The set must also include:
  - controlled use and variation of *vibrato*
  - control and some variation of onset and offset

### Articulation and effects

- ▶ The set must include:
  - simple riffing and *ad libs*
  - bends and grace notes
  - lyrics that present some challenge to the articulators and to stylistic integrity
  - idiomatic variation of diction and accent
  - a full range of articulation

## Musical attributes

- The set must include:
  - wide dynamic variation
  - a range of tempi
  - songs which demonstrate rhythmic and melodic independence of the accompaniment
  - complex rhythms
  - key changes
  - melodically complex songs, utilising a range of scales and modalities
  - a range of themes and moods
  - some maturity in emotional content

## LTCL VOCALS

### Range, registration and breath management

- A range of about 2 octaves is expected across the whole set, with some demonstration of *tessitura* at extremes of range.
- The programme must demonstrate multiple registration transitions, requiring advanced vocal agility.
- The programme must demonstrate smooth blending of registers, extension of M1 and/or register flips.
- All songs should require complex breath management both within fast passages and sustained phrases.
- Most songs should require stamina, with limited periods of extended rest.

### Tone and techniques

- Songs that require a range of tones and effects to effectively communicate the needs of the genre must be included in the set, as well as songs that require some sudden changes in tone. The following are descriptors of tonal qualities commonly found in contemporary commercial music and are not intended to point to a particular pedagogy but to indicate the type of tone qualities we expect vocalists at this level to produce:
  - belt
  - twang
  - fry
  - sob
  - mix
  - head
  - chest
  - breathy
  - light
  - heavy
  - creak
- The set must also include:
  - controlled use and variation of *vibrato*
  - control and variation of onset and offset

### Articulation and effects

- ▶ The set must include:
  - complex riffing and *ad libs*
  - slides, bends and grace notes
  - grace notes within a sustained note
  - lyrics that present challenges to the articulators and to stylistic integrity
  - idiomatically varied diction and accent
  - a full range of articulation with some extreme/sudden changes

### Musical attributes

- ▶ The set must include:
  - wide dynamic variation with some extreme/sudden changes
  - a range of tempi
  - songs which demonstrate a complex degree of rhythmic and melodic independence of the accompaniment
  - complex rhythms
  - meter changes
  - key changes, including ambiguous tonality
  - melodically complex songs, utilising a range of scales and modalities
  - a range of themes and moods
  - mature emotional content

## FTCL VOCALS

### Range, registration and breath management

- ▶ A range of about 2.5 octaves is expected across the whole set, with several demonstrations of *tessitura* at extremes of range.
- ▶ The programme must demonstrate multiple registration transitions, requiring advanced vocal agility.
- ▶ The programme must demonstrate smooth blending of registers, extension of M1 and/or register flips.
- ▶ All songs should require complex breath management both within fast passages and sustained phrases.
- ▶ Songs should require stamina, with limited periods of extended rest.

### Tone and techniques

- ▶ Songs that require a range of tones and effects to effectively communicate the needs of the genre must be included in the set, as well as songs that require several sudden changes in tone. The following are descriptors of tonal qualities commonly found in contemporary commercial music and are not intended to point to a particular pedagogy but to indicate the type of tone qualities we expect vocalists at this level to produce:
  - belt
  - twang
  - fry



- sob
  - mix
  - head
  - chest
  - breathy
  - light
  - heavy
  - creak
  - distortion
  - growl
  - scream
  - grunt
- The set must also include:
- variation of *vibrato*
  - variation of onset and offset

### Articulation and effects

- The set must include:
- complex, extended riffing passages
  - extensive *ad libs*
  - slides, bends and grace notes
  - grace notes within a sustained note
  - lyrics that present challenges to the articulators and to stylistic integrity
  - idiomatically varied diction and accent, including sudden changes
  - a full range of articulation with multiple extreme/sudden changes

### Musical attributes

- The set must include:
- wide dynamic variation with extreme/sudden changes
  - a range of tempi
  - songs which demonstrate an advanced degree of rhythmic and melodic independence of the accompaniment
  - complex rhythms
  - songs that demonstrate a cross rhythm with the accompaniment
  - multiple meter changes
  - key changes, including ambiguous tonality
  - melodically complex songs, utilising a range of scales and modalities
  - a range of themes and moods
  - mature emotional content

# VOCALS: INDICATIVE SONG LISTS

The following lists are intended to help you choose appropriate songs. Your chosen songs must demonstrate a comparable level of technical and musical demand. You may select songs from these lists, but this is not compulsory. Additional example songs are listed on the website.

