

## **SYLLABUS UPDATES** (2017 issue)

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This syllabus is valid worldwide from January 2005 and will remain in force until further notice.

In 2017 the following minor changes were incorporated into the text:

- revised information concerning examiners, results and appeals
- updated information regarding prerequisites
- updated information regarding regulation
- updated contact details for ABRSM

The requirements for the DipABRSM and LRSM Teaching Skills Viva Voce demonstration were amended for singers (to reflect a change to the graded Singing syllabus from January 2018) and clarified for harpsichordists and percussionists. For further information see pp. 7 and 12–13 and for details regarding the overlap period for singers see [www.abrsm.org/syllabuscorrections](http://www.abrsm.org/syllabuscorrections).

In all other respects the syllabus requirements remain unchanged.

This syllabus is available online only.

# CONTENTS

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## 3 INTRODUCTION

### CONTENT OF THE INSTRUMENTAL/VOCAL TEACHING DIPLOMAS

- 6 Overview
- 7 DipABRSM (Principles of Instrumental/Vocal Teaching)
- 12 LRSM (Instrumental/Vocal Teaching)
- 16 FRSM (Music Education)
- 20 Summary of skills, knowledge and understanding at all levels

### PREREQUISITES AND SUBSTITUTIONS

- 22 Prerequisites and substitutions
- 24 Appropriate professional experience
- 25 Substitutions for requirements

### SUBMISSIONS

- 28 General information regarding submissions
- 29 Written Submission
- 32 Case Study Portfolio & Video of Teaching Practice (LRSM only)

### PRACTICALITIES

- 36 Before the exam (Entry)
- 37 On the day of the exam
- 38 After the exam
- 39 Other matters

### REPERTOIRE LIST

- 42 Compulsory repertoire for FRSM Teaching Skills Viva Voce

### APPENDICES

- 46 Appendix 1: Specimen questions and indicative responses
- 58 Appendix 2: Marking criteria
- 64 Appendix 3: Application form for appropriate professional experience approval
- 66 Appendix 4: Regulation (UK)

## 67 INDEX

## INTRODUCTION

ABRSM's diplomas provide an authoritative assessment framework for a wide range of musicians – teachers, performers and directors. Whether you are intending to pursue a career in music, are currently working as a professional and wish to broaden your qualifications, or are purely after the satisfaction of achieving a personal goal, you will find that one of our diplomas is right for you.

There are three diploma **subject-lines** – Instrumental/Vocal Teaching, Music Performance, and Music Direction. Each subject-line has three **levels** of award:

<b>DipABRSM</b>	Diploma of The Associated Board of the Royal Schools of Music
<b>LRSM</b>	Licentiate of the Royal Schools of Music
<b>FRSM</b>	Fellowship of the Royal Schools of Music

The requirements within each subject-line at each level are generally comparable, and the syllabus for each subject-line is available separately (online only for Instrumental/Vocal Teaching and for Music Direction, at [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas)).

We also offer the ARSM (Associate of the Royal Schools of Music), a performance-only diploma which bridges the gap between Grade 8 and DipABRSM. The ARSM is independent of the above suite of diplomas and the syllabus is available online at [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas).

Encouraging diverse approaches to the teaching, performing and directing of music, the diplomas stimulate enjoyment and achievement through the progressive acquisition of skills, knowledge and understanding. As a result, their usefulness has been acknowledged by music services and agencies around the world. They are compatible with systems of assessment widely applied in higher education and encourage lifelong learning, without restrictions on length of study or the requirement that you, the candidate, are taught in an institution. They are regulated in various countries worldwide.

The **Instrumental/Vocal Teaching diplomas** are designed for candidates who are intending to take up, or have already embarked upon, the teaching of an instrument or instruments. (Throughout this syllabus, the terms 'instrument' and 'instrumental teacher' are used to include 'voice' and 'voice teacher'.) While the assessment components (especially at LRSM and FRSM levels) include educational theory and philosophy, curriculum studies and aspects of educational administration, the focus throughout this subject-line is the teaching of music as a practical activity. Consequently, you are required to demonstrate your own performance competence (although the expected level is not as high as that required of candidates taking the diplomas in Music Performance). While most of the exam will normally focus on a specified demonstration level, the examiners may also discuss matters relating to teaching up to that level, including beginners.

At each level of diploma, your skills as an instrumental teacher – of individuals and/or groups – are explored and assessed in increasing depth. The **DipABRSM (Principles of Instrumental/Vocal Teaching)** assesses your knowledge and understanding of the teaching of your chosen instrument. While you are required to demonstrate your knowledge to the examiners in a clear and communicative way, it is your grasp of the *principles* of teaching your instrument up to and including ABRSM Grade 6 level, rather than your ability to apply them with pupils, that forms the basis of assessment. DipABRSM candidates are not required to have taught and therefore examiners will not ask you about any personal teaching experiences, although you may volunteer information if you *have* taught.

The **LRSM (Instrumental/Vocal Teaching)** calls for a practical application of your knowledge and understanding of teaching pupils up to and including ABRSM Grade 8 level. Key components in this are the preparation of a Case Study Portfolio detailing your work with pupils as well as the submission of a Video of Teaching Practice. At this level, the emphasis is on the skills and ‘business’ of teaching, and elements such as lesson-planning, tailoring approaches to accommodate different learning styles, assessment and pupil motivation are featured. It is the effectiveness and flexibility of your personal approach, and the quality of your ability to demonstrate how to engage and motivate pupils, that form the basis of assessment.

The **FRSM (Music Education)** requires you to apply higher-level academic skills to aspects of music education and to give a practical demonstration that you have the appropriate skills, knowledge and understanding to teach students studying repertoire up to and including DipABRSM level. Perceptive critical thought in relation to your chosen area of research, coupled with knowledge and understanding of the interpretation of advanced repertoire and the ability to analyse and demonstrate the techniques required to perform it, represent the basis of this qualification, together with personal insights into the art of teaching.

In order to establish basic levels of competence, a specific prerequisite is required before entry can be made to any level. However, in line with our aim to provide open access and to recognize your achievements, we offer a range of substitutions for these prerequisites, including your previous learning and experience. You are also allowed to substitute one of the diploma requirements. The prerequisites and all possible substitutions are listed in the tables on pp. 22–23 and 25. They are also to be found on our website ([www.abrsm.org/diplomas](http://www.abrsm.org/diplomas)), where any substitutions appearing after the issue of this syllabus will also be listed. We hope that you find the experience of taking one of our diplomas stimulating, challenging and worthwhile, both during the period of preparation and in the exam itself.

# CONTENT OF THE INSTRUMENTAL/VOCAL TEACHING DIPLOMAS

- 6 **Overview**
- 7 **DipABRSM (Principles of Instrumental/Vocal Teaching)**
- 12 **LRSM (Instrumental/Vocal Teaching)**
- 16 **FRSM (Music Education)**
- 20 **Summary of skills, knowledge and understanding at all levels**

## OVERVIEW

### Overview

The Instrumental/Vocal Teaching diplomas are available both to instrumental and vocal teachers and to those wishing to become teachers. Through live and written components, you, the candidate, will be examined in your approaches to teaching your instrument/voice, your competence as a performer and your understanding of idiom and repertoire. The diplomas are conducted in English (see p. 39).

Before you can enter for a Teaching diploma, you will need to show that you fulfil a specific ABRSM **prerequisite** as evidence that you have reached a required minimum level of competence. The table on pp. 22–23 lists the prerequisites and their possible substitutions.

Each level of diploma comprises a number of **requirements** that you must satisfy in full. The requirements are divided into two sections, as outlined below. You must pass all the requirements of both sections in order for your diploma to be awarded. The requirements must be met in full within three years. The table on p. 25 lists the possible substitutions for requirements.

- SECTION 1**
- a **Teaching Skills Viva Voce**, entailing a discussion with the examiners and including demonstrations of teaching approaches. At LRSM level, the Teaching Skills Viva Voce includes discussion of a **Case Study Portfolio** and a **Video of Teaching Practice**, which together must have been submitted for assessment and awarded a pass by ABRSM before you can proceed with the rest of your diploma (see p. 32).

**SECTION 2** Section 2.1

- a **Written Submission**, which you should be prepared to discuss as part of your Teaching Skills Viva Voce.

**Section 2.2**

- a **Quick Study** – performance of a short piece of unaccompanied and previously unseen music.

Full descriptions of each level of diploma, including preparation guidance, are given on the following pages. All practical information about taking a diploma is described in Practicalities (pp. 36–40).

## DipABRSM (Principles of Instrumental/Vocal Teaching)

- Prerequisites** ABRSM Grade 8 Practical in the instrument taught *or* a permitted substitution (see p. 22), **and** ABRSM Grade 6 Theory (1992 syllabus) *or* a permitted substitution. You must be 18 years of age or older at the time of entry and must enclose with your completed entry form a photocopy of your birth certificate/passport details/identity card or other document proving your date of birth.
- To be submitted with your entry** Three copies of a **Written Submission** on a prescribed topic must be submitted when you enter for the diploma. Full details regarding the Written Submission, including length and prescribed topics, are given on pp. 28–31.
- Timing** 60 minutes are allocated to the DipABRSM, including up to 40 minutes for the Teaching Skills Viva Voce and up to 10 minutes for the Quick Study.

### SECTION 1 TEACHING SKILLS VIVA VOCE

The Teaching Skills Viva Voce is an opportunity for you to demonstrate to the examiners that you understand the principles of instrumental/vocal teaching and have considered teaching approaches and strategies. Your ability to perform to a set standard will also be assessed. You will be expected to show your understanding of the idiom of your instrument, and this understanding must be derived from practical, not just theoretical, experience. You should also be prepared to discuss your Written Submission, and matters arising from it.

- Teaching materials** You should bring a variety of materials for use with pupils, among which should be some of the current ABRSM graded repertoire for your instrument up to and including Grade 6 level. You should be familiar not only with the repertoire but also with the requirements for each of these grades for your instrument (and the Prep Test, if applicable) and should be prepared to discuss issues relating to the teaching of pupils up to and including Grade 6. A representative sample of the teaching materials you bring with you will be referred to during the Viva Voce.
- Demonstration** In order to demonstrate to the examiners that you are able to perform authoritatively to students at the level of ABRSM Grade 6, the materials you bring to the exam must include a selection of pieces chosen by you from the current Grade 6 syllabus for your instrument. For the majority of instruments you must prepare three pieces, one chosen from *each* of the *three* lists (Lists A, B and C). If you are a harpsichordist, percussionist or singer you must prepare the following:
- **Harpsichord:** three pieces, one chosen from *each* of Lists B and C and one chosen from *either* List A *or* D
  - **Percussion:** three pieces, one chosen from the lists for *each* of the *three* instruments (tuned percussion, timpani and snare drum)
  - **Singing (until 31 December 2017):** four pieces, one chosen from *each* of the *four* lists (Lists A, B, C and D)
  - **Singing (from 1 January 2018):** three pieces, one chosen from any *three* of the *five* lists (Lists A, B, C, D and E)
- You will be asked to perform extracts from these pieces, as selected by the examiners, and to discuss teaching and learning issues as they arise. The extracts must be performed unaccompanied. The examiners may also ask you about your knowledge of some of the other pieces in the Grade 6 lists.
- Equipment** A music stand will be provided at ABRSM Centres although you are welcome to bring your own if you prefer. A chair/stool will also be provided for those who require it, e.g. cellists; double bassists should provide their own stool if required. You may not bring any material or equipment unconnected with your exam into the exam room – this includes any device capable of recording. All mobile phones must be switched off.

**Other requirements** Please note that candidates failing to meet the syllabus requirements in any way, such as not being prepared to perform extracts from the required number of movements/pieces, will be liable to penalty. The making or use of photocopies of copyright material is not permitted without prior written permission from the publisher/copyright holder.

**Duration** The Teaching Skills Viva Voce lasts up to 40 minutes.

#### Typical areas of discussion in the Teaching Skills Viva Voce:

- **Musical outlook:** questions designed to put you at ease and to lead into the discussion, including: identification of the materials brought to the exam; knowledge of the underlying concepts and principles associated with your instrument.
- **Technique:** knowledge and understanding of the techniques required to perform repertoire up to and including ABRSM Grade 6, and demonstration of approaches to teaching and performing them at this level, including posture, intonation, scales and exercises, tone production, articulation and phrasing.
- **Pedagogy:** knowledge and understanding of the teaching and learning process, including: appropriate strategies for teaching individuals and (where appropriate) groups, and awareness of different learning styles; lesson planning, content and structure; assessment issues and reflective practice; teaching musicianship and instrumental/performance skills; practice; motivation.
- **Written Submission:** points of clarification, discussion of the topic chosen and the sources used.
- **Repertoire:** knowledge of repertoire for students up to and including ABRSM Grade 6 level, including tutor books, exercises and other teaching resources.
- **Style and interpretation:** knowledge and understanding of musical styles and the interpretation of notation in order to produce stylistically aware performances, as well as demonstrations of how these can be taught to pupils up to and including ABRSM Grade 6 level.
- **History and background of the instrument/voice:** knowledge of the main (construction) features of the instrument/voice and how it has developed over time.
- **Strategies for making pupils familiar with the accompaniment:** demonstration that you have appropriate strategies for introducing pupils to the complete texture of pieces (*does not apply to keyboard, guitar or harp teachers*).
- **Professional values and practice:** understanding of the legal framework relating to teaching, including child protection, maintaining a safe learning environment, the physical well-being of pupils, and equal opportunities for all learners.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

## SECTION 1

### PREPARATION GUIDANCE FOR TEACHING SKILLS VIVA VOCE

The ability to communicate both verbally and through musical demonstration is central to the art of instrumental/vocal teaching. For this reason, the Teaching Skills Viva Voce is the main mode of assessment in the Teaching diplomas. This type of Viva Voce is designed to reflect your understanding of teaching (of individuals and/or groups) and to explore your ability to teach up to and including a specified level. As well as being required to perform to a set standard, you should be prepared to discuss, defend and demonstrate your teaching approaches, from beginner level to the specified upper level. Through your demonstrations you are expected to reveal a relevant knowledge of performance practice, an understanding of the idiom of your instrument, and an ability to teach all aspects of the music. Remember that every element of the ABRSM exams may be drawn into the discussion. It is important to remember, too, that the ABRSM syllabuses are not a curriculum and that exams should not be an end in themselves.

You will be expected to make use of a variety of teaching materials, so do bring copies of some of your teaching books, in addition to your prepared ABRSM syllabus items, as the examiners will want to form an impression of the range of publications you use (or expect to use). As well as inviting you to perform and demonstrate examples from the music you have brought with you, the examiners may also refer to other ABRSM syllabus items for your instrument up to and including the specified level in order to amplify discussion and to enable you to reinforce answers to questions. In these cases, an ability to draw upon suitable examples at various levels will be expected, rather than a comprehensive knowledge of all the ABRSM repertoire lists. Discretionary use might be made of one of the examiners as a 'pupil' (though your instrument will not be handled by the examiner in any circumstances). You should therefore be prepared to act as teacher to one of the examiners. The Viva Voce will also draw on your Written Submission and there will be the opportunity for you to talk about teaching strategies and learning styles. The examiners will be looking for a practical and personal approach to teaching.

Appendix 1 contains a number of specimen questions and indicative responses, showing the types of question examiners might ask in the Teaching Skills Viva Voce and an indication of appropriate responses. There is also a list of recommended texts on ABRSM's website ([www.abrsm.org/diplomas](http://www.abrsm.org/diplomas)).

The tone and manner of the Viva Voce will be as relaxed as possible and the examiners will make every effort to put you at ease. The opening questions will be informal, progressing to topics on which you are likely to be knowledgeable, then on to more challenging questions. All the questions will be clearly and directly expressed by the examiners; some will be open-ended, others will be more specific. You will not be penalized if you ask for clarification of a question, and the examiners will not be concerned by short periods of silence when an answer is being considered.

You may opt not to answer a question because, for example, you feel you might expose an area of fundamental ignorance. If this happens, the examiners will assist you with a number of helpful prompts. They will form a judgement as to whether your incapacity to offer an answer to a particular question or series of questions is a significant factor in the assessment of your overall performance in the exam.

Throughout, the examiners' objective is to discover what you know, rather than what you don't know. Successful teaching principles cover a wide spectrum, and there is rarely a single definitive strategy to deal with each potential problem. The examiners will consider and evaluate views and opinions that may not necessarily accord with their own feelings and experience. They will not ask questions with only a single 'right' answer in mind. The opportunity for you to offer additional information will be provided before the session concludes, so that you are able to give a full account of yourself. The Quick Study, unless it was performed earlier in the exam, then follows.

If you are not fluent in English you are strongly advised to bring an interpreter (see Language and interpreters, p. 39).

## SECTION 1

### **ADDITIONAL PREPARATION GUIDANCE FOR TEACHING SKILLS VIVA VOCE FOR DipABRSM CANDIDATES**

The Teaching Skills Viva Voce at DipABRSM level focuses initially on aspects of teaching in the context of the ABRSM Grade 6 pieces you have chosen. Success in the DipABRSM demands a level of personal performing competence on your part. However, this is not specifically assessed, nor will you be invited to give a formal performance at any stage. Such playing/singing as takes place should arise from a teaching perspective – above all, the intention is to recreate the teaching situation. This is why you are not required to perform your pieces complete, but only extracts chosen

by the examiners as a focus for discussion and to allow you to show that you can demonstrate the repertoire competently to a student. The examiners may interrupt you at the end of a section or stop you to ask to hear a later passage or a section of another of your prepared items. All such interruptions will occur when an appropriate teaching element arises.

While it is not a requirement of the DipABRSM that you will have had direct experience of teaching up to and including ABRSM Grade 6 level, sufficient evidence does have to be demonstrated of your understanding of the *principles* involved in pupils' development up to this point. Questions will range more widely than the specifics of technique, and may include elements that contribute to an enjoyable and fruitful lesson, such as aural development, sight-reading and improvisation. With the exception of keyboard players, guitarists and harpists, the examiners may also ask about your strategies for making pupils familiar with the full texture of the accompaniments to their pieces. Remember, however, that you must not bring an accompanist with you to the exam.