## ATCL VOCALS

Song	Artist/Album	Genre/Style	Key features
1. Don't Leave Me Lonely <a href="#">notation</a>	YEBBA, Mark Ronson Late Night Feelings (2019)	Pop/R'n'B	The opening requires rhythmic control at a low dynamic, with clarity in diction developing into an expressive groove-based performance. Vocal leaps and complex melismatic phrases are a significant feature, along with opportunities for <i>ad libs</i> and improvisation.
2. Giant <a href="#">notation</a>	Rag'n'Bone Man	Pop/R'n'B	This presents a challenge to diction at a high <i>tessitura</i> and requires precise rhythmic control. There are opportunities to incorporate vocal effects, registration flips and <i>ad libs</i> .
3. Great Gig in the Sky <a href="#">notation</a>	Clare Torrey, Pink Floyd Dark Side of the Moon (1973)	Pop	This performance requires creative delivery of extended wordless vocal figures over a wide range. Rhythmic detail and control over changing registers and textures are a significant feature.
4. I Heard You Singing <a href="#">notation</a>	Jacob Collier, Becca Stevens, Chris Thile Djesse Vol. 2 (2019)	Jazz/Ballad	This piece requires control at a low dynamic. There are a wide range of rhythmic textures across minimal accompaniment. Harmonic shifts should be precise and improvisation can be freely incorporated.
5. I'd Rather Go Blind <a href="#">notation</a>	Etta James Tell Mama (1968)	Soul	Rhythms should be approached with freedom, while maintaining a tight sense of pulse and groove. Riffing, <i>ad libs</i> and effects should be incorporated to deliver a stylistic performance.
6. Ironie <a href="#">notation</a>	Alanis Morissette Jagged Little Pill (1995)	Rock	This song offers opportunities to vary tonal colours and dynamics, while a strong belt is required to deliver an idiomatic performance. Delivery of the narrative requires clear lyrics, while being sensitive to the style.

Song	Artist/Album	Genre/Style	Key features
7. One More Try <u>notation</u>	George Michael Faith (1987)	Pop/Soul	Stamina and creativity are required to maintain interest through this song. Opportunities for <i>ad libs</i> , ornamentation and varied tonal qualities should be exploited, while keeping careful control of registration.
8. Silsila Ye Chaahat Ka <u>notation</u>	Shreya Ghoshal Devdas: Original Motion Picture (2002)	Film/ Bollywood	Stylistic expression incorporating harmonic inflections of the raga are required here. It should be performed in the original Hindi language.
9. Space Man <u>notation</u>	Sam Ryder Single (2022)	Pop/Rock	Vocal effects, bends and challenging leaps can be incorporated across a wide vocal and dynamic range. Precision is required across extended melismatic phrases.
10. Vampire <u>notation</u>	Olivia Rodrigo Guts (2023)	Pop	Control of dynamics and registration, along with clear diction, breath management and power across the range are needed in this song.

## LTCL VOCALS

Song	Artist/Album	Genre/Style	Key features
1. Ain't No Way <u>notation</u>	<b>Aretha Franklin</b> Lady Soul (1968)	Blues	This slow blues requires idiomatic dynamic phrasing and variation. Melodic decoration, stylistic interpretation, improvisation and extemporisation should be showcased.
2. Bohemian Rhapsody <u>notation</u>	<b>Queen</b> A Night at the Opera (1975)	Rock opera	The vocal identity of this song is ever-changing across stylistic boundaries. Control over an extended range and stylistic shifts should be confidently balanced for an idiomatic performance.
3. The Boulevard of Broken Dreams <u>notation</u>	<b>Tony Bennett</b> Tony (1957)	Jazz/Latin	This tango should be delivered with expressive tonal control and idiomatic <i>vibrato</i> . Harmonic changes should be precise and lyrics clear throughout.
4. How Come U Don't Call Me Anymore? <u>notation</u>	<b>Prince</b> Single '1999' (1982) The Hits/The B-Sides (1993)	Soul ballad	This song requires extended range, registration control and vocal effects. Spoken elements are incorporated and this should be approached freely, while maintaining a sense of groove.
5. La bohème <u>notation</u>	<b>Charles Aznavour</b> La bohème (1966)	Chanson français	To be sung in the original, French language. This features a complex rhythmic phrase structure. Ascending and descending leaps are present throughout. Expression and rubato should be incorporated at a high level.
6. My Old Man <u>notation</u>	<b>Joni Mitchell</b> Blue (1971)	Folk	Tonal control across a wide range and skilful breath management are needed to convey a clear narrative. Chromatic phrases and modulations present a challenge to intonation.
7. Paranoid Android <u>notation</u>	<b>Radiohead</b> OK Computer (1997)	Alternative rock	This song contains four contrasting sections, testing a wide variety of vocal textures and effects. Time signature and groove changes should be expressively navigated, and long phrases require control and breath support.
8. Rise Up <u>notation</u>	<b>Andra Day</b> Cheers to the Fall (2015)	Soul	This contemporary soul song requires advanced registration control to effectively showcase melisma, varied onsets and offsets, and contrasting tonal qualities.

Song	Artist/Album	Genre/Style	Key features
9. Taking Chances <u>notation</u>	Celine Dion Taking Chances (2007)	Pop	Registration control is a key feature here, with opportunities to showcase register flips and contrasting vocal colours in repeated sections. <i>Ad libs</i> and varied onsets/offsets can also be utilised.
10. Wow <u>notation</u>	Kate Bush Lionheart (1978)	Alternative pop	Vocal control is required to navigate leaps across a wide vocal range, creative effects and melismatic phrases. The decorated rhythmic verse and bold chorus refrain requires some theatricality to deliver a convincing performance.

## FTCL VOCALS

Song	Artist/Album	Genre/Style	Key features
1. Barracuda <a href="#">notation</a>	Heart Little Queen (1977)	Rock	Frequent metric changes require precise entries and a strong sense of time to deliver the independent vocal line. Diction is challenged at a high <i>tessitura</i> and careful shaping of the varied phrases is needed to deliver this fluidly.
2. It's Oh So Quiet <a href="#">notation</a>	Björk Post (1995)	Alternative pop	This 'tongue-in-cheek' song mixes juxtaposed styles, dynamics and range with a variety of vocal effects. Lyrics should be clearly enunciated in fast-spoken sections.
3. Listen <a href="#">notation</a>	Beyoncé Dreamgirls: Music from the Motion Picture (2006) and B'Day (2006)	Soul	Originating from the movie 'Dreamgirls', this song requires an authentic, emotional engagement. Extended belt, expression and control over a wide range are significant factors in delivering an idiomatic performance.
4. Lithium <a href="#">notation</a>	Evanescence The Open Door (2006)	Rock opera	The shifting moods and textures require advanced tonal control and breath management. It includes extended phrases, belt, and control over a wide vocal range and stamina is needed to deliver this across the sections.
5. Living for the City <a href="#">notation</a>	Stevie Wonder Innervisions (1973)	Soul/Funk	This song requires stamina and careful thought to convey the narrative. A vast array of vocal qualities and effects can be incorporated, and opportunities for <i>ad libs</i> are extensive. Characterisation and confidence across feel changes, meter changes and modulations are needed.
6. Nemesis <a href="#">notation</a>	Benjamin Clementine At Least for Now (2015)	Alternative pop	This song has ambiguous tonality, with cross rhythms between the accompaniment and solo part. Diction, articulation and phrasing require careful control to deliver an idiomatic performance, along with dynamic changes and effects.
7. Question! <a href="#">notation</a>	System of a Down Mezmerize (2005)	Heavy metal	An extensive vocal and dynamic range is required for an authentic performance here. Multiple time signature changes offer rhythmic challenges and secure sync with the track is essential.