In addition, the examiners will focus on performance aspects of your demonstration. The examples below give an indication of the style of questioning that the examiners will adopt:

- You maintained the pulse excellently in this bar, but a student might have difficulty. What might well go wrong at this point? What would you suggest as a way of dealing with this?
- What are the issues to do with balance here?
- What pedal technique are you using here, and how would you teach it?
- How would you encourage good articulation in this passage?
- What sort of exercise would help a pupil achieve a smooth transition over the break in this phrase?
- This is a difficult vowel sound for a high note – how would you help a student here?

Further specimen questions, as well as selected indicative responses, are provided on pp. 46–47 and 51–53.

In this part of the Viva Voce, the examiners may explore physiological and other aspects of technique – forearm rotation/finger action, breathing/support, embouchure/alternative fingerings, bow holds/wrist position, etc. Having clearly articulated each question, the examiners will allow you time to provide your full response. They may then pursue either a further element raised by the same piece or move on to another topic. Not all of the examiners' questions will focus on the instrument, and there will be the opportunity for you to express broader ideas or to address issues which may or may not already have arisen.

Remember that you are required to bring with you a variety of teaching materials, including your prepared items from the ABRSM syllabus lists for Grade 6, and there will be opportunities for you to talk about these. The examples below give an indication of the types of question that the examiners will ask:

- What materials have you brought to show us? In what circumstances would you use this book of exercises/this repertoire?
- Which of these books might you choose for an adult beginner?
- How well does the progression of repertoire work in this book?
- How do you keep up with new teaching material for your instrument?

Further specimen questions, as well as selected indicative responses, are provided on pp. 46–47 and 51–53.

## SECTION 2.1 WRITTEN SUBMISSION

You are required to complete a Written Submission of 1,800 words ( $\pm 10\%$ ) on a prescribed topic. The Submission, and matters arising from it, will be discussed in the Teaching Skills Viva Voce. ABRSM must receive your Submission at the time you make your diploma entry. For full details, including preparation guidance and prescribed topics, see pp. 28–31.

## SECTION 2.2 QUICK STUDY

In this section of the exam, you are required to perform a short piece of unaccompanied and previously unseen music of a standard similar to ABRSM Grade 6 repertoire.

Before you perform the Quick Study, you will be given five minutes in which to look through the music and to try out any parts of it. During this time the examiners will not be assessing you. In total, the Quick Study lasts up to 10 minutes.

**Notes for percussionists** The Quick Study will be either for tuned percussion or timpani: the examiner will choose the test according to the instruments brought to the exam.

**Notes for singers** The Quick Study tests for singers are printed with a simple piano accompaniment, which candidates may use if they wish, to any degree of fullness, during their preparation time. During this time, candidates may also play any part of the vocal line at the piano. The actual performance of the test is unaccompanied, although candidates who need to relocate their pitch may play a guide note (from the vocal line), as appropriate. Candidates may also use the piano to play the key-chord and their starting note before performing the test. Examiners will not assist candidates as accompanist, nor will any other party be permitted to. Candidates must sing the text and will be offered a choice of English or Italian words.

## SECTION 2.2 PREPARATION GUIDANCE FOR QUICK STUDY

Many candidates choose to perform the Quick Study after the Teaching Skills Viva Voce, but you are at liberty to perform it beforehand, if you prefer. You should inform the examiners of your preferred order at the start of the exam.

The standard of the Quick Study test piece is similar to the demands of the current repertoire lists for the indicated ABRSM grade. You will therefore find it helpful to look at the pieces set for your instrument at this grade. Since the Quick Study tests have all been composed specifically for the diploma exams, they tend to be in a modern, approachable style, although some of the tests have been written in pastiche styles. For keyboard instruments, guitar and harp, the test will normally be laid out over two pages. For all other instruments, the test will normally occupy one page. The tests for all instruments are unaccompanied (singing candidates: see Notes for singers above).

It is not the length of the test but the technical and musical challenges with which you will be presented that you should concentrate on in preparing for the exam. The marking criteria on p. 63 make clear what level of performance is expected for a pass or above in this test. Making it a habit to explore music unknown to you, and treating the exploration as a quick study exercise, will give you useful experience for the exam.

On the day, make sure you have mentally adjusted before you undertake the test; for example, if you have chosen to perform the Quick Study after the Teaching Skills Viva Voce, do not allow yourself to think about aspects of the Viva Voce discussion, such as ideas you omitted to mention or might have expressed differently. Using the five minutes' preparation time to full advantage is vital to your success in the Quick Study. To play through sections that do not need any attention is a waste of valuable time – go straight to the bars that matter. Try to avoid the common mistakes of either playing too slowly in order to get every note correct, or nervously hurrying and tripping over. Getting just the right tempo to allow the music to 'speak' is crucial. And finally, try to project the musical content and style in an expressive way, communicating the music with your best tone quality.

## LRSM (Instrumental/Vocal Teaching)

**Prerequisites** DipABRSM (Principles of Instrumental/Vocal Teaching) in the instrument taught *or* a permitted substitution (see p. 23), **and** ABRSM Grade 8 Theory (1992 syllabus) *or* a permitted substitution. You must be 20 years of age or older at the time of examination and must enclose with your completed entry form a photocopy of your birth certificate/passport details/identity card or other document proving your date of birth.

**To be submitted 3 months prior to the published closing date for entry** You must submit three copies of a written **Case Study Portfolio** describing the progress of three of your pupils together with three copies of a **Video of Teaching Practice** showing your work with at least two pupils. These must be submitted to ABRSM with a completed entry form at least three months prior to the published closing date for entry and they must have been awarded a pass before you can proceed with the rest of your diploma (which *must* be taken during the *next* exam session). Issues arising from these two submissions will be discussed in the Teaching Skills Viva Voce. Full details of the Case Study Portfolio and Video of Teaching Practice are given on pp. 28 and 32–34. Entry details are given on pp. 36–37.

**To be submitted by the published closing date for entry** Three copies of a **Written Submission** on a prescribed topic must be sent to ABRSM. (Please note that your Submission must be sent *only* after you have received confirmation that your Case Study Portfolio and Video of Teaching Practice have passed.) Full details regarding the Written Submission, including length and prescribed topics, are given on pp. 28–31.

**Timing** 75 minutes are allocated to the LRSM, including up to 50 minutes for the Teaching Skills Viva Voce and up to 10 minutes for the Quick Study.

## SECTION 1 TEACHING SKILLS VIVA VOCE

The Teaching Skills Viva Voce is an opportunity for you to demonstrate to the examiners your teaching approaches and your ability to perform to a set standard. You will be expected to show your understanding of the idiom of your instrument, and this understanding must be derived from practical, not just theoretical, experience. You should also be prepared to discuss your Written Submission, Case Study Portfolio and Video of Teaching Practice, and matters arising from them.

**Teaching materials** You should bring a variety of the materials you use to teach your pupils, among which should be some of the current ABRSM graded repertoire for your instrument up to and including Grade 8 level, although the Viva Voce will focus mainly on the teaching of repertoire of the higher grades. You should be familiar not only with the repertoire but also with the requirements for each of these grades for your instrument and should be prepared to discuss issues relating to the teaching of pupils up to and including Grade 8. A representative sample of the teaching materials you bring with you will be referred to during the Viva Voce.

**Demonstration** In order to demonstrate to the examiners that you are able to perform authoritatively to students at the level of ABRSM Grade 8, the materials you bring to the exam must include a selection of pieces chosen by you from the current Grade 8 syllabus for your instrument. For the majority of instruments you must prepare three pieces, one chosen from *each* of the *three* lists (Lists A, B and C). If you are a harpsichordist, percussionist or singer you must prepare the following:

- **Harpsichord:** three pieces, one chosen from *each* of Lists B and C and one chosen from *either* List A *or* D
- **Percussion:** three pieces, one chosen from the lists for *each* of the *three* instruments (tuned percussion, timpani and snare drum)

- **Singing (until 31 December 2017):** four pieces, one chosen from *each* of the *four* lists (Lists A, B, C and D)
- **Singing (from 1 January 2018):** three pieces, one chosen from any *three* of the *five* lists (Lists A, B, C, D and E)

You will be asked to perform extracts from these pieces, as selected by the examiners, and to discuss teaching and learning issues as they arise. The extracts must be performed unaccompanied. The examiners may also ask you about your knowledge of some of the other pieces in the Grade 8 lists.

### Case Study Portfolio & Video of Teaching Practice

#### Case Study Portfolio

You are required to submit three copies of a Portfolio of written case studies of three pupils whom you have taught, either individually or in a group, for at least six months, within one year prior to submission of the Portfolio. At least one of these pupils must currently be having lessons with you, and one of them must appear on the Video of Teaching Practice. Different skill levels should be covered. The Portfolio should describe the pupils' attributes and problems and record the progress made over the period of the Portfolio. The Portfolio must be submitted with a completed entry form at least three months prior to the published closing date for entry and it must have been awarded a pass before you can proceed with the rest of your diploma. Further details, including preparation guidance, are given on pp. 32–33. Entry details are given on pp. 36–37.

#### Video of Teaching Practice

You are required to submit three copies of a Video of Teaching Practice, featuring at least two pupils, one of whom must be covered in the Case Study Portfolio. The Video must be presented in two parts: a typical lesson (individual or group, featuring the pupil(s) covered in the Portfolio and including a range of activities) and a demonstration of teaching approaches. The Video must be submitted with a completed entry form at least three months prior to the published closing date for entry and it must have been awarded a pass before you can proceed with the rest of your diploma. Further details, including format of video and required running time, as well as preparation guidance, are given on pp. 32–34. Entry details are given on pp. 36–37.

### Equipment

A music stand will be provided at ABRSM Centres although you are welcome to bring your own if you prefer. A chair/stool will also be provided for those who require it, e.g. cellists; double bassists should provide their own stool if required. You may not bring any material or equipment unconnected with your exam into the exam room – this includes any device capable of recording. All mobile phones must be switched off.

### Other requirements

Please note that candidates failing to meet the syllabus requirements in any way, such as not being prepared to perform extracts from the required number of movements/pieces, will be liable to penalty. The making or use of photocopies of copyright material is not permitted without prior written permission from the publisher/copyright holder.

### Duration

The Teaching Skills Viva Voce lasts up to 50 minutes.

#### Typical areas of discussion in the Teaching Skills Viva Voce:

- **Musical outlook:** questions designed to put you at ease and to lead into the discussion, including your teaching experience to date.
- **Case Study Portfolio & Video of Teaching Practice:** points of clarification; questions on your approaches to teaching; the materials you used; how the experience of teaching the pupils featured has informed the approach taken in your Viva Voce demonstration; questions designed to link the case studies, video submission, Written Submission and Viva Voce demonstration.
- **Technique:** knowledge and understanding of the techniques required to perform repertoire up to and including ABRSM Grade 8, and demonstration of approaches to teaching and performing them at this level, including posture, intonation, scales and exercises, tone production, articulation and phrasing.

- **Pedagogy:** knowledge and understanding of the teaching and learning process, including: appropriate strategies for teaching individuals and (where appropriate) groups, and understanding of different learning styles; lesson planning, content and structure; assessment issues and reflective practice; teaching musicianship and instrumental/performance skills; practice; motivation.
- **Written Submission:** points of clarification, discussion of the topic chosen and the sources used.
- **Repertoire:** knowledge of repertoire for students up to and including ABRSM Grade 8 level, including tutor books, exercises and other teaching resources.
- **Style and interpretation:** knowledge and understanding of musical styles and the interpretation of notation in order to produce stylistically aware performances, as well as demonstrations of how these can be taught to pupils up to and including ABRSM Grade 8 level.
- **History and background of the instrument/voice:** knowledge of the (construction) features of the instrument/voice and how it has developed over time, as well as understanding of the role of performance practices and authenticity in musical performance.
- **Strategies for making pupils familiar with the accompaniment:** demonstration that you have appropriate strategies for introducing pupils to the complete texture of pieces (*does not apply to keyboard, guitar or harp teachers*).
- **Professional values and practice:** understanding of the legal framework relating to teaching, including child protection, maintaining a safe learning environment, the physical well-being of pupils, and equal opportunities for all learners; knowledge of relevant support organizations and own professional opportunities, including continuing professional development.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

## SECTION 1

## PREPARATION GUIDANCE FOR TEACHING SKILLS VIVA VOCE

See guidance on pp. 8–9 which also applies to LRSM candidates.

## SECTION 1

## ADDITIONAL PREPARATION GUIDANCE FOR TEACHING SKILLS VIVA VOCE FOR LRSM CANDIDATES

It is understood that there are many valid teaching methods. It is the effectiveness and flexibility of your personal approach and the quality of your ability to demonstrate how to engage and motivate your pupils that will form the basis of assessment at LRSM level. The primary evidence for this is the Case Study Portfolio and Video of Teaching Practice (see pp. 33–34 for specific preparation guidance for these).

Successful teaching demands a special blend of attributes. The teacher's own personality and interpersonal skills, understanding of physiology and psychology, individual problem-solving ability, patience, perseverance, confidence and authority all play a part. Combine these with instrumental ability, musicianship and a genuine interest in the sharing of music-making with people of all ages and the special qualities required of successful instrumental/vocal teachers become clear. The requirements within the LRSM (Instrumental/Vocal Teaching) are designed to be relevant to the developing teacher. They encourage you to reflect upon and deepen your understanding of your role.

As an LRSM candidate, you must be actively engaged in teaching and you are required to demonstrate, discuss and defend your teaching approaches up to and including ABRSM Grade 8 level. Evidence of this will be produced in the form of the Case Study Portfolio documenting the progress of some of your pupils, together with a Video of Teaching

Practice showing a complete lesson as well as approaches to the teaching of specific areas. Remember that both of these must have been passed by ABRSM before you can proceed with the rest of your diploma. During the Teaching Skills Viva Voce you will be asked questions relating to the case studies and arising from the video submission in terms of their content and how the experience of teaching the featured pupils has informed your teaching approaches. You will also be asked questions about your Written Submission, seeking clarification or expansion of points of detail.

Remember that you are required to bring with you a variety of your teaching materials, including your prepared items from the ABRSM syllabus lists for Grade 8. The examiners will invite you to perform and demonstrate examples from the ABRSM items, and they may also select other items from the syllabus in order to broaden the discussion. Every aspect of the lesson may be touched upon. Questions designed to link your Written Submission, Case Study Portfolio/Video of Teaching Practice and Viva Voce demonstration will also be asked. With the exception of keyboard, guitar and harp teachers, the examiners may ask you about your strategies for making pupils familiar with the full texture of the accompaniments to their pieces. Remember, however, that you must not bring an accompanist with you to the exam.

## SECTION 2.1 WRITTEN SUBMISSION

You are required to complete a Written Submission of 4,500 words ( $\pm 10\%$ ) on a prescribed topic. The Submission, and matters arising from it, will be discussed in the Teaching Skills Viva Voce. You must send your Submission to ABRSM *only* after you have received confirmation that your Case Study Portfolio and Video of Teaching Practice have passed. For full details regarding the Written Submission, including preparation guidance and prescribed topics, see pp. 28–31.

## SECTION 2.2 QUICK STUDY

In this section of the exam, you are required to perform a short piece of unaccompanied and previously unseen music of a standard similar to ABRSM Grade 7 repertoire.

Before you perform the Quick Study, you will be given five minutes in which to look through the music and to try out any parts of it. During this time the examiners will not be assessing you. In total, the Quick Study lasts up to 10 minutes.

See also the notes for percussionists and singers on p. 11 which also apply to LRSM candidates.

## SECTION 2.2 PREPARATION GUIDANCE FOR QUICK STUDY

See guidance on p. 11 which also applies to LRSM candidates.

## FRSM (Music Education)

- Prerequisite** LRSM (Instrumental/Vocal Teaching) in the instrument taught *or* a permitted substitution (see p. 23).
- To be submitted with your entry** Three copies of a **Written Submission** on an approved topic must be submitted when you enter for the diploma. Approval of your chosen topic must be sought from ABRSM at least three months prior to the published closing date for entry. Full details regarding the Written Submission, including length, are given on pp. 28–30.
- Timing** 90 minutes are allocated to the FRSM, including up to 60 minutes for the Teaching Skills Viva Voce and up to 10 minutes for the Quick Study.

### SECTION 1 TEACHING SKILLS VIVA VOCE

The Teaching Skills Viva Voce is an opportunity for you to demonstrate to the examiners your teaching approaches and your ability to perform to a set standard. You will be expected to show a thorough understanding of the idiom of your instrument, and this understanding must be derived from practical, not just theoretical, experience. You should also be prepared to discuss in detail your Written Submission, and matters arising from it.

- Teaching materials** You should bring a variety of the materials you use to teach your pupils, among which should be some of the current ABRSM graded repertoire for your instrument up to and including DipABRSM, although the Viva Voce will focus mainly on the teaching of post-Grade 8 repertoire. You should be familiar not only with the repertoire but also with the requirements for your instrument and should be prepared to discuss issues relating to the teaching of pupils up to and including DipABRSM. A representative sample of the teaching materials you bring with you will be referred to during the Viva Voce.
- Demonstration** In order to demonstrate to the examiners that you are able to perform authoritatively to students at the level of DipABRSM, the materials you bring to the exam must include repertoire set for DipABRSM (Music Performance) for your instrument (see the Music Performance diploma syllabus, published separately or available on ABRSM's website: [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas)).

#### All subjects, except percussion and singing

You should prepare *three* pieces from the DipABRSM (Music Performance) syllabus repertoire list for your instrument. One of these three pieces *must* be performed complete, normally at the beginning of your exam, and with accompaniment (unless you are a keyboard player, guitarist or harpist). These compulsory DipABRSM pieces are listed by instrument on pp. 42–43 of this Teaching diploma syllabus. Your performance of the compulsory piece must reach DipABRSM (Music Performance) pass standard for Section 1 to be awarded a pass. Your other two chosen pieces must provide stylistic contrast, and you will be asked to perform unaccompanied extracts from them, as selected by the examiners, and to discuss teaching and learning issues as they arise. The examiners may also ask you about your knowledge of some of the other pieces in the DipABRSM (Music Performance) syllabus list for your instrument.

#### Percussion and singing

Percussion and singing teachers should prepare a short programme, of about 8 minutes' duration, selected from the DipABRSM (Music Performance) syllabus repertoire lists in accordance with the instructions given at the head of the respective lists. Your programme will normally be performed at the beginning of the exam, and with accompaniment. It must reach DipABRSM (Music Performance) pass standard for Section 1 to be awarded a pass. Two *other* pieces, providing stylistic contrast, should also be chosen by you from the respective DipABRSM lists, and you will be asked to perform

unaccompanied extracts from them, as selected by the examiners, and to discuss teaching and learning issues as they arise. The examiners may also ask you about other pieces in the DipABRSM (Music Performance) syllabus lists for percussion/singing.

- Accompanists and page-turners** You must provide your own accompanist (unless you are a keyboard player, guitarist or harpist). The accompanist may remain in the exam room only while actually engaged in accompanying the compulsory piece (or the short programme for percussion/singing teachers). Please note that examiners will not act as accompanists under any circumstances. Both you and your accompanist may bring a page-turner, if required. In the case of organ candidates, the page-turner may also act as registrant.
- Equipment** A music stand will be provided at ABRSM Centres although you are welcome to bring your own if you prefer. A chair/stool will also be provided for those who require it, e.g. cellists; double bassists should provide their own stool if required. You may not bring any material or equipment unconnected with your exam into the exam room – this includes any device capable of recording. All mobile phones must be switched off.
- Other requirements** Please note that candidates failing to meet the syllabus requirements in any way, such as not being prepared to perform extracts from the required number of movements/pieces (or the whole of a work), will be liable to penalty. The making or use of photocopies of copyright material is not permitted without prior written permission from the publisher/copyright holder.
- Duration** The Teaching Skills Viva Voce lasts up to 60 minutes.

#### Typical areas of discussion in the Teaching Skills Viva Voce:

- **Musical outlook:** questions designed to put you at ease and to lead into the discussion, including your teaching experience to date and post-LRSM in particular.
- **Technique:** knowledge and understanding of the techniques required to perform repertoire up to and including DipABRSM, and demonstration of approaches to teaching and performing them at this level, including physiological and psychological aspects, and knowledge of a range of advanced technical exercises.
- **Pedagogy:** knowledge and understanding of the teaching and learning process, including: appropriate strategies for teaching individuals and (where appropriate) groups, and understanding of different learning styles; lesson planning, content and structure; assessment issues and reflective practice; teaching advanced musicianship and instrumental/performance skills; practice; motivation.
- **Written Submission:** points of clarification; questions prompting expansion, analysis and evaluation of particularly interesting or original points; ability to deal with complex issues and to communicate conclusions clearly to a specialist and non-specialist audience.
- **Repertoire:** knowledge of repertoire for students up to and including DipABRSM level, including studies and other teaching resources.
- **Style and interpretation:** knowledge and understanding of musical styles and the interpretation of notation in order to produce stylistically aware performances, as well as demonstrations of how these can be taught to pupils up to and including DipABRSM level.
- **History and background of the instrument/voice:** understanding of the role of performance practices and authenticity in musical performance in the context of the instrument's development over time.
- **Professional values and practice:** understanding of the legal framework relating to teaching, including child protection, maintaining a safe learning environment, the physical well-being of pupils, and equal opportunities for all learners; knowledge of relevant support organizations and own professional opportunities, including continuing professional development and the wider employment context.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

**SECTION 1 PREPARATION GUIDANCE FOR TEACHING SKILLS VIVA VOCE**

See guidance on pp. 8–9 which also applies to FRSM candidates.

**SECTION 1 ADDITIONAL PREPARATION GUIDANCE FOR TEACHING SKILLS VIVA VOCE FOR FRSM CANDIDATES**

As an FRSM candidate, you will already have passed LRSM (Instrumental/Vocal Teaching) and will therefore have successfully demonstrated your teaching ability in a practical context. In general, the format of the Teaching Skills Viva Voce for FRSM (Music Education) follows that of the LRSM (see LRSM preparation guidance on pp. 14–15), although there are differences of emphasis. A significant element of the FRSM exam is the 11,000-word ( $\pm 10\%$ ) Written Submission on an approved topic, and the Teaching Skills Viva Voce will focus largely on this.

Primarily on the basis of the Written Submission, the examiners will assess your ability to articulate an advanced understanding of a specialized area of music education, a systematic approach to the issues raised by your research, and a critical awareness of current issues within your chosen area. Your research methodology and ability to defend your conclusions will also form an important part of the assessment. There will be questions on the relationship of the Written Submission to standard texts in your chosen area as well as questions prompting you to expand on points of detail in the Submission that are particularly interesting or original.

Since the FRSM focuses mainly on the teaching of students who are studying advanced repertoire, the FRSM teacher is required to demonstrate performing ability at a level above Grade 8 (this being a basic prerequisite of entry to all the ABRSM diplomas). For this reason, you are required to perform not only extracts from pieces set for your instrument in the DipABRSM (Music Performance) syllabus but also one complete item from ABRSM's compulsory list of DipABRSM repertoire (see pp. 42–43 of this Teaching diploma syllabus) – or a short programme if you are a percussionist or singer. Remember that the compulsory piece/short programme must be performed with accompaniment (unless you are a keyboard player, guitarist or harpist) and that DipABRSM (Music Performance) criteria apply.

**SECTION 2.1 WRITTEN SUBMISSION**

You are required to complete a Written Submission of 11,000 words ( $\pm 10\%$ ) on an approved topic of your choice that considers aspects of music education in depth and includes personal insights into the art of teaching. The Submission should contain substantial evidence of critical evaluation and appropriate research. Possible approaches include looking at the teaching of particular advanced repertoire in detail, exploring approaches to teaching the whole musician, making a comparative study of teaching methodologies, or any other area of particular interest to you. The Submission should also examine aspects of performance preparation and the learning process, with emphasis on encouraging pupils to discover solutions themselves. You must seek approval of your chosen topic at least three months prior to the published closing date for entry by sending to ABRSM an exact title and a short précis defining the parameters of your subject and research. The Submission, and matters arising from it, will provide the main focus in the Teaching Skills Viva Voce. For full details, including preparation guidance, see pp. 28–30.

**SECTION 2.2 QUICK STUDY**

In this section of the exam, you are required to perform a short piece of unaccompanied and previously unseen music of a standard similar to ABRSM Grade 8 repertoire.

Before you perform the Quick Study, you will be given five minutes in which to look through the music and to try out any parts of it. During this time the examiners will not be assessing you. In total, the Quick Study lasts up to 10 minutes.

See also the notes for percussionists and singers on p. 11 which also apply to FRSM candidates.

**SECTION 2.2 PREPARATION GUIDANCE FOR QUICK STUDY**

See guidance on p. 11 which also applies to FRSM candidates. NB the Quick Study tests at this level for all subjects are generally laid out over two pages.

## SUMMARY

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### Summary of skills, knowledge and understanding at all levels

At **DipABRSM** level, successful candidates will have demonstrated:

- Knowledge and understanding of teaching/learning principles, techniques and processes, such as assessment, taking account of the individual needs and interests of pupils, and lesson planning and reflection.
- Communication skills and ability to articulate knowledge and understanding through musical performance, orally and in writing.
- Performance skills.
- Knowledge and understanding of the techniques required to perform.
- Research skills.
- Knowledge and understanding of the history and background of the instrument, knowledge of repertoire and stylistic awareness.
- Musical literacy and musicianship skills, including the ability to perform previously unseen music.
- Knowledge and understanding of professional values and practice, including the legal framework relating to teaching.

In addition, successful **LRSM** candidates will have demonstrated:

- Teaching skills in a practical context, including the ability to reflect on and evaluate their role.

In addition, successful **FRSM** candidates will have demonstrated:

- Ability to deal with complex issues and to communicate conclusions clearly to a specialist and non-specialist audience.
- Ability to make critical evaluations both of sources and of pedagogical approaches and to make personal insights into music education.

# PREREQUISITES AND SUBSTITUTIONS

- 22 Prerequisites and substitutions
- 24 Appropriate professional experience
- 25 Substitutions for requirements

### Prerequisites and substitutions

To be eligible to enter for a diploma, you will need to show that you fulfil a specific ABRSM **prerequisite** as evidence that you have reached a required minimum level of competence. However, reflecting our aim to provide open access and to recognize candidates' achievements, we offer a range of possible **substitutions** or alternatives for these prerequisites. The substitutions are given in the table below alongside the prerequisites.

#### DipABRSM

##### Prerequisites

ABRSM Grade 8 Practical in the instrument taught

##### Substitutions

- Appropriate professional experience (see p. 24)
- Grade 8 Practical from Trinity College London, London College of Music, Guildhall School of Music & Drama, Royal Irish Academy of Music, Dublin Institute of Technology, Australian Music Examinations Board or University of South Africa; Grade 9 Certificate from Royal Conservatory of Music, Toronto
- ARSM from ABRSM, ATCL Performing/Recital or Performer's Certificate from Trinity College London or ALCM Performer's Certificate from London College of Music
- CPD Training Strategy, Module 1, from Royal Air Force Music Services
- TEQA 1 from Royal Military School of Music, Kneller Hall
- M2 from Royal Marines School of Music
- BMus (Hons) from Royal Academy of Music or Royal College of Music (successful completion of all course units for the first year)
- BMus (Hons) or BA (Music) from Royal Northern College of Music (successful completion of all course units for the first year)
- BEd (Music), BA (Musical Studies) or BMus (Performance) from Royal Conservatoire of Scotland (successful completion of the first year)

*and*

ABRSM Grade 6 Theory (1992 syllabus)

- Appropriate professional experience (see p. 24)
- Grade 6 Practical Musicianship from ABRSM
- Grade 8 Theory from London College of Music or Trinity College London
- Grade 6 Musicianship from Dublin Institute of Technology
- Grade 8 Theory & Harmony from Royal Irish Academy of Music
- Grade 7 Theory or Musicianship from Australian Music Examinations Board
- Grade 7 Theory from University of South Africa
- Grade 4 Harmony *and* Counterpoint from Royal Conservatory of Music, Toronto
- A Level Music (grade A)
- Courses A241, A214 or A224 from Open University
- Higher Level Music International Baccalaureate (Grade 7)

<p><b>LRSM</b></p>	<p>DipABRSM (Principles of Instrumental/Vocal Teaching) in the instrument taught</p> <p><i>and</i></p> <p>ABRSM Grade 8 Theory (1992 syllabus)</p>	<ul style="list-style-type: none"> <li>● Appropriate professional experience (see p. 24)</li> <li>● Advanced Certificate from ABRSM</li> <li>● LGSMD (Teaching) from Guildhall School of Music &amp; Drama</li> <li>● LLCM (Teaching) from London College of Music</li> <li>● LTCL (Teaching) from Trinity College London</li> </ul> <ul style="list-style-type: none"> <li>● Appropriate professional experience (see p. 24)</li> <li>● A university music degree with verified theoretical modules (required: copy of degree certificate, breakdown of results, and reference from course tutor affiliated with university)</li> <li>● Grade 8 Practical Musicianship from ABRSM</li> <li>● LRSM (1992) Part 1 from ABRSM</li> <li>● AMusTCL from Trinity College London</li> <li>● AMusLCM from London College of Music</li> <li>● Associate Theory or Musicianship from Australian Music Examinations Board</li> <li>● Teachers' Licentiate in Theory of Music from University of South Africa</li> <li>● Grade 5 Harmony, Counterpoint <i>and</i> Analysis from Royal Conservatory of Music, Toronto</li> <li>● Band Sergeant Course (with AMusTCL completed) from Royal Military School of Music, Kneller Hall</li> </ul>
<p><b>FRSM</b></p>	<p>LRSM (Instrumental/Vocal Teaching) in the instrument taught</p>	<ul style="list-style-type: none"> <li>● Appropriate professional experience (see p. 24)</li> <li>● LRAM (Teaching) from Royal Academy of Music</li> <li>● ARCM (Teaching) or DipRCM (Teaching) from Royal College of Music</li> <li>● FGSMD (Teaching) from Guildhall School of Music &amp; Drama</li> <li>● FTCL (Teaching) from Trinity College London</li> <li>● DipTCR from Royal College of Organists</li> <li>● PGCE (Specialist Strings – Junior Strings Project) from Royal Northern College of Music</li> <li>● BEd (Music) or PGDipMus (Teacher) from Royal Conservatoire of Scotland</li> </ul>

- NB**
- Any additions to the above list of substitutions will be posted on the ABRSM website ([www.abrsm.org/diplomas](http://www.abrsm.org/diplomas)).
  - If you have a qualification that you consider to be at a higher level than those specified in the table above, you may apply for it to be accepted as a substitution for the listed prerequisite.
  - There are no time limits on the validity of prerequisites.

**Supporting documentation** If you are fulfilling the prerequisite through one of the listed substitutions, you will need to enclose supporting documentation with your entry form. In the case of qualifications, you should enclose a photocopy of the relevant certificate. For courses (or parts of courses), a signed declaration from the institution concerned is acceptable (standard wording for this declaration is given on p. 65).

For candidates offering the standard ABRSM prerequisite:

**UK & Republic of Ireland:** a photocopy of the certificate (or mark form) should be enclosed *only* if the exam was taken before 1994 or in a centre outside the UK/Republic of Ireland.

**All other countries:** a photocopy of the certificate (or mark form) should be enclosed in all cases.

### **Appropriate professional experience**

At all three levels you may apply to offer **appropriate professional experience** as a substitution for the standard ABRSM prerequisite. This is done by filling in the application form on p. 64 and sending it to ABRSM (diplomas) for consideration. The form must reach ABRSM at least six weeks before the published closing date for the session in which you wish to be examined. (**LRSM candidates:** the form must reach ABRSM at least six weeks before you intend to submit your Case Study Portfolio and Video of Teaching Practice – see p. 36.) It is important to note that applying for this substitution is a *separate* procedure from sending in your entry form, and that approval of your professional experience must already have been given *before* you can enter for the diploma. When you are ready to enter, you must enclose ABRSM's approval letter with your completed entry form.

Please note the following points:

- The professional experience that you cite on your application form must be comparable in both subject and level to the prerequisite you are applying to substitute. This experience should consist of some or all of the following: full-time music courses other than those listed in the table on pp. 22–23; qualifications gained in areas specifically relating to the prerequisite; and relevant practical experience as a teacher. These should have been undertaken or completed within the preceding five years.
- Your professional experience must be supported by a signed declaration from an independent person of appropriate standing (for example, a course director/supervisor/tutor, head of a Music Service, head teacher or other education professional). Suggested standard wording for this declaration is given on p. 65.
- Wherever possible, your application form should be supported by documentary evidence, such as copies of certificates, details of module/course content, samples of marked work, or pupils' exam results.

### Substitutions for requirements

Some **substitutions** for Section 2.1 (the Written Submission) are possible. These are given in the table below. Please note that if you are granted one of these substitutions, you will receive only a bare pass mark for Section 2.1.

	Requirement	Substitutions
<b>DipABRSM</b>	Written Submission	<ul style="list-style-type: none"> <li>● LRSM (1992 syllabus) Part 2 'Art of Teaching' paper from ABRSM</li> <li>● CT ABRSM</li> <li>● BMus (Hons) from Royal College of Music (with Teaching electives in Years 3 or 4)</li> <li>● BMus (Hons) or BA (Music) from Royal Northern College of Music (with specialist Teaching courses in Years 3 or 4)</li> <li>● PGDipMus (Teacher) from Royal Conservatoire of Scotland</li> </ul>
<b>LRSM</b>	Written Submission	<ul style="list-style-type: none"> <li>● LRSM (1992) Part 2 'Art of Teaching' paper from ABRSM</li> <li>● BMus (Hons) from Royal Academy of Music (with an academic elective research project related to musical pedagogy)</li> <li>● BMus (Hons) from Royal College of Music (with components relating to teaching in Years 3 and 4, or a Year 4 dissertation on a topic related to musical pedagogy)</li> <li>● PGDipRNCM from Royal Northern College of Music (with a dissertation on a topic related to musical pedagogy)</li> <li>● PGCE (Specialist Strings – Junior Strings Project) from Royal Northern College of Music</li> <li>● PGDipMus (Teacher) from Royal Conservatoire of Scotland</li> </ul>
<b>FRSM</b>	Written Submission	<ul style="list-style-type: none"> <li>● MMus (Performance Studies) from Royal Academy of Music (with a dissertation on a topic related to musical pedagogy)</li> <li>● MMus (Performance Studies) from Royal College of Music (with a dissertation on a topic related to musical pedagogy)</li> <li>● MusM (Performance) from Royal Northern College of Music (with a dissertation on a topic related to musical pedagogy)</li> </ul>

**NB** ABRSM regrets that it cannot enter into correspondence with candidates regarding requirements that do not appear in the table above – i.e. Section 1 (Teaching Skills Viva Voce) and Section 2.2 (Quick Study) – for which no substitutes are allowed.

**Supporting documentation** If you offer one of the substitutions listed above, you will need to enclose supporting documentation (for example, a signed declaration from the institution concerned or a photocopy of the certificate) when you send in your entry form.

# SUBMISSIONS

- 28 **General information regarding submissions**
- 29 **Written Submission**
- 32 **Case Study Portfolio & Video of Teaching Practice (LRSM only)**

## General information regarding submissions

In this syllabus, the word **submission** refers to:

- the **Written Submission**
- the **Case Study Portfolio & Video of Teaching Practice** (LRSM only)

These are pieces of **prepared work** that you will be expected to discuss with the examiners as part of your Teaching Skills Viva Voce.

### Declaration of genuine work

All submissions must genuinely be your own work and you are accordingly required to complete a candidate declaration form substantiating each submission. This form is to be found on the entry form, which is available from our website ([www.abrsm.org/entryforms](http://www.abrsm.org/entryforms)). Declaration forms must be submitted with your entry.

If the examiners perceive a significant discrepancy between the level of authority of a submission and your performance in the Teaching Skills Viva Voce (allowing for the fact that you may be nervous), it may be necessary to probe deeper to establish that the work is genuinely your own.

### Plagiarism

ABRSM defines plagiarism as an attempt to pass off the work of others as one's own. Thus, copying from a published or unpublished source without acknowledging it, or constructing a précis of someone else's writing or ideas without citing that writer, constitutes plagiarism. The Chief Examiner will consider all suspected cases and candidates will be penalized or disqualified if a charge of plagiarism is upheld. Candidates will have a right of appeal and representation if such a charge is made.

### Other points

- For quality-assurance purposes, you should not identify your name on or inside any submission. Instead, ABRSM will attach a candidate number to each submission before passing it on to the examiners.
- Permission to use copyright extracts from musical scores is not usually required for exam submissions. You must ensure, however, that you quote the appropriate publisher credit. If in any doubt, you should contact the publisher concerned.
- A submission may not be drawn upon for future use at a higher level of ABRSM diploma, although reference to it may be cited.
- A failed submission may form the basis of a resubmission at the same level.
- A submission must neither have been previously published nor submitted to any institution or agency for another academic award.
- ABRSM reserves the right to refuse examination of any submission if, in its view, it contains material of an unsuitable, unseemly or libellous nature.
- ABRSM regrets that it cannot return any submissions, so you are advised to keep a copy for your records.

Specific details regarding the Written Submission and the Case Study Portfolio and Video of Teaching Practice are given on the following pages.

## Written Submission

You must send three identical copies of your **Written Submission** with your entry. (If your Written Submission is in a language other than English, one copy of the original should be submitted together with three copies of an independently verified translation into English.) The Written Submission must be authenticated as your own work by a declaration form (see p. 28). Remember that you should be prepared to discuss your Written Submission, and matters arising from it, in your Teaching Skills Viva Voce.

At DipABRSM and LRSM levels, you must write about one of the topics prescribed in the lists on pp. 30–31. At FRSM level, you must seek approval of your chosen topic at least three months prior to the published closing date for entry by submitting an exact title and a précis of about 200 words defining the parameters of your subject and research. This should be sent to ABRSM (diplomas). The Written Submission at FRSM level should include personal insights into the art of teaching and contain substantial evidence of critical evaluation and appropriate research.

<b>Required length</b>	● DipABRSM	1,800 words ( $\pm 10\%$ )
	● LRSM	4,500 words ( $\pm 10\%$ )
	● FRSM	11,000 words ( $\pm 10\%$ )

**NB** If your Written Submission falls outside these limits, you will be penalized.

**Format** Your Written Submission must be in the following format:

- typed or printed in black on good-quality white paper of international A4 (297mm x 210mm) or US Legal size
- the margins should be of the following minimum widths:
  - inside margin: 30mm
  - top and outside margins: 15mm
  - bottom margin: 20mm
- only one side of each sheet should be used
- each copy must be securely bound, with all pages consecutively numbered
- the title page must contain the following information:
  - the full title of the diploma and your instrument; the Submission's title; the date of submission; the word count (excluding title page, endnotes/footnotes, bibliography/discography)
- the title page must be followed by an outline or précis of your Submission of about 200 words and a contents page (*FRSM only*)
- references to either endnotes or footnotes, if used, must be clearly inserted in the text
- the Submission must be consistent in its presentation and approach to the citation of sources
- a bibliography and, where appropriate a discography, must be included, citing all works used in the preparation of the Submission.

Please remember that you must not identify your name anywhere on or inside your Written Submission.

## SUBMISSIONS

### PREPARATION GUIDANCE FOR WRITTEN SUBMISSION

At **DipABRSM** and **LRSM** levels, you must write about one of the topics prescribed in the relevant list on pp. 30–31. Choose a topic directly related to your experience. The examiners will be looking for evidence of perceptive and critical thinking, clear written expression and an authoritative command of the issues particular to the areas in which you are being examined. A progression in the depth and breadth of research and analysis will also be expected as candidates progress from DipABRSM to LRSM level, as will a greater knowledge of relevant literature and a more effective synthesis of a broader range of sources.

## SUBMISSIONS

At **FRSM** level, you must gain ABRSM's approval for your proposed topic prior to entry. Bear in mind that a high level of understanding and literacy is necessary at this level and that evidence of relevant research, personal insight and critical evaluation of sources and/or pedagogical approaches is expected, even at the pass level. You might consider looking at particular advanced repertoire in detail and examining ways of teaching pupils to play it at public performance standard while encouraging them to find solutions for themselves. Alternatively, any exploration of approaches to teaching the whole musician through, for example, the reinforcement of particular areas of musical literacy might be appropriate. Other suitable areas include the comparative study of teaching methodologies; learning styles; philosophies of education; the physiological aspects of technical development and ways to encourage good technique; strategies in group teaching; aspects of assessment; the psychological aspects of instrumental/vocal education, including related neurological research; motivation; improvisation; and the role of technology in music education. Whatever your choice of topic, remember that your Submission should feature aspects of performance preparation and the learning process and should include personal insights into the art of teaching.

A recommended source book at all three levels is Trevor Herbert's *Music in Words* (London: ABRSM, 2001), which defines presentational conventions for written work, while also providing a basis for researching and writing at higher educational levels. Bear in mind that, while the presentational requirements are the same at all levels, the length and scope of the Written Submission become more demanding at each successive level, as do the rigour and complexity of argument to be mastered. Above all, ABRSM would like to encourage candidates to think creatively about their Written Submission and to research a topic that focuses on an area of personal interest.

## PRESCRIBED WRITTEN SUBMISSION TOPICS (DipABRSM and LRSM)

### DipABRSM

- Discuss your choice of material for use with young beginners and/or adult beginners in the first year of learning.
- Describe how, and in what order, you would approach the teaching of the fundamentals of your instrument or voice to a beginner who has no musical knowledge.
- Imagine that you have been asked to run the first five lessons for a group of very young children new to your instrument. You are required to teach a group of seven children in one room for 25 minutes a week. Outline your lesson plans and general approach to this project concluding with details of what you would expect your pupils to have achieved at the end of this five-week course.
- Discuss the various ways in which you would sustain the interest and musical motivation of your pupils during the initial years when they are assimilating the basic technical skills.
- How would you introduce a new piece to a student? Make reference to exploring the notes, practising procedures and eventual memorization.
- Discuss your approach to the development of sight-reading and aural ability and the ways in which these skills are of benefit to the complete musician.
- What importance do you attach to the use of technical exercises? Name and describe the exercises you might give a pupil during the various stages of his/her development, indicating the purpose of each exercise and the circumstances in which it would be most appropriate.
- Discuss the place and relevance of musical improvisation in lessons and consider how its inclusion could impact on the development of the learner's musical awareness and skill acquisition.
- Discuss some of the causes of unrhythmic playing or singing and suggest some remedies.

- What effects do good and bad posture have on tone production, generally with reference to your particular instrument?
- Discuss your approach to the development of technique in the early stages of learning your instrument.

### LRSM

- What sorts of creative activity would you regularly include in lessons for a pupil of ABRSM Grade 6/7 standard?
- Describe some of the more common difficulties you would expect pupils between ABRSM Grades 1 and 5 to encounter and suggest how you would remedy them.
- You are preparing a candidate for ABRSM Grade 6, 7 or 8. Detail your approach and approximate time-scale in preparing your pupil for the exam.
- Discuss your approach to sectional coaching for your local band, choir or orchestra. Choose a maximum of two challenging works and describe your tactics in helping your section to learn their own parts, solving problems of intonation, articulation, dynamics, tone colour, musicality, ensemble and texture. You may wish to give examples of particular excerpts from this repertoire and how you approach preparing them for performance.
- Summarize the advantages and disadvantages of group instrumental teaching, mentioning any differences in teaching method involved in group instruction as opposed to individual lessons.
- Explore, discuss and define the exercises, studies and pieces that you would use in order to help your pupils to develop and refine their technical skills, focusing in particular on the higher grades. Your discussion should concentrate on your ways of using the material you have chosen to implement this development and refinement.
- Suggest some books of studies or exercises you would use with: (i) a fairly elementary young pupil, (ii) a teenager of about ABRSM Grade 7 standard, and (iii) a more mature and advanced student who wishes to improve upon and maintain a good technique. Give the reasons for your choice in each case.
- Take two pieces from the current ABRSM Grade 8 list for your instrument. These works should be drawn from two distinct musical eras and impose contrasting stylistic and interpretative requirements on the performer. Discuss your approach to teaching these works. Your discussion should include exploring the works through their musical language, structure, interpretation and historical context. The emphasis should be on your personal approach to preparing the candidate fully for the rigours of a distinctive public performance.
- It is said that playing or singing from memory is an essential part of public performance. Give your views on this statement and describe how you would help a pupil overcome any problems, or lack of confidence, in memorizing music for a public performance.
- Discuss the typical technical problems associated with your instrument and the ways in which you would seek to overcome them.
- How might a pupil, with some musical facility but holding the view that aural training and theory of music are irrelevant to performance, be encouraged to see these elements' practical value, and how would you incorporate such aspects into your lessons?
- How might improvement in aural perception benefit performance?
- How would you detect undesirable tension in a pupil's performing technique and how would you help the pupil to eradicate it? Discuss the approaches commonly adopted by musicians; you may also consider innovative methods.

**Case Study Portfolio & Video of Teaching Practice (LRSM only)**

At LRSM level *only*, you are required to submit a Case Study Portfolio together with a Video of Teaching Practice. Three copies of each must be submitted to ABRSM with a completed entry form at least three months prior to the published closing date for entry (see pp. 36–37). Your Portfolio and Video must have been awarded a pass before you can proceed with the rest of your diploma (which *must* be taken during the *next* exam session). Issues arising from both submissions will be discussed in your Teaching Skills Viva Voce. However, the joint mark awarded to the submissions will *not* be adjusted in the light of the Viva Voce discussions. The Case Study Portfolio and Video of Teaching Practice must be authenticated as your own work by a declaration form (see p. 28). Please note that the declaration form requires you to confirm that you have obtained parental permission for any children appearing on the Video.

**CASE STUDY PORTFOLIO**

Your Case Study Portfolio should comprise written case studies of three pupils whom you have taught, either individually or in a group, for at least six months, within one year prior to submission of the Portfolio. At least one of these pupils must currently be having lessons with you, and one of them must appear on the Video of Teaching Practice. Different skill levels should, wherever possible, be covered (e.g. beginner, intermediate, advanced). If possible, the three pupils should also be of varying maturity and potential. The Case Study Portfolio should describe the pupils' technical, intellectual and musical attributes and problems, record the progress made over the period of the Portfolio in relation to those attributes, describe the work undertaken and assess the achievements made. The case studies should cover at least one term's worth of lessons for each student. There are no set word counts or formatting requirements for the case studies (see preparation guidance on p. 33). However, if your Case Study Portfolio is written in a language other than English, one copy of the original should be submitted together with three copies of an independently verified translation into English.

**VIDEO OF TEACHING PRACTICE**

Your Video of Teaching Practice must be submitted in a digital format (DVD or Mini DV). The total running time should be 60 minutes ( $\pm 10\%$ ). At least two pupils must be featured on the Video, which should demonstrate the breadth of your teaching and must be presented in two parts, as follows:

- 1 A typical lesson (individual or group) of between 30 and 40 minutes' duration, covering a range of activities and featuring a pupil (or pupils) whose progress is discussed in the Case Study Portfolio. The lesson should be recorded without edits and the video should be subtitled with the date and time of the recording.
- 2 A demonstration of your approaches to the teaching of pieces/studies as well as at least two of the following areas:
  - technical exercises
  - sight-reading
  - aural awareness
  - improvisation
  - composition
  - group teaching

You are welcome to feature several different lessons in the demonstration.

Any areas not covered on the Video are open to exploration during the Teaching Skills Viva Voce. If a language other than English is used on the Video, a typed transcript in English must be provided.

## SUBMISSIONS

**PREPARATION GUIDANCE FOR CASE STUDY PORTFOLIO & VIDEO OF TEACHING PRACTICE**

The Case Study Portfolio and Video of Teaching Practice provide the primary evidence of your ability to teach effectively. They will cover common ground and, indeed, you are required to include at least one of your pupils in both the Portfolio and the Video. The case studies are an opportunity to demonstrate the breadth of your approach to teaching over time while the Video is inevitably more of a snapshot example of you in action. In both, the emphasis is on good practice, demonstrated through objectives set and achieved and through clearly-structured lessons that stimulate, develop and foster musical skills, knowledge and imagination in your pupils. The examiners will be looking to see you in action in the comfort of your regular teaching practice and will thereby gain additional insight into the rapport between you and your pupils and the circumstances and focus of your teaching activity. They will want to observe relaxed and unforced teaching which is both natural and typical of your teaching approach and style.

**Case Study Portfolio**

The Case Study Portfolio gives you an opportunity to keep an account of your preparation and delivery of lessons and to observe, evaluate and reflect upon your own teaching and its impact over a period of time. It allows you to demonstrate a holistic approach to teaching: preparation, delivery, responsiveness, reflection and improvement through deepening insight.

ABRSM has deliberately refrained from giving word counts and formatting guidance for this element of the diploma. However, the following questions may help you to focus your approach:

- What did you hope to achieve (in the short, medium and long term)?
- Is there a sense of structure over time in your case studies?
- How did you approach your objectives?
- Did you achieve what you set out to do?
- In what ways did you feel that you could have improved upon or changed your approach?
- What will you do next?
- How has your relationship with the pupil(s) developed over the period? Are you pleased or disappointed?
- What have the pupils learned and what have you learned?

You may find that keeping an account in the form of a diary is the clearest way to show the development of your pupils over time in your case studies. Alternatively, you may prefer to adopt a different approach. Whatever your decision, you are advised to consult the marking criteria on p. 60 and to think carefully about the individual pupils you have chosen to feature.

**Video of Teaching Practice**

Your Video supports and complements your Case Study Portfolio and will ideally give the examiners a good idea of your approach to teaching, both on a personal level and in terms of your effectiveness. You may find it helpful to consider the following questions when preparing to make your Video:

- Is the lesson well-structured, with appropriate and attainable aims?
- Do the demonstrations reveal successful approaches to the chosen areas?
- Are the needs of individual pupils understood and matched with appropriate material?

- Is there a sense of challenge and stimulation and is the pace of your delivery appropriate?
- Are pupils engaged and interested in the process?
- Is there a good rapport between you and your pupils?
- Are you flexible and perceptive to pupils' responses and able to adapt to accommodate them successfully?
- Is the pupil aware of the next steps to be taken?
- Are you providing sufficient feedback to pupils?
- Does the lesson form part of an overall scheme of work?

# PRACTICALITIES

- 36 **Before the exam (Entry)**
  - Entry forms
  - Payment and fees
  - Submissions and supporting documentation
  - Where to send your entry
  - Other points
- 37 **On the day of the exam**
  - Places of examination
  - Dates of examination
  - Examiners
  - Monitoring
  - Feedback
- 38 **After the exam**
  - Marking
  - Results and quality assurance
  - Retakes
  - Appeals
- 39 **Other matters**
  - Absence
  - Access
  - Language and interpreters
  - Replacement certificates
  - Academic recognition and dress

## Before the exam (Entry)

- Entry forms** There are separate **diploma entry forms** for candidates in the UK/Republic of Ireland, and for candidates in all other countries. Each diploma entry form is accompanied by a **supplementary information** leaflet, which contains clear step-by-step instructions to help you fill in your entry form.
- In the **UK and Republic of Ireland**, diploma entry forms can be obtained from our website. In **all other countries**, entry forms can be obtained from our website or from the local Representative.
- Payment and fees** Payment must be made at the time of entry and your fee is dependent on the level of diploma and whether you are making a substitution.
- For candidates in the **UK and Republic of Ireland**, the fees for all three levels of diploma are given on the entry form, which is issued annually with updated fee details. Candidates **in all other countries** should refer to the exam dates and fees section of the website.
- Submissions and supporting documentation** **DipABRSM and FRSM candidates**
- When returning your entry form and fee, please ensure that you carefully complete the checklist (on the entry form), enclosing any of the following required documentation and submissions:
- documentation supporting your prerequisite or substitution for a prerequisite (see p. 23)
  - your Written Submission (three copies) with authenticating declaration form (see p. 28)
  - (*FRSM only*) ABRSM's letter approving your Written Submission topic (see p. 29)
  - documentation supporting a substitution for the Written Submission (see p. 25)
  - ABRSM's letter approving appropriate professional experience (see p. 24).
- LRSM candidates**
- Your entry form must be submitted *at least three months prior to the published closing date for entry* (see p. 37). This is to allow ABRSM sufficient time to assess your Case Study Portfolio and Video of Teaching Practice. A fee for the assessment of the Portfolio and Video is required when you submit your entry. Please ensure that you carefully complete the checklist (on the entry form), enclosing the following:
- your Case Study Portfolio and Video of Teaching Practice (three copies of each) with authenticating declaration form (see p. 28)
  - documentation supporting your prerequisite or substitution for a prerequisite (see p. 23)
  - ABRSM's letter approving appropriate professional experience, if applicable (see p. 24).
- After this, you may proceed with your entry *only* if the Portfolio and Video have been awarded a pass, and we will notify you of this at least one month before the published closing date for entry. You must then pay the remainder of the entry fee before the closing date, at the same time enclosing either of the following:
- your Written Submission (three copies) with authenticating declaration form (see p. 28)
  - documentation supporting a substitution for the Written Submission (see p. 25).
- You must proceed with the remaining components of the LRSM during the *next* diploma exam session.

**Where to send your entry** In the **UK and Republic of Ireland**, completed entry forms, together with fees, submissions and any supporting documents, should be sent to the address indicated on the entry form, and must be received by the closing date published in the supplementary information leaflet (**LRSM candidates**: please see paragraph above). In **all other countries**, completed entry forms etc. should be returned to the local Representative or, where there is no Representative, direct to ABRSM's office in London, by the last date of entry published online (**LRSM candidates**: please see paragraph above).

- Other points**
- We regret that we cannot accept responsibility for the loss of any documents in the post, and we recommend you use a guaranteed postal delivery method.
  - Entries for diplomas can be accepted by ABRSM only in accordance with the regulations given in this syllabus and on the understanding that in all matters our decision must be accepted as final. We reserve the right to refuse or cancel any entry, in which case the exam fee will be returned.

### On the day of the exam

**Places of examination** Instrumental/Vocal Teaching diploma exams are held in regional centres in the UK and Ireland (at the discretion of ABRSM and subject to the availability of examiners and the suitability of venues) and in the main centres of all countries listed in the current *Exam Information & Regulations* booklet (international edition).

You will normally be greeted by a steward and, where a practice room is available, allowed a short time to warm up prior to entering the exam room. If you are an organ, harpsichord or percussion candidate, the exam venue must be organized by you, at no cost to ABRSM. It should be quiet and well-lit and should contain a writing table and chairs for the examiners. Someone should be provided to act as steward outside the exam room. If necessary, you must arrange transport for the examiners, to enable the exam timetable to be completed within the most suitable itinerary. An invoice for transport provided may be sent to ABRSM.

**Dates of examination** In the UK and Republic of Ireland, diploma exams are held on the dates specified in the supplementary information leaflet. In all other countries, exams are held on the dates given on our website for each country.

**Examiners** **Number of examiners**

One or two examiners will be present at each diploma exam. At ABRSM's discretion, an additional person appointed by ABRSM may also be in attendance for monitoring purposes.

**The examiners and you**

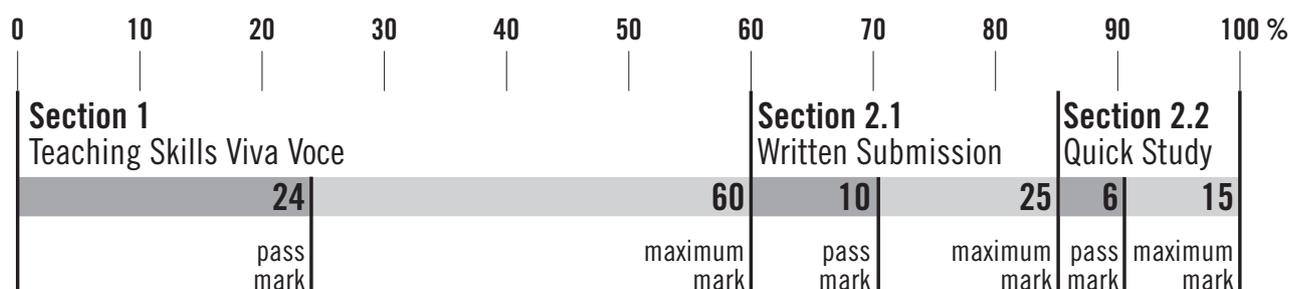
Where two examiners are present, one examiner will, wherever possible, be a specialist in your discipline, and the other will be a generalist. Both will have been fully trained by ABRSM. Each examiner will mark you independently.

**Monitoring** For monitoring and moderation purposes, the live aspects of your diploma will normally be audio-recorded by the examiners and returned to London after your exam. By submitting your entry you agree to your exam being recorded and to the recording becoming the property of ABRSM (no copy will be made available to you and, for the avoidance of doubt, the audio-recording has the status of an examination script and is therefore exempt from subject access requests under the Data Protection Act 1998). The recording may be used anonymously for training purposes.

**Feedback** ABRSM invites feedback from all diploma candidates. To submit feedback, visit the 'Contact Us' page at [www.abrsm.org](http://www.abrsm.org).

## After the exam

**Marking** The marking process is designed to be fair and open. All candidates are assessed according to a two-section exam structure, amounting to a total of 100 marks. Section 1 accounts for 60 of the total marks, with the two components of Section 2 accounting for the remaining 40 marks. All components of both sections must be passed in order for a diploma to be awarded. The pass mark is 40% – this applies to each component and section as well as to the overall result. Candidates who pass with an overall mark of 70% or more are awarded the diploma with Distinction.



### Viva Voce marks

Please note that your Written Submission is assessed before the exam; however, the mark awarded may be subsequently adjusted on the basis of your responses in the Teaching Skills Viva Voce. At LRSM, the maximum 60 marks awarded to Section 1 are distributed as follows: Viva Voce 30 marks, Case Study Portfolio and Video of Teaching Practice combined 30 marks (which will *not* be adjusted in the light of the Viva Voce discussions).

Tables outlining the **marking criteria** for all components of the Instrumental/Vocal Teaching diplomas are given in Appendix 2 on pp. 58–63.

### Results and quality assurance

On the day of your exam, the examiners will not give any indication of your result. After the examiners have returned the mark form and recorded evidence to ABRSM, a sample of these will be reviewed as part of our rigorous quality assurance procedures. This means that results are likely to be despatched approximately eight weeks after your exam.

All results – your certificate (if successful) and the examiners' mark form – will be despatched by post. We regret that we are not able to give any results by telephone, fax or e-mail, nor can we accept responsibility for the loss of results in the post.

### Retakes

If you are unsuccessful in any part of your diploma, you may wish to consider a retake. Please bear in mind, however, that your diploma must be completed within three years from your first attempt.

You may choose to retake the entire exam in order to aim for higher marks. Alternatively, you are entitled to carry credit forward from any component (Teaching Skills Viva Voce, Written Submission or Quick Study) from your previous attempt. The examiners will be aware of any credit carried forward, but this will in no way affect the objectivity of the assessment process.

At FRSM level, should the compulsory piece/short programme of the Teaching Skills Viva Voce not be awarded a pass, while the rest of the Viva Voce passes, you may opt to retake the compulsory piece/short programme on its own at a later date.

Details of retake options are included in the letter accompanying results. This letter also covers the options for the Written Submission for candidates wishing to retake their diploma.

**Appeals** An appeals procedure exists for diploma exams (see [www.abrsm.org/examconcerns](http://www.abrsm.org/examconcerns)). In all cases, appeals should be submitted within 14 days of the issue of the result and clearly state the grounds for appeal. ABRSM aims to acknowledge receipt of appeal correspondence within three working days and to resolve all appeals within four weeks of the acknowledgement.

In the exceptional circumstance that ABRSM's decision regarding an appeal is not accepted, an independent review may be requested as to the correctness of the application of ABRSM's appeal procedure. Any such request should be made within 14 days of the dispatch of ABRSM's decision and must be addressed in writing to the Chief Executive. ABRSM aims to acknowledge the request within three working days and to respond with the outcome within four weeks of the acknowledgement. An independent person, unconnected with ABRSM, will be involved in the independent review process. The findings of the independent review will be fully taken into account by the Chief Executive, who will make the final decision.

### Other matters

**Absence** If you are unable to be present for your exam, you should notify ABRSM immediately, giving an explanation of your inability to attend. Provided your withdrawal is made necessary by an unavoidable event (such as illness or bereavement), part of the entry fee may be refunded at the discretion of ABRSM. (In the case of illness, a medical certificate is required.) Alternatively, in all countries other than the UK and Republic of Ireland, and at ABRSM's discretion, a voucher may be issued entitling the candidate to re-enter the exam within one year of the original exam date. Such a voucher cannot subsequently be exchanged for cash. A candidate re-entered on a voucher and again absent is not entitled to any further concession.

**Access (for candidates with special needs)** Standard arrangements exist for candidates who have a visual or hearing impairment, or learning difficulties such as dyslexia or autistic spectrum disorders. Details of these arrangements are given on the ABRSM website, along with guidelines for blind and partially-sighted candidates, deaf and hearing-impaired candidates, candidates with dyslexia, candidates with autistic spectrum disorders (including Asperger syndrome) and candidates with other specific needs.

Candidates with other sensory impairments or learning difficulties must tick the relevant box on the entry form and also attach a statement from either a general practitioner, specialist, educational psychologist or other similarly qualified person, outlining the particular difficulties the candidate experiences and the likely impact upon his/her performance in an exam setting.

Candidates whose requirements are not covered above, or who have particular physical access requirements, are requested to write to the Access Co-ordinator with full details. ABRSM will then liaise with the relevant exam venue to ensure that all feasible arrangements are made.

ABRSM's policy does not make any concessions in terms of marking standards; rather, we try to alter the administration of our exams or, occasionally, to provide an alternative test or mode of assessment, in line with the particular needs of the candidate.

**Language and interpreters** All exams are conducted in English. If you are not comfortable using English, you are strongly advised to bring an independent person (who is neither your teacher nor a relative) to act as interpreter in the exam room. (Please tick the relevant box on the entry form.) Extra time will be allowed in such cases. Any costs incurred are the responsibility of the candidate. Candidates may make use of ABRSM's interpreter service, where available (for details, contact your local Representative), on payment of an additional fee. Candidates should bear in mind that exams are normally recorded (see Monitoring, p. 37) and that translations will be checked for accuracy, as necessary.

- Replacement certificates** A duplicate of a certificate can usually be provided on payment of a search fee. Applications should state the country and year the exam took place in, the name of the candidate and his/her candidate number. A further fee may be required if information is inaccurate.
- Academic recognition and dress** Each diploma entitles the successful candidate to append the appropriate letters after his/her name. Academic dress for holders of ABRSM's diplomas may be obtained from William Northam & Co Ltd, P.O. Box 367, Waterbeach, Cambridge CB25 9QY (T 0870 2401852; E [enquiries@wmnortham.co.uk](mailto:enquiries@wmnortham.co.uk)), to whom all enquiries should be made.

# REPERTOIRE LIST

## 42 **Compulsory repertoire for FRSM Teaching Skills Viva Voce**

As part of their demonstration during the Teaching Skills Viva Voce, FRSM candidates for all subjects except percussion and singing must be prepared to perform *one* of the DipABRSM pieces listed for their instrument on pp. 42–43. This compulsory piece must be performed complete and (with the exception of keyboard, guitar and harp) with accompaniment. For full details, see *Demonstration* on pp. 16–17.

### Compulsory repertoire for FRSM Teaching Skills Viva Voce

#### Piano

- Bartók** 6 Dances in Bulgarian Rhythm, from 'Mikrokosmos', Vol.6: complete (*Boosey & Hawkes*)  
**Brahms** Rhapsody in G minor, Op.79 no.2. *Brahms 2 Rhapsodies, Op.79 (ABRSM)*  
**Scarlatti** Sonata in E minor, Kp.263 (L.321) *and* Sonata in E, Kp.264 (L.466). *Scarlatti 60 Sonatas, Vol.2 (G. Schirmer)*

#### Harpsichord

- J.S. Bach** French Suite no.5 in G, BWV 816: complete. *J.S. Bach 6 French Suites (ABRSM)*  
**F. Couperin** Ordre no.26 in F $\sharp$  minor: complete. *F. Couperin Pièces de Clavecin, Vol.4 (Heugel)*  
**Haydn** Sonata in D, Hob.XVI/37: complete (*two-manual instrument required*). *Haydn Selected Keyboard Sonatas, Book 3 (ABRSM)*

#### Organ

- J.S. Bach** Fantasia in G, BWV 572. *Bach Organ Works (Bärenreiter Vol.7; Novello Book 9; Peters Vol.4)*  
**Petr Eben** A Festive Voluntary (*UMP*)  
**Vierne** Symphonie no.1 in D minor, Op.14: 6th movt, *Final (movt publ. separately: UMP)*

#### Violin

- Beethoven** *1st movement* from any *one* of the following Sonatas:  
 Op.12 no.2 in A, Op.12 no.3 in E $\flat$ , Op.23 in A minor, Op.24 in F ('Spring'), Op.30 no.1 in A,  
 Op.30 no.2 in C minor, Op.30 no.3 in G. *Beethoven Sonatas for Piano and Violin (2 volumes: Henle 7/8)*  
**Brahms** Sonata in A, Op.100: 1st movt (*Wiener Urtext*)  
**Françaix** Sonatine: complete (*Schott ED 2451*)

#### Viola

- Brahms** Sonata in E $\flat$ , Op.120 no.2: any *two* movts (*Wiener Urtext*)  
**Milhaud** Sonata no.2, Op.244: any *two* movts (*Heugel*)  
**Telemann** Concerto in G, TWV 51:G9: complete (*Bärenreiter BA 5878-90*)

#### Cello

- Beethoven** Sonata in A, Op.69: 1st movt. *Beethoven Sonatas for Piano and Violoncello (Henle 894)*  
**Chopin** Sonata in G minor, Op.65: 1st movt (*Henle 495*)  
**Hindemith** 'A Frog he went a-courting': Variations on an old English nursery song (*Schott ED 4276*)

#### Double Bass

- L. Berkeley** Introduction and Allegro, Op.80 (*Yorke*)  
**Capuzzi** Concerto in D: any *two* movts (*Yorke*)  
**B. Marcello** Sonata in G (Op.2 no.6): complete (*IMC 1159*)

#### Guitar

- Léo Brouwer** Canticum (*Schott GA 424*)  
**Castelnuovo-Tedesco** Aranci in Fiore, Op.87b (*Ricordi*)  
**M. Giuliani** Variations on a Theme of Handel, Op.107 (*Universal UE16713*)

#### Harp

- Grandjany** Fantasia sur un Thème de Haydn (*Leduc*)  
**Roussel** Impromptu, Op.21 (*Durand*)  
**Samuel-Rousseau** Variations Pastorales sur un vieux Noël (*Leduc*)

#### Recorder

- J.S. Bach** Sonata in F, BWV 1035: complete (*Schott ED 10272 or Universal UE18749*)  
**Finger** Sonata in C minor, Op.3 no.2: complete (*Nova NM 105*)  
**Hans-Martin Linde** Sonata in D minor: complete (*Schott OFB 47*)

#### Flute

- L. Berkeley** Sonatina, Op.13: complete (*Schott OFB 1040*)  
**Chaminade** Concertino in D, Op.107: complete (*Enoch*)  
**Handel** Sonata in C, Op.1 no.7, HWV 365: complete. *Handel 11 Sonatas for Flute (Bärenreiter BA 4225) or Handel Complete Flute Sonatas, Vol.1 (Emerson)*

**Oboe**

- Edward Gregson** Sonata: complete (*Emerson*)  
**Saint-Saëns** Sonata in D, Op.166: 1st *and* 2nd movts (*Peters EP 9196*)  
**Telemann** Sonata in A minor (from 'Der getreue Musikmeister'), TWV 41:a3: complete (*Bärenreiter HM 7*)

**Clarinet**

- Crusell** Concerto no.2 in F minor, Op.5: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Universal UE19084*)  
**H. Lazarus** Fantasia on Airs from Bellini's 'I Puritani' (*Chester*)  
**Léo Weiner** Peregi Verbunk (Hungarian Dance), Op.40 (*Editio Musica Budapest Z.460*)

**Bassoon**

- Bozza** Fantaisie (*Leduc*)  
**Saint-Saëns** Sonata in G, Op.168: 1st *and* 2nd movts, *or* 2nd *and* 3rd movts (*Peters EP 9195*)  
**Telemann** Sonata in F minor (from 'Der getreue Musikmeister'), TWV 41:f1: complete (*Amadeus BP665*)

**Saxophone**

- Koechlin** Études nos.1, 2 *and* 3 from '15 Études pour saxophone alto et piano' (*Billaudot*)  
**Telemann** Sonata in C minor (orig. for oboe, TWV 41:a3), arr. Londeix: complete (*Leduc*)  
**Phil Woods** Sonata for alto saxophone: 1st *and* 2nd movts (*Advance Music*)

**Horn**

- Dukas** Villanelle (*Durand*)  
**Alun Hoddinott** Sonata, Op.78 no.2: complete (*OUP archive-Allegro*)  
**Telemann** Sonata in F minor (from 'Der getreue Musikmeister'), TWV 41:f1: complete (*IMC 2403*)

**Trumpet, Cornet in B $\flat$  and Flugelhorn**

- M. Arnold** Trumpet Concerto, Op.125: complete (*Faber*)  
**Handel** Suite in D: complete (*D trumpet only*) (*Musica Rara 1225*)  
**Saint-Saëns** Fantaisie in E $\flat$  (*B $\flat$  or C trumpet edns: Leduc*)

**E $\flat$  Horn**

- Eileen Clews** Partita for horn: complete (*F/E $\flat$  horn edn: Paterson*)  
**Mozart** Any *one* of the following Horn Concertos:  
 Horn Concerto no.2 in E $\flat$ , K.417: complete (*F/E $\flat$  horn edn: Bärenreiter BA 5311-90*)  
 Horn Concerto no.3 in E $\flat$ , K.447: complete (*F/E $\flat$  horn edn: Bärenreiter BA 5312-90*)  
 Horn Concerto no.4 in E $\flat$ , K.495: complete (*F/E $\flat$  horn edn: Bärenreiter BA 5313-90*)  
**R. Strauss** Horn Concerto no.1 in E $\flat$ , Op.11: 1st *and* 2nd movts (*F horn edn: Universal UE34725*)

**Trombone**

- Handel** Concerto in F minor: any *three* movts, arr. Lafosse (*Leduc*) *or* arr. Angerer  
 (*alto/tenor trombone edn: Editions Marc Reift 226*)  
**Bryan Kelly** Sonatina for trombone: complete (*Weinberger*)  
**Serocki** Sonatina for trombone: complete (*PWM 5241*)

**Baritone and Euphonium**

- Derek Bourgeois** Euphoria, Op.75 (*Vanderbeek & Imrie*)  
**Guilmant** Morceau Symphonique, Op.88 (*bass/treble clef edn: Editions Marc Reift 2013*)  
**Ernest Young** Euphonium Sonata (no.1): complete (*bass/treble clef edn: G & M Brand*)

**Tuba**

- Walter Hartley** Suite for solo tuba: complete (*Presser*)  
**Hindemith** Sonata for tuba (1955): complete (*Schott ED 4636*)  
**Vaughan Williams** Tuba Concerto in F minor: 1st and 2nd movts (*OUP*)

**Percussion**

See Demonstration on pp. 16–17

**Singing**

See Demonstration on pp. 16–17

# APPENDICES

- 46 **Appendix 1**  
Specimen questions and indicative responses
- 58 **Appendix 2**  
Marking criteria
- 64 **Appendix 3**  
Application form for appropriate professional experience approval
- 66 **Appendix 4**  
Regulation (UK)

## Specimen questions and indicative responses

The **specimen questions** on pp. 46–50 are intended to provide a clear sense of how the examiners might address the various areas of the Teaching Skills Viva Voce. The selected **indicative responses** on pp. 51–57 provide an indication of the sorts of response that would be expected from candidates within the main marking bands (Distinction, Pass, Fail). It is important to note that these are specimen questions only, and that none of them may actually be asked in the exam. Additionally, not all areas specified below will necessarily be covered by examiners in their questioning.

### SPECIMEN QUESTIONS

#### DipABRSM

\* *indicative responses to these specimen questions are to be found on pp. 51–53.*

- Musical outlook**
- Please tell us about the range of materials you have brought today.
  - Which is your preferred tutor book for young beginners? What do you particularly like about it?
- Technique**
- What would a student find difficult in this bar? How could you isolate the problem and help the student overcome it?
  - How could you encourage good posture in a young player who finds the instrument cumbersome?
  - \* ● How would you explain breath control to a beginner on your instrument? What exercises could you devise to help him/her develop this?
  - Suggest some ways of practising these semiquavers.
  - If a pupil is consistently sharp (or flat), what may be the reasons and how would you tackle the problem?
  - What are the most common faults to be found in scale and arpeggio playing? How would you remedy them?
  - In teaching a Baroque piece, what would influence your choice of articulation?
  - Suggest and demonstrate simple exercises to encourage good legato playing.
  - How would you help a pupil to maintain a steady pulse in this section?
  - Demonstrate how you would teach a student to form a good embouchure.
- Pedagogy**
- Do you think it is important to demonstrate to a pupil? Why? (Or why not?)
  - \* ● What ideally would you aim to achieve when giving a young child his/her first lesson?
  - What assessment procedures would you use to inform a pupil about his/her progress?
  - Do you think improvisation has a place in the early stages of learning the instrument/voice? How would you use improvisation in a lesson for a Grade 1 pupil?
  - How important is it that pupils play by ear?
  - Do you regard the development of musical memory to be important? How would you go about improving a pupil's memory?
  - \* ● What are good practice habits and how would you encourage them?
  - How would you motivate pupils to practise their scales?
- Written Submission** *subject to content*
- Repertoire**
- What exercises or repertoire would you give to a Grade 2 pupil to help improve his/her tone?
  - Suggest some useful contemporary repertoire for a Grade 5–6 student.
  - A Grade 3 pupil would like to play some jazzy pieces – what would you suggest?
  - Which tutor book would you use for an adult beginner who has already studied another instrument?

- What other pieces are there that a pupil could learn in order to develop this sort of style further?
  - \* ● What sort of repertoire would you suggest for a student of Grade 6 level to help develop his/her general musicianship?
- Style and interpretation**
- How would you help a student develop a sense of musical style?
  - How would you introduce the element of musical expression to a young pupil?
  - You have a pupil who plays this Romantic genre piece rather mechanically. How would you encourage him/her to be more stylistically aware and communicative?
- History and background of the instrument/voice**
- How would your instrument in the Baroque period have differed from the one you are using today?
  - How and when would you discuss the main construction features of your instrument with a beginner pupil?
  - Which design features of your instrument are different from one built in the nineteenth century?
- Strategies for making pupils familiar with the accompaniment**
- Why is it important to know what is in the piano part here? (Or generally?)
  - With reference to the piece you have just played, how would you explain the texture of the accompaniment to a student?
- Professional values and practice**
- What steps would you take to ensure that the physical well-being of your pupils is not harmed by their playing/singing?
  - Give examples of ways in which you would integrate child protection policy into your teaching style.

## LRSM

\* *indicative responses to these specimen questions are to be found on pp. 53–55.*

- Musical outlook**
- Tell us something about your teaching experience to date.
  - Apart from your pieces, what resources have you brought with you today?
- Case Study Portfolio & Video of Teaching Practice**
- In the Video, we saw X having difficulty with counting correctly. How did you follow up your advice given at the time, and what was the outcome?
  - In one of your case studies, you refer to Y's difficulty with accurate pitching. What measures can you take to help a student practise in a way likely to improve pitch awareness?
  - What are your views on the posture of this student in your Video?
  - I was a little unclear over your strategy when teaching Z *portamenti* and position changes generally. Could you take us through your methods in rather more detail?
  - In what ways did you feel that you might have improved your approach to teaching these octaves to X, as featured on the Video?
  - How could you further motivate this pupil, as featured on the Video?
  - Your pupil Y's bow moves vigorously and enthusiastically and that, of course, is encouraging. But the bow often slides down over the fingerboard, resulting in loss of tone quality. How can this be corrected?
  - \* ● Your pupil Z seems to learn music aurally very quickly, but tends to neglect the finer details of the music. What strategies have you used to overcome this?
  - In the Video, there was a section where you spent a long time on tone production. How much time do you typically devote to this in a lesson?

- Technique**
- How could you help your pupil to cope comfortably with the extremes of register in this piece?
  - How do you help your pupils improve their tonguing/bowing/finger dexterity? Suggest some suitable exercises and study material.
  - How do you help pupils to prepare a song in a language other than their own and to ensure that they communicate the meaning of the text in performance?
  - At what stage do you introduce harmonics? How do you teach them?
  - How early would you introduce a pupil to four-mallets?
  - In the Mendelssohn pedal excerpt, what difficulties would you envisage with the phrasing and the 12/8 rhythm? How could these be overcome?
  - The stamina of your pupil is not developing very well. Why might this be? What are your strategies for improving it?
  - Your pupil now needs to hand-stop [or equivalent advanced technique for your instrument]. How would you teach this and which pieces do you know that employ this particular technique?
  - Explain the difference between legato pedalling and direct pedalling, using the Grade 8 repertoire presented.
  - How much importance do you place on the use of arm-weight in your teaching?
  - What are the dangers of introducing thumb position too late in a student's development? How early could it be introduced and how would you do it?
  - How do you eradicate the 'under tones' that are often heard when tonguing in the high register of the clarinet?

- Pedagogy**
- How useful is 'slow practice' for fast passagework?
  - What sort of mix of teacher talking/demonstrating and student responding/playing are you aiming for?
  - \* ● Are scales and arpeggios important? Why? (Or why not?)
  - How do you adapt your teaching strategies to accommodate a pupil who finds this area particularly difficult?
  - To what extent do you encourage your pupils to assess their own progress?
  - How can a holistic approach to instrumental/vocal teaching benefit your pupils' musical activities outside of their lessons?
  - How do you adjust your teaching to accommodate the different ways in which your pupils pick up information?
  - How can you encourage your pupils to become independent learners?
  - Nerves are spoiling a good performance. How do you tackle this problem?
  - What value do you consider improvisation might have in developing technique, sound and control?
  - How do you help a pupil who lacks confidence in his/her ability to memorize?
  - \* ● Outline a well-balanced lesson plan for a Grade 8 student.
  - Your pupil expressed dislike for this piece. What could you do about that?
  - How do you pace your lessons and vary the energy levels throughout them?
  - How would you suggest practising this passage?

**Written Submission** *subject to content*

- Repertoire**
- In what circumstances would you use this repertoire?
  - \* ● What study books would you give to a student to help improve his/her stamina/tone/articulation/finger dexterity?
  - Is it important to match repertoire to a student's taste and/or natural abilities? Show us in the current syllabus a piece suitable for a student who has difficulty with legato action/breath control/secure pitching, etc.
  - Your pupil, now principal in a local youth orchestra, has been asked to perform a concerto with the orchestra. Which concerto would you suggest that would be feasible for both soloist and orchestra?

- Style and interpretation**
- If you are teaching this fugue at Grade 8, what articulations would you recommend, particularly in the semiquaver episodes, and how would you register it?
  - When teaching the piano music of Beethoven, what aspects of style do you wish to instil in your pupils?
  - How do you help a student to create unity/diversity in a suite or set of variations which, typically, will have many movements in the same key?
  - How would you teach a student to express the rubato section here?
  - What are the particular difficulties encountered in playing French harpsichord music?
  - Is there a case for employing double-tonguing in this rapid passage? Show us the effect of single and double tonguing in this context.
  - Several great classics are included in the Grade 8 syllabus list for your instrument. How do you encourage depth in musical understanding?
  - At what point in the stage of learning a piece, if at all, would you encourage your students to listen to CDs and live performances to assist them with matters of style and interpretation?
- History and background of the instrument/voice**
- What are the differences between the modern [piano] and the 18th-century [fortepiano]? How does a knowledge of the development of the instrument impact on aspects of performance?
  - The instrument for which this piece was written looked rather different. Does this affect our playing of the piece today?
  - Is it appropriate to play Haydn's works on the harpsichord?
- Strategies for making pupils familiar with the accompaniment**
- How helpful is it to make your pupil aware of the orchestration here?
  - How do you make students aware of the complete musical effect when they play largely without accompaniment?
- Professional values and practice**
- What support agencies are you aware of that can help you professionally, and what are their specific areas of expertise?
  - What health and safety aspects of your teaching environment do you take particular care with?
  - What steps do you take to keep up-to-date with current thinking about teaching and learning?

## FRSM

\* *indicative responses to these specimen questions are to be found on pp. 55–57.*

- Musical outlook**
- Could you give us an overview of your current teaching practice?
  - Please highlight some of the most significant areas of your professional development since you passed your LRSM.
- Technique**
- How do you teach flutter-tonguing to pupils unable to roll their 'r's? Can you name some pieces, both solo and orchestral, that call for this?
  - What approach might you be looking for from a pupil when teaching this particular recitative?
  - How do you help a pupil who is having technical problems with a passage you cannot play yourself?
  - Much of this movement involves very incisive staccato and spiccato at various dynamic levels. Suggest ways in which precise articulation can be musically achieved here without loss of tone.
  - What are your strategies for dealing with over-breathing and tension?
- \* **Technique**
- What advice would you give to an advanced player to help improve his/her staccato technique?
  - You have a student preparing a recital programme for the first time; what advice would you give him/her to help with stamina?
  - What is your opinion of vibrato on the clarinet? How would you teach this?

- Pedagogy**
- How can you be sure that your teaching approaches match your pupil's preferred learning style?
  - \* ● We often call music teaching 'tuition', implying perhaps that it has as much to do with technical instruction and training as education in the wider sense. How would you distinguish between teaching and instruction?
  - Is it important to make a link between your teaching and the other musical activities in which your pupils engage? How would you do this?
  - What strategies do you have for measuring progress within a lesson, as well as from lesson to lesson?
  - How do you encourage pupils to think musically and instinctively in a performance, rather than dwelling on mistakes?
  - How important is it to prepare your pupils for performing, in terms of their presentation on the platform?
  - A pupil's memory has failed in a recent performance. What steps would you take to help him/her overcome the effects of this bad experience?
  - Discuss methods of practising this piece in order to improve accuracy. Are there differences of approach that would help individual needs?

**Written Submission** *subject to content*

- Repertoire**
- What advanced repertoire written in the last 50 years do you regard as being useful in the teaching context? Why are these pieces helpful?
  - Can you suggest some studies which develop the low register and bass-clef reading for a horn player?
  - \* ● What exercises do you give advanced pupils to improve their tone production?
  - What value do you place on orchestral excerpt books? Which ones would you recommend to an advanced pupil?

- Style and interpretation**
- How important is imagination for interpretation? Suggest some ways of developing imagination in order to play this piece effectively.
  - How significant is a structural and harmonic analysis of this piece to a successful performance of it?
  - How and where can you create a sense of improvisation in these pieces?
  - How can you create a sense of structure and achieve variety in this piece?
  - What factors decide how and where to ornament this piece? How do you teach these ornaments?
  - How can you most effectively teach your pupils to define between soloistic and accompanying tone in these sonatas?

- History and background of the instrument/voice**
- The instrument of Handel's time would have looked and sounded very different from your modern B flat trumpet. How have you adapted your performance to convey a feeling of authenticity?
  - How important is it for students to be aware of the traditional roles and values associated with their instrument?
  - Tell us about the relevance of the 'sostenuto' or middle pedal in the development of the piano and its repertoire.
  - What particular aspects of the development and history of the instrument do you think it advisable for your pupils to learn about at this level?

- Professional values and practice**
- If a pupil complains of tiredness or pain when practising, or of undue tension when performing, what is likely to be your response? To what extent can psychological insight and a knowledge of the physiology of [guitar] playing help you to analyse and solve specific problems in such cases?
  - \* ● In what ways do you envisage developing your own professional expertise over the coming years?

## INDICATIVE RESPONSES

## DipABRSM

**Technique** How would you explain breath control to a beginner on your instrument? What exercises could you devise to help him/her develop this?

*Distinction*

The candidate showed in an authoritative way how breath control is vital to the development of a fine tone. The concept of support through the proper use of abdominal, intercostal and diaphragmatic muscles was fully understood and convincingly demonstrated. Explanation of how analogy and imagery help to convey new concepts to a young player was made. It was stressed that blowing out should always be even, and the importance of not raising the shoulders – particularly common when breathing in – was well communicated. Several well-chosen exercises were demonstrated which were entirely appropriate for, and appealing to, a young player.

*Pass*

The candidate demonstrated in a broadly convincing way how breath control contributes to tone. A basic working knowledge of support was competently illustrated. There was a certain awareness of child development issues, and the candidate was able to discuss ways of conveying new concepts to a young player. The importance of not raising the shoulders when breathing in was understood. Some exercises were demonstrated which would be helpful to a young player.

*Fail*

The candidate was aware of the link between breath control and tone but unable to express it clearly. Although the concept of support was partially understood, it was not successfully articulated or demonstrated. The candidate's response showed little awareness of child development issues, and the few ideas that were offered for putting across new concepts to a young player were unimaginative. The importance of not raising the shoulders when breathing in was not explained. There was little evidence that the candidate had developed any appropriate exercises.

**Pedagogy** What ideally would you aim to achieve when giving a young child his/her first lesson?

*Distinction*

The candidate explained and described authoritatively a suitable range of activities that would normally take place in an ideal first lesson, stressing the importance of establishing a rapport with the pupil and stirring his/her imagination. A clear explanation of appropriate tension-free posture and hand position was described, together with suitable demonstrations. Basic tone production was carefully explained and demonstrated. There was a clear awareness of the likely problem areas. The candidate went on to describe how the first notes would be introduced in an imaginative way, and there was a demonstration of how some basic improvisation and aural games might be included in the lesson, both to explore the sonority of the instrument and to expand upon some of the ideas introduced in the lesson. This was a highly constructive, as well as enjoyable, approach. Finally, the candidate explained how the young pupil ought to approach practice and what the expectations were.

*Pass*

The candidate described a suitable range of activities for the first lesson. The need for good posture was both explained and demonstrated efficiently, although knowledge of all the possible areas of tension was incomplete. The approach was a little dogmatic, with insufficient attention paid to the physical differences between pupils. Basic tone production was explained together with strategies for dealing with common faults. The candidate described how the first notes would be introduced. Finally, there was a careful explanation of effective practice and what was expected of the young pupil in terms of time spent and organization.

*Fail*

The candidate suggested a reasonable range of activities but there was a lack of imagination in the presentation and an over-reliance on printed materials. The impression was given that the lesson would be rather dull and that the interest of the pupil would not be captured. Posture was briefly described but insufficient attention was given to possible tensions. Although basic tone production was explained, there was not always a ready response in dealing with some of the more common associated problems. The candidate explained how notation would be introduced but there was insufficient use made of imaginative ways for doing so. More help was needed to encourage the young pupil to practise more effectively.

**Pedagogy** What are good practice habits and how would you encourage them?*Distinction*

The candidate outlined a thorough programme of varied activities for practice, showing an understanding of the changing nature of practice as pupils develop technically and become more mature. Appropriate venues and conditions were discussed, with emphasis given to the importance of uninterrupted time and parental support. The concept of 'little and often' was endorsed. Appropriate strategies for warming up were described and the candidate demonstrated how scales and other technical work, as well as improvisation, composition, theory and sight-reading, can all be practised by linking them with the actual pieces being studied. The candidate clearly expressed the importance of not thinking of practice as simply 'playing through the pieces' and went on to describe how to teach a pupil to practise, use of the practice notebook, and appropriate rewards for good practice. The candidate concluded by making the important link between practice and the lesson.

*Pass*

The candidate took a thoughtful and logical approach in describing a reasonably varied programme of activities for practice. He/she stressed the need for concentration, pointing out that it is better to practise regularly for short periods rather than occasionally for longer periods. There was a limited awareness of the need to develop practice strategies as the pupil gets older, but there was some mention of the importance of appropriate time and place for practice. The candidate discussed the importance of warm-ups and the various areas of study that should be included, but failed to suggest any imaginative ways to connect these. The use of a practice notebook was mentioned, as was the importance of praise for good practice.

*Fail*

The candidate was aware of the importance of presenting pupils with a range of practice activities but few suggestions were made for ways in which these should be undertaken. There was little thought given to how practice should develop as the pupil progresses. The candidate was not able to discuss creative ideas to make practice more fun for the young pupil, nor were any approaches evident for making practice both musical and effective for the more advanced student. The candidate's responses suggested that the student was expected to practise for a set time each day and that the teacher was entitled to react with impatience when improvement between lessons was not immediately apparent. There was insufficient recognition that it was the candidate's remit to help the pupil practise in a positive and imaginative way.

**Repertoire** What sort of repertoire would you suggest for a student of Grade 6 level to help develop his/her general musicianship?*Distinction*

The candidate demonstrated a good knowledge of the various musical periods and the need to cover different styles. Selecting repertoire for different age ranges and temperaments was discussed, and the importance of finding imaginative and attractive pieces was also stressed. Materials for developing various aspects of technique, such as fingerwork, tone and pedalling, were raised. The candidate had a ready supply of suitable examples both of pieces and studies at this level, and the areas of general musicianship that these might develop was well articulated.

*Pass*

The candidate was aware of the mainstream styles of composition and the need to cover different areas of the repertoire. Examples of suitable material were offered and the candidate showed an awareness of the need to 'categorize' repertoire in order to develop specific musical and technical areas. Selecting pieces to suit the character of each pupil was considered important by the candidate.

*Fail*

The candidate showed an insufficient awareness of the styles of the chosen Grade 6 repertoire and an inability to name representative composers in each period. Some 'fun' repertoire was suggested, but all-round instrumental and musical development was not considered. The candidate was unable to mention appropriate repertoire for developing specific areas of musical understanding and technique.

**LRSM****Case Study Portfolio  
& Video of  
Teaching Practice**

**Your pupil Z seems to learn music aurally very quickly, but tends to neglect the finer details of the music. What strategies have you used to overcome this?**

*Distinction*

The candidate gave a detailed account of strategies that he/she had used to remedy this problem. It was explained that although registration is one aspect of harpsichord playing that needs to be understood, in fact phrasing, rubato and articulation are the more subtle details of performance and some of these are learnt by ear. The candidate discussed how he/she had encouraged a more systematic approach to learning new repertoire and how the pupil's awareness of detail had been enhanced by working on individual phrases, with a focus on articulation, rhythmic precision and evenness of tempo. Playing at a slower speed and with separate hands, and encouraging the pupil to listen to his/her own playing by making recordings, were identified as being particularly beneficial in this context.

*Pass*

The candidate was aware of the problem and had some good ideas about how to overcome the pupil's slightly casual approach to his/her harpsichord playing. The candidate stated that working at small sections of the music with a specific focus had been found to be beneficial, but he/she failed to give detailed examples of musical aspects that were likely to have been a problem, namely observance of appropriate ornamentation, precision of rests and detailed note lengths. Some appropriate ideas to improve the playing included taking an encouraging approach, tackling the detail during lessons and advising practice with hands separately. The candidate had also worked with the pupil on slightly easier repertoire that could be performed in a more polished manner. However, a little more emphasis could have been placed on encouraging the pupil to listen to his/her playing more critically.

*Fail*

The candidate had a good idea of some general issues and was aware that if a piece is learnt quickly by ear it is often a little imprecise, but he/she was unsure as to how or why accuracy was compromised and was therefore unconfident in suggesting strategies for improvement. The candidate failed to make the connection between the aural and visual aspects needed for instrumental teaching and did not suggest practice methods designed to increase awareness of detail.

**Pedagogy** **Are scales and arpeggios important? Why? (Or why not?)**

*Distinction*

The candidate demonstrated an authoritative understanding of the use and importance of scales and arpeggios in the development of the emerging musician. As well as describing how scales and their related patterns can assist in the development of finger technique, moving around the chosen instrument with ease, tone control and articulation, the candidate stressed that knowing scales can also help in the learning of new pieces and in sight-reading. The importance of learning scales both from memory and from the music was highlighted. In addition, the

candidate demonstrated a range of approaches for developing various technical aspects of playing the instrument. The fact that knowing scales enables pupils to develop a sense of key was also convincingly described. Finally, the candidate added that knowing scales thoroughly would help pupils earn good marks in graded exams.

*Pass*

The candidate showed in a broadly convincing way how scales can help pupils to develop their technique. As well as their contribution to finger dexterity, the candidate also described how the practice of scales can help develop articulation. The links between scales and both reading music and thinking in keys was alluded to, although the importance of learning scales from notation as well as by ear was not emphasized as much as it could have been. The candidate mentioned the requirement of scales in graded exams as well as the benefits of an occasional 'scale competition' with small prizes.

*Fail*

The candidate was aware of the importance of scales in developing general technique but there was little consideration given to how scales can help beyond developing finger movement. The importance of learning scales from the music as well as by ear was not stressed, and little understanding of the link between key-sense and scales was evident. The candidate did mention how knowing scales would help a pupil in a graded exam but ultimately seemed in two minds about their overall importance.

**Pedagogy Outline a well-balanced lesson plan for a Grade 8 student.**

*Distinction*

The importance of matching the lesson content to the pupil's capabilities was fully understood. The plan suggested was excellent and covered a good range of activities, including warm-ups, technical work, work on a variety of pieces, and sight-reading. The candidate gave rough time allocations but some flexibility was included to allow for problems as they arose, and time was also given to directing the following week's practice schedule. The candidate expressed the view that, while lesson planning is essential, other factors may sometimes influence the content of lessons. The candidate's approach to teaching was discussed in a holistic way, with emphasis on the role of integrating aural work. Appropriate examples were given that demonstrated the candidate's knowledge of the repertoire and its role in developing technique and musicianship at Grade 8 level.

*Pass*

The importance of record-keeping/planning was discussed with enthusiasm and conviction by the candidate. The lesson plan that was outlined was satisfactory and the candidate's approach to teaching covered a range of activities appropriate for many pupils at Grade 8 level. Some rough timings were offered for each part of the lesson, although there seemed to be a little inflexibility on the candidate's part. It was good to hear that the candidate would always advocate the use of a pencil to make annotations on the music; however, it was felt that the candidate might need to be a little clearer when explaining exactly which aspects needed practice before the next lesson (in view of the fact that even Grade 8 pupils often need clear and specific guidance). Sight-reading was incorporated into the planning, although only in the lessons immediately prior to the Grade 8 exam.

*Fail*

Although it was encouraging to hear the candidate suggest that the pupil sometimes dictated the course of the lesson, no methodical or convincing alternatives to this approach were in fact offered. The general impression was given that the candidate's lessons lacked a sense of preparation and structure. Scales were not mentioned at all and the teaching of technique was insufficiently articulated. Ideas on how to work at a piece in the lesson were quite good, but there seemed to be an over-reliance on demonstration via the CD player. It appeared that the candidate's lessons always finished with duets of a jazz nature (this seeming to be the candidate's real forte) and the impression was given that this element might take up a disproportionate amount of the available lesson time.

**Repertoire** What study books would you give to a student to help improve his/her stamina/tone/articulation/finger dexterity?*Distinction*

The candidate showed an authoritative knowledge of a good number of study books from beginner level up to those appropriate for more advanced pupils. Particular studies were quickly and accurately identified for strengthening and developing the various areas of technique under consideration. For the beginner, X was suggested as including a broad variety of studies covering all areas of technique, while Y was recommended as particularly useful for the development of tone. For the more advanced pupil, Z was cited for its many useful studies for various technical areas, including the development of stamina. Other books were proposed for students wishing to develop their articulation skills, and studies particularly good for finger dexterity were also identified.

*Pass*

The candidate demonstrated a broadly convincing knowledge of various study books appropriate to the standard under consideration. Although knowledge of the books in question was not always precise, the candidate was able to identify in general terms where appropriate study work could be found. Knowledge of study collections dealing with particular technical areas was not as complete as it might have been, although the candidate was aware of the most significant works in each area.

*Fail*

The candidate was aware of one or two basic study books but his/her knowledge of them was rather superficial. There was little ability to identify particular studies from these books useful for the development of certain technical areas. At the same time, there was little knowledge of more specialized study books dealing with specific areas of technique.

**FRSM****Technique** What advice would you give to an advanced player to help improve his/her staccato technique?*Distinction*

The candidate demonstrated in an authoritative way how the tongue, breath control and embouchure all interact in the control of effective staccato. The position of the tongue, together with an understanding of how one person's physiognomy may differ from another and the effect this may have, as well as the necessity for light and economical movement, were stressed. The importance of a relaxed embouchure and appropriate breath support was clearly explained, with creative use of imaginative analogy and imagery. Several well-chosen exercises were demonstrated, across the range of the instrument, which were entirely appropriate for, and appealing to, an advanced player, and useful and supporting practice studies were recommended.

*Pass*

The candidate showed in a broadly convincing way how the tongue, breath control and embouchure contribute to a successful staccato. The action of the tongue together with appropriate embouchure control and breath support were competently demonstrated. There was a limited awareness of problems caused by more unusual dental arrangements. However, the candidate had a number of strategies to teach the appropriate concepts in an interesting manner. Some exercises were demonstrated which would be helpful to an advanced player, and the candidate was aware of some relevant study repertoire.

*Fail*

The candidate was aware of the link between the tongue, breath control and embouchure but was unable to express it with appropriate clarity. Although the action of the tongue was understood, it was inadequately demonstrated. The candidate's responses showed some awareness of how individuals differ and thus of the necessary breadth of accommodating strategies. However, the few ideas for ways of putting across new concepts to an advanced player lacked imagination. There was insufficient evidence that the candidate had developed a full range of appropriate exercises.

**Pedagogy** We often call music teaching ‘tuition’, implying perhaps that it has as much to do with technical instruction and training as education in the wider sense. How would you distinguish between teaching and instruction?

*Distinction*

The candidate very clearly demonstrated an understanding of the importance of knowing where instruction stops and teaching begins. First of all, instances were described of what was understood by ‘instruction’ – for example, setting up and maintaining good posture, outlining the fundamentals of technique, pointing out possible areas of potential tension, helping a pupil fix a faulty instrument, and suggesting appropriate study material and repertoire. The candidate then went on to differentiate this with ‘teaching’, which he/she described as much less prescriptive. It was explained that the role of the teacher is to guide pupils to being able to discover and learn for themselves; the less the teacher actually tells the pupil, the better. The candidate outlined many imaginative and resourceful strategies to demonstrate this, both in the acquisition and development of technique and in the development of musicianship in its broadest terms. The candidate argued convincingly that really successful teaching is where pupils are taught to become independent learners, thus ultimately making the teacher redundant.

*Pass*

The candidate showed a broadly convincing understanding of the difference between instruction and teaching. He/she was able to identify some of the more practical elements of instrumental tuition as part of the instructing process and to distinguish these from the teaching of more abstract areas that required a different and more inventive kind of approach. The candidate was able to demonstrate a link between teaching and the highly important development of independent learning. He/she offered a number of ideas and strategies, but these needed to be further developed in breadth and depth and his/her teaching technique seemed to be still a little too reliant on telling pupils how and what to do.

*Fail*

The candidate showed only a limited understanding of the fundamental differences between instruction and teaching. Although the candidate was able to distinguish between the various areas of practical work and the more imaginative and creative elements of music tuition, he/she had few strategies to demonstrate differences in approaches taken with pupils. He/she was not able to express convincingly the importance of developing independent learning or how this might be promoted. The candidate’s understanding of teaching style appeared rather dogmatic and unimaginative, and not yet sufficiently flexible to allow pupils to develop fully.

**Repertoire** What exercises do you give advanced pupils to improve their tone production?

*Distinction*

The candidate expressed in an authoritative way how the development of an aural concept of the ideal sound must first be in place. There was detailed discussion of breath control, embouchure, use of the oral cavity, access of other resonant cavities, harmonics and a lack of tension in all the relevant areas, with appropriate and convincing demonstrations. The particular tonal characteristics and associated problems of tone production of each of the registers was thoroughly described. The candidate concluded by introducing and demonstrating several suitable and interesting exercises to help pupils to improve and develop tone production, tone colour and projection in a variety of acoustic situations.

*Pass*

The candidate showed in a broadly convincing way how breath control and a lack of physical tension contribute to tone production. A working knowledge of the physical control of support was competently demonstrated and there was some understanding of how other factors influence tone control. However, a greater understanding of the differences and varying tonal characteristics between registers was needed. The candidate was able to suggest a reasonable range of exercises to help the pupil to develop tonal quality and colour as well as projection, and these were demonstrated in a helpful and suitable manner.

*Fail*

The candidate was aware of the basic physical control necessary to sustain a good tone but had difficulty in expressing this with conviction. Although the concept of support and the importance of the embouchure were grasped, the many associated factors were not adequately understood, nor was there sufficient detail to explain how a real tonal development might be achieved at the more advanced stages of learning. The candidate was not able to discuss in any depth the varying characteristics of the different registers of the instrument. There was little evidence that he/she had developed sufficient exercises to allow pupils to improve their tonal quality and range of tone colour and their ability to project.

**Professional values and practice** **In what ways do you envisage developing your own professional expertise over the coming years?**

*Distinction*

The candidate was enthusiastically full of ideas regarding professional development. He/she was still taking lessons occasionally and had recently attended two summer courses. The candidate subscribed to several specialist periodicals and keenly followed developments in new repertoire, partly through membership of a woodwind organization. He/she showed a particularly avid approach to attending concerts, especially those given by international orchestras, and tried to speak to as many of the players as possible. A large and growing CD collection was sometimes used in the candidate's teaching. Enrolment on the CT ABRSM course had proved most beneficial and the candidate explained how he/she was now taking an increasingly responsible role in the local music service. He/she demonstrated a complete understanding of how the acquisition of expertise – not just in teaching but in related areas such as accompanying and directing – fits into a professional life and how it enhances teaching effectiveness.

*Pass*

The candidate had several good ideas and talked with some enthusiasm about the role of professional development. He/she was quite clear that no teacher was a 'finished article' and that keeping up-to-date with repertoire and developments in teaching was important. The candidate confessed to having insufficient time to attend concerts, but conceded that this might be a serious omission. He/she was aware of some, but not all, of the relevant periodicals in his/her field, and that this was perhaps an area to investigate further. The role of music organizations and the wider employment context were clearly understood. The candidate considered that courses were of real benefit in providing chances for teachers to exchange ideas. Finally, an awareness of current opportunities in the candidate's field was demonstrated.

*Fail*

The candidate knew of various ways in which his/her professional expertise might be developed but seemed a little reluctant to acknowledge their importance. Having completed his/her training and started a career as a self-employed teacher, the candidate appeared to assume that there was little to be gained from any further professional development. The candidate felt that he/she learnt the most from the very act of teaching itself and would not need any extra input. He/she was only vaguely aware of the specialist organizations and relevant periodicals. This was disappointing since the candidate was a bright character with good teaching skills – but sadly only within the present parameters.

## Marking criteria

The tables below outline the **marking criteria** for the Instrumental/Vocal Teaching diplomas. The demands of the criteria are carefully structured, not only between the levels of diploma, as you move up from DipABRSM to LRSM and FRSM level, but also between the marking bands: Distinction, Pass and Fail. They are used by the examiners when coming to a decision about the way your performance measures up against ABRSM's standards, and they also explain to you, the candidate, what qualities are required at each level and for each exam component, thus helping you to prepare for your exam with confidence. The selected indicative responses to specimen Teaching Skills Viva Voce questions on pp. 51–57 provide a further mechanism for showing the expectations at each level.

### Section 1: Teaching Skills Viva Voce

42–60

#### Distinction

Excellent. Candidate has demonstrated exemplary standards in most areas examined.

#### DipABRSM

Outstanding communication skills and assured demonstration of the principles of instrumental/vocal teaching. Commanding knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. An excellent grasp of the issues raised in the Written Submission. An excellent knowledge of professional values and practice.

#### LRSM

Outstanding communication skills and authoritative demonstration of teaching concepts, techniques and processes. Commanding knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. An excellent grasp of the issues raised in the Written Submission. An excellent knowledge of professional values and practice. Discussion of Case Study Portfolio and Video of Teaching Practice confirm exceptional qualities as a teacher.

#### FRSM

Outstanding communication skills and a consummate demonstration of concepts, techniques and processes in music education. An expert knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. Mastery of the issues raised in the Written Submission. An excellent knowledge of professional values and practice. Performance skills at DipABRSM level.

36–41

#### A high pass

Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some.

Impressive and persuasive communication skills. A thoroughly convincing demonstration of the principles of instrumental/vocal teaching. A comprehensive knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. A firm grasp of the issues raised in the Written Submission. A very good knowledge of professional values and practice.

Impressive and persuasive communication skills. An assured demonstration of teaching concepts, techniques and processes. A comprehensive knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. A firm grasp of the issues raised in the Written Submission. A very good knowledge of professional values and practice. Discussion of Case Study Portfolio and Video of Teaching Practice confirm excellent qualities as a teacher.

24–41

#### Pass

*see next page*

	DipABRSM	LRSM	FRSM
<p><b>30–35</b> <b>A clear pass</b> Good. Candidate has demonstrated a good overall standard in most areas examined.</p>	<p>Good communication skills. A convincing demonstration of the principles of instrumental/vocal teaching. A thorough working knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. A broad grasp of the issues raised in the Written Submission. A good knowledge of professional values and practice.</p>	<p>Good communication skills. A thoroughly convincing demonstration of teaching concepts, techniques and processes. A thorough working knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. A broad grasp of the issues raised in the Written Submission. A good knowledge of professional values and practice. Discussion of Case Study Portfolio and Video of Teaching Practice confirm good qualities as a teacher.</p>	<p><b>24–41</b> <b>Pass</b> Impressive and persuasive communication skills. An authoritative demonstration of concepts, techniques and processes in music education. A commanding knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. Impressive understanding of the issues raised in the Written Submission. A very good knowledge of professional values and practice. Performance skills at DipABRSM level.</p>
<p><b>24–29</b> <b>Pass</b> Candidate has shown competence in most areas examined and has satisfied the requirements for the award.</p>	<p>Competent communication skills. A broadly convincing demonstration of the principles of instrumental/vocal teaching. A working knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. A grasp of the issues raised in the Written Submission. A satisfactory knowledge of professional values and practice.</p>	<p>Competent communication skills. A convincing demonstration of teaching concepts, techniques and processes. A sound working knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. A grasp of the issues raised in the Written Submission. A satisfactory knowledge of professional values and practice. Discussion of Case Study Portfolio and Video of Teaching Practice confirm competence as a teacher.</p>	
<p><b>0–23</b> <b>Fail</b> Candidate has not satisfied the basic requirements for the award.</p>	<p>Weak communication skills. Little understanding of the principles of instrumental/vocal teaching. Patchy knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. Unconvincing grasp of the issues raised in the Written Submission. Overall, insufficient evidence to give confidence in an ability to teach.</p>	<p>Insufficient evidence that the candidate has advanced significantly beyond the competence required at DipABRSM level.</p>	<p>Insufficient evidence that the candidate has advanced significantly beyond LRSM level. No evidence of performance skills at DipABRSM level.</p>

## Case Study Portfolio (LRSM only)

	DipABRSM	LRSM	FRSM
<p><b>Distinction</b> Excellent. Candidate has demonstrated exemplary standards in most areas examined.</p>	Not applicable.	Entirely convincing and insightful description and coverage of pupils' technical and musical attributes and problems. A highly perceptive evaluation of and reflection upon progress made in relation to those attributes. Outstanding and substantial evidence of achievements made.	Not applicable.
<p><b>A high pass</b> Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some.</p>		Thoroughly convincing and thoughtful description and coverage of pupils' technical and musical attributes and problems. A perceptive evaluation of and reflection upon progress made in relation to those attributes. Clear evidence of achievements made.	
<p><b>A clear pass</b> Good. Candidate has demonstrated a good overall standard in most areas examined.</p>		Convincing description and coverage of pupils' technical and musical attributes and problems. A generally perceptive evaluation of and reflection upon progress made in relation to those attributes. Firm evidence of achievements made.	
<p><b>Pass</b> Candidate has shown competence in most areas examined and has satisfied the requirements for the award.</p>		Broadly convincing description and coverage of pupils' technical and musical attributes and problems. An adequate level of evaluation of and reflection upon progress made in relation to those attributes. Some evidence of achievements made.	
<p><b>Fail</b> Candidate has not satisfied the basic requirements for the award.</p>		Inadequate description and coverage of pupils' technical and musical attributes and problems. A general lack of evaluation of and reflection upon progress made in relation to those attributes. Little evidence of achievements made. Some elements of the requirements omitted entirely or inadequate.	

## Video of Teaching Practice (LRSM only)

	DipABRSM	LRSM	FRSM
<p><b>Distinction</b> Excellent. Candidate has demonstrated exemplary standards in most areas examined.</p>	Not applicable.	Assured and authoritative demonstration of teaching concepts and techniques through defined lesson objectives. An excellent grasp of the subject combined with intuitive and productive interaction with pupils.	Not applicable.
<p><b>A high pass</b> Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some.</p>		Thoroughly convincing demonstration of teaching concepts and techniques through a firm grasp of the subject. Imaginatively devised and communicated activities and methods which challenge and motivate pupils.	
<p><b>A clear pass</b> Good. Candidate has demonstrated a good overall standard in most areas examined.</p>		Convincing demonstration of teaching concepts and techniques through a broad grasp of the subject. Clear, focused objectives combined with well-chosen activities and methods which challenge and develop pupils' interest.	
<p><b>Pass</b> Candidate has shown competence in most areas examined and has satisfied the requirements for the award.</p>		Broadly convincing demonstration of teaching concepts through an adequate grasp of the subject. Lesson objectives and methods which maintain pupils' interest.	
<p><b>Fail</b> Candidate has not satisfied the basic requirements for the award.</p>		Insufficient demonstration of teaching concepts and techniques with unclear lesson objectives and unconvincing grasp of the subject. Activities poorly chosen and methods failing to engage, motivate or challenge pupils. Some elements of the requirements omitted entirely or inadequate.	

## Section 2.1: Written Submission

	DipABRSM	LRSM	FRSM
<p><b>19–25</b> <b>Distinction</b> Excellent. Candidate has demonstrated exemplary standards in most areas examined.</p>	<p>Pertinent and comprehensively argued Submission, with good overall structure and use of language, and competently organized. Well documented and researched. Apposite use of musical and literary quotations.</p>	<p>Highly perceptive and totally convincing Submission, clearly structured and expressed with excellent organization and control of materials. High level of research and comprehensive survey of source material. Thoroughly appropriate use of musical and literary quotations.</p>	<p>Highly perceptive and totally convincing Submission, clearly structured and expressed with excellent organization and control of materials. Very advanced research skills, personal insight and critical evaluation of sources. A comprehensive survey of relevant source material. Excellent use of musical and literary quotations.</p>
<p><b>16–18</b> <b>A high pass</b> Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some.</p>	<p>A good understanding of the topic and good balance of evidence and commentary, with well-organized materials. Well-written, with acceptable level of documentation and research. Good use of musical and literary quotations.</p>	<p>Pertinent and comprehensively argued Submission, with good overall structure and use of language, and competently organized. Well documented and researched. Apposite use of musical and literary quotations.</p>	<p><b>10–18</b> <b>Pass</b> Pertinent and comprehensively argued Submission, with good overall structure, use of language and organization. A rigorous survey of relevant source material, with a high level of research, personal insight and critical evaluation. Apposite use of musical and literary quotations.</p>
<p><b>13–15</b> <b>A clear pass</b> Good. Candidate has demonstrated a good overall standard in most areas examined.</p>	<p>Well argued and structured with an appropriate use of language and evidence of relevant research. Well interspersed with examples.</p>	<p>A good understanding of the topic and good balance of evidence and commentary, with well-organized materials. Well-written, with acceptable level of documentation and research. Good use of musical and literary quotations.</p>	
<p><b>10–12</b> <b>Pass</b> Candidate has shown competence in most areas examined and has satisfied the requirements for the award.</p>	<p>Adequately argued with some evidence of structural control and flow of argument. Acceptable level of literacy and grammatical accuracy, and some evidence of relevant research. Sufficiently interspersed with examples.</p>	<p>Adequately argued with some evidence of structural control and flow of argument. Acceptable level of literacy and grammatical accuracy, and some evidence of relevant research. Sufficiently interspersed with examples.</p>	
<p><b>0–9</b> <b>Fail</b> Candidate has not satisfied the basic requirements for the award.</p>	<p>Limited understanding shown in a poorly argued Submission lacking appropriate examples and quotations and with little evidence of background reading and research. Grammatically weak.</p>	<p>Limited understanding shown in a poorly argued Submission lacking appropriate examples and quotations and with little evidence of background reading and research. Grammatically weak.</p>	<p>Limited understanding shown in a poorly argued Submission lacking appropriate examples and quotations and with little evidence of background reading and research. Grammatically weak.</p>

## Section 2.2: Quick Study

	DipABRSM	LRSM	FRSM
<b>12–15</b> <b>Distinction</b> Excellent. Candidate has demonstrated exemplary standards in most areas examined.	An excellent performance, demonstrating artistry and full technical security. An instinctive approach.	An excellent performance, demonstrating artistry and full technical security. An instinctive approach.	An excellent performance, demonstrating artistry and full technical security. An instinctive approach.
<b>10–11</b> <b>A high pass</b> Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some.	Well performed and idiomatic, with attention to all or most points of detail. An assured approach.	Well performed and idiomatic, with attention to all or most points of detail. An assured approach.	<b>6–11</b> <b>Pass</b> An idiomatic performance despite technical imperfections and some missing points of detail. An assured approach.
<b>8–9</b> <b>A clear pass</b> Good. Candidate has demonstrated a good overall standard in most areas examined.	A good performance despite technical imperfections and some missing points of detail. Clear evidence of a systematic approach.	A good performance despite technical imperfections and some missing points of detail. Clear evidence of a systematic approach.	
<b>6–7</b> <b>Pass</b> Candidate has shown competence in most areas examined and has satisfied the requirements for the award.	Sufficiently competent to merit a pass despite some errors and missed points of detail. Few fundamental misreadings. Evidence of a systematic approach.	Sufficiently competent to merit a pass despite some errors and missed points of detail. Few fundamental misreadings. Evidence of a systematic approach.	
<b>0–5</b> <b>Fail</b> Candidate has not satisfied the basic requirements for the award.	Did not meet the basic requirements of the test. Some fundamental errors and little or no attention to matters of detail. A flawed methodology and/or insufficient technique (including continuity).	Did not meet the basic requirements of the test. Some fundamental errors and little or no attention to matters of detail. A flawed methodology and/or insufficient technique (including continuity).	Did not meet the basic requirements of the test. Some fundamental errors and little or no attention to matters of detail. A flawed methodology and/or insufficient technique (including continuity).

## Application form for appropriate professional experience approval

*Please photocopy this form as necessary (or download from [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas))*

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Telephone/Fax \_\_\_\_\_

E-mail \_\_\_\_\_

Level of Teaching diploma  
you wish to enter for

DipABRSM

LRSM

FRSM

Instrument \_\_\_\_\_

**The ABRSM prerequisite that you wish to substitute** (see pp. 22–23)

\_\_\_\_\_

**With reference to the guidelines given on p.24, please detail the professional experience you wish to be considered by ABRSM** (continue on a separate sheet, if necessary)

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\_\_\_\_\_

**I confirm that the information detailed above is accurate and true.**

Candidate's signature \_\_\_\_\_ Date \_\_\_\_\_

Please complete this form (or a photocopy of it) and send it to ABRSM (diplomas), 4 London Wall Place, London EC2Y 5AU, United Kingdom. The form must reach ABRSM at least six weeks before the published closing date for the session in which you wish to be examined. (**LRSM candidates:** the form must reach ABRSM at least six weeks before you intend to submit your Case Study Portfolio and Video of Teaching Practice – see p. 36.) Please remember that you must enclose supporting documentation verifying your application, as well as a signed declaration from an independent person of appropriate standing (see p. 24) – suggested standard wording for this declaration is given on p. 65. It is important that you do not send your entry form to ABRSM until *after* you have received confirmation that your application for appropriate professional experience approval has been successful.

### Suggested standard wording

In my capacity as < title & organization > I confirm that < full candidate name > has gained appropriate professional experience as a teacher in connection with < give details of course/qualification/school/music service, etc. >.

I have read the relevant syllabus regulations and am therefore able to confirm that < candidate name > has studied/demonstrated skills and understanding equivalent to or in excess of the < ABRSM prerequisite – see pp. 22–23 >.

< signature & date >

**NB** *Signed declarations must be written in English and submitted on official headed paper. In the case of qualifications/courses, ABRSM may request samples of relevant course work or certification from the institution concerned. If a signed declaration is required for the substitution of a Theory prerequisite, please amend the above wording accordingly.*

**Regulation (UK)**

ABRSM diplomas are regulated in England by the Office of Qualifications and Examinations Regulation (Ofqual) and the corresponding regulatory authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA Regulation). They are part of the Regulated Qualifications Framework (RQF) in England and Northern Ireland.

For further information, see [www.abrsm.org/regulation](http://www.abrsm.org/regulation).

# INDEX

- A** absence 39  
access (candidates with special needs) 39  
    guidelines 39  
accompanists (FRSM) 17  
appeals 39  
appropriate professional experience 22, 23, 24  
    application form for approval 64  
autistic spectrum disorders 39
- B** blind and visually-impaired candidates 39
- C** candidate declaration form 28  
candidate number 28, 40  
Case Study Portfolio *see under* LRSM  
certificates 38, 40  
citations *see* quotation of sources  
compulsory piece *see under* FRSM  
copyright material 8, 13, 17, 28
- D** demonstration 1, 7, 12–13, 16–17  
DipABRSM (Principles of Instrumental/  
Vocal Teaching) 7–11  
    demonstration 1, 7  
    in diploma structure 3  
    exam, length of 7  
    guidance 8, 9, 10, 11  
    marking criteria 58–63  
    as prerequisite for LRSM 12, 23  
    Quick Study 6, 11  
        guidance 11  
        length 7, 11  
        singers 11  
    requirements 6, 7–11, 25  
    substitutions 22, 25  
    Teaching Skills Viva Voce 6, 7–10  
        guidance 8–10  
        length 8  
        specimen questions and indicative  
        responses 46–7, 51–3  
        typical areas of discussion 8  
    Written Submission 6, 7, 11, 28–31  
        format/presentation 29  
        guidance 29–30  
        length 29  
        prescribed topics 30–1  
        translation 29
- diplomas  
    Fellowship *see* FRSM  
    Licentiate *see* LRSM  
    overview 6  
    regulations 7–40  
        absence 39  
        academic recognition/dress 40  
        access/disability 39  
        appeals 39  
        exam, place/date 37  
        examiners 37  
        language/interpreters 6, 39  
        marking criteria 58–63  
        marking scheme 38  
        method/conditions of entry 36  
        prerequisites 7, 12, 16, 22, 23  
        procedure and practicalities 36–40  
        quality assurance 39  
        requirements 6–19  
        results 38  
        retakes 38  
        submissions 28–34  
        substitutions 22, 23, 25  
        supporting documentation 23, 25, 36  
        time-scale for completing 6  
        written work 28–32
- D** summary of skills, knowledge and  
    understanding 20  
    UK regulation 66  
disability 39  
documents  
    loss of 37, 38  
    submission of 23, 25, 36  
dress, academic 40  
dyslexic candidates 39
- E** entry  
    acceptance/refusal 37  
    entry form 36  
    payment 36  
    procedure 36–7  
exams  
    absence 39  
    audio-recording 38  
    date 37  
    disability access 39  
    guidance 8, 9, 10, 11, 14, 15, 18, 19, 29,  
        30, 33, 34  
    length 7–8, 12, 16  
    monitoring/moderation 38  
    place 37  
    practical details 36–40  
    requirements 6–19  
    results 38  
    stewards 37  
examiners 6, 37  
    Teaching Skills Viva Voce 7, 8, 9, 10, 12,  
        15, 16, 17, 18
- F** feedback from candidates 37  
fees 36  
    for interpreter 39  
    refund 39  
    search fee for replacement certificate 40  
FRSM (Music Education) 16–19  
    accompanists 17  
    compulsory piece 16  
    demonstration 16–17  
    in diploma structure 4  
    exam, length of 16  
    guidance 18, 19  
    marking criteria 58–63  
    page-turners 17  
    Quick Study 6, 19  
        guidance 19  
        length 16, 19  
        singers 19  
    repertoire list (compulsory) 42–3  
    requirements 6, 16–19  
    short programme 16–17  
    substitutions 23, 25  
    Teaching Skills Viva Voce 6, 16–18  
        guidance 18  
        length 16, 17  
        specimen questions and indicative  
        responses 49–50, 55–7  
        typical areas of discussion 17  
    Written Submission 6, 16, 18, 28–30  
        format/presentation 29  
        guidance 30  
        length 29  
        topic approval 18, 29, 30  
        translation 29
- G** grade exams  
    (prerequisite/substitution) 22, 23  
    guidance 8, 9, 10, 11, 14, 15, 18, 19, 29,  
        30, 33, 34

- H** hearing-impaired candidates 40
- I** illness 39  
independent verifiers 39  
indicative responses *see* Teaching Skills Viva Voce *under* DipABRSM; LRSM; FRSM  
Instrumental/Vocal Teaching diploma *see* DipABRSM; LRSM; FRSM  
international centres 37  
interpreters 39
- L** languages other than English  
interpreters 39  
Written Submission 29  
learning difficulties 39  
local Representatives 36, 37, 39  
loss of documents 37, 38  
LRSM (Instrumental/Vocal Teaching) 12–15  
Case Study Portfolio 6, 12, 13, 28, 32, 33  
format 32  
guidance 33  
demonstration 1, 12–13  
in diploma structure 3–4  
exam, length of 12  
guidance 14, 15  
marking criteria 58–63  
as prerequisite for FRSM 16, 23  
Quick Study 6, 15  
guidance 15  
length 12, 15  
singers 15  
requirements 6, 12–15  
substitutions 23, 25  
Teaching Skills Viva Voce 6, 12–15  
guidance 14–15  
length 12, 13  
specimen questions and indicative responses 47–9, 53–5  
typical areas of discussion 13–14  
Video of Teaching Practice 6, 12, 13, 28, 32, 33, 34  
Written Submission 6, 12, 15, 28–31  
format/presentation 29  
guidance 29–30  
length 29  
prescribed topics 31  
translation 29
- M** marking 38, 39, 58  
mark form 38  
marking process 38  
Teaching Skills Viva Voce marks 38  
*see also* marking criteria  
marking criteria 58–63  
Case Study Portfolio (LRSM) 60  
Quick Study 63  
Teaching Skills Viva Voce 58–9  
Video of Teaching Practice (LRSM) 61  
Written Submission 62  
medical certificate 39  
monitoring/moderation 37  
Music Education *see* FRSM  
Music Performance repertoire  
(compulsory for FRSM) 16, 42–3
- O** Office of Qualifications and Examinations Regulation (Ofqual) 66
- P** page-turners (FRSM) 17  
payment *see* fees  
photocopies 8, 13, 17  
physical access requirements 39  
plagiarism 28  
practical details 36–40  
preparation guidance *see* guidance  
prerequisites 3, 6, 7, 12, 16, 22, 23  
substitutions for 22–3  
Principles of Instrumental/Vocal Teaching *see* DipABRSM
- Q** quality assurance 37, 39  
Quick Study *see under* DipABRSM; LRSM; FRSM  
quotation of sources 28
- R** reading suggestions 9  
recognition, academic 40  
recording of exam  
for monitoring/moderation purposes 37  
references *see* signed declaration  
Regulated Qualifications Framework (RQF) 66  
regulation 3, 66  
regulations *see* diplomas  
repertoire, compulsory (FRSM) 42–3  
requirements 6–19  
substitutions for 25  
results 38  
retakes 38
- S** sensory impairments 40  
short programme *see under* FRSM  
sight-reading *see* Quick Study *under* DipABRSM; LRSM; FRSM  
signed declaration 23, 24, 25, 64–5  
special needs 39  
guidelines 39  
specimen questions *see* Teaching Skills Viva Voce *under* DipABRSM; LRSM; FRSM  
submissions 28–34  
Case Study Portfolio (LRSM) 13, 28, 32–3  
format/presentation 29, 32  
non-returnability 28  
refusal 28  
regulations 28–34  
resubmission of failed submission 28  
Video of Teaching Practice (LRSM) 13, 28, 32–4  
Written Submission 11, 15, 18, 28, 29–31  
substitutions  
appropriate professional experience 22–4  
for prerequisites 4, 6, 22–3  
for requirements 4, 6, 25  
summary of skills, knowledge and understanding 20  
supplementary information leaflet 36  
supporting documentation 23, 24, 25, 36  
syllabus, duration of 1

- T**
- table of diplomas 71
  - Teaching diploma *see* Instrumental/Vocal Teaching diploma
  - teaching materials 7, 12, 16
  - Teaching Skills Viva Voce *see under*
    - DipABRSM; LRSM; FRSM**
  - time limits
    - completing diplomas 6
    - duration of syllabus 1
    - prerequisites 23
    - requirements 6
    - retakes