Song	Artist/Album	Genre/Style	Key features
8. Showbiz <u>notation</u>	<b>Muse</b> Showbiz (1999)	Rock	Advanced dynamic control is needed across a wide vocal range, and extreme vocal effects such as growl, scream and distortion should be incorporated for an idiomatic performance.
9. Spain (I Can Recall) <u>notation</u>	<b>Al Jarreau, Chick Corea</b> This Time (1980)	Jazz/Latin	This song requires a secure rhythmic lock with the backing track, and enunciation at fast tempo and across a wide written range. Improvisation is an important stylistic feature and should be extensive.
10. A Timeless Place (The Peacocks) <u>notation</u>	<b>Norma Winstone</b> Well Kept Secret (2006)	Jazz	In this vocalese, complex leaps require tonal precision, and tonal variety can be showcased through. Chromaticism is a significant feature and improvisation over jazz changes should be incorporated.

# FILMING YOUR EXAM

## BEFORE YOU BEGIN

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

1. All exams must be submitted as one continuous performance. If there is any evidence of editing we will not be able to assess your exam.
2. Please read the instructions for your instrument carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth continuous performance.
3. You are allowed assistance with filming your performance, and another person can operate your backing tracks. However, indications of pulse, verbal or non-verbal entry cues are not allowed and will result in a syllabus infringement referral.
4. Do not provide any information at the beginning of your performance, such as your name or titles of the songs – simply start the recording and begin your performance.
5. You may record your video as an MP4 or MOV file. Please remember to turn off HD settings or select the lowest available HD setting on your device before you begin. Your exam does not need to be recorded in high definition and this will result in files that are too large for upload.
6. If you are playing from notation, your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

## YOUR FILMING ENVIRONMENT

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

## PERFORMANCE IN FRONT OF AN AUDIENCE

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

## RECORDING VIDEO AND AUDIO SEPARATELY (OPTIONAL)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously.

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



However:

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

## TROUBLESHOOTING SOUND ISSUES

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

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

## BACKING TRACKS

Backing tracks must be clearly audible on the submitted video but should not overpower the instrument being assessed. If you are using an external speaker to play your tracks, you may need to move it closer or further away from your recording device to find the correct balance. Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument or voice.

Similarly, if you are recording within a DAW, please check that both the backing track and your voice or instrument can be clearly heard.

# SUBMITTING YOUR EXAM FOR ASSESSMENT

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

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

# MARKING

## ATCL & LTCL: HOW THE EXAM IS MARKED

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

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

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

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

## ATCL & LTCL: PERFORMANCE

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

The three components are:

### FLUENCY & SECURITY

- Fluency
- Rhythmic and notational security

### TECHNICAL ASSURANCE & APPLICATION

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

### MUSICAL SENSE & COMMUNICATION

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

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

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

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

## ATCL & LTCL: HOW PERFORMANCE IS MARKED

Examiners use the criteria below to decide on the mark.

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

## ATCL &amp; LTCL: HOW PERFORMANCE IS MARKED (CONTINUED)

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

## ATCL &amp; LTCL: HOW PERFORMANCE IS MARKED (CONTINUED)

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

## ATCL &amp; LTCL: HOW SET LIST &amp; PLANNING IS MARKED

	4 marks	3 marks	2 marks	1 mark	0 marks
<b>Planning, balance &amp; construction of the set list</b>	A well-balanced set list. The order is musically effective.	A mostly well-balanced set list. The order is mostly musically effective.	Balance within the set list is inconsistent. The order has been given some consideration.	The set list is largely unbalanced. The order has been given limited consideration.	The set list lacks balance. The order has not been considered.

## FTCL: HOW THE EXAM IS ASSESSED

The FTCL is assessed as Approved or Not Approved.

Examiners use the criteria below.

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

# DIPLOMA RESOURCES

Join us online to access a range of resources to support teaching and learning at [trinitycollege.com/rock-pop-diplomas](https://trinitycollege.com/rock-pop-diplomas).

For further help, please contact your local representative. Contact details are listed at [trinitycollege.com/worldwide](https://trinitycollege.com/worldwide).

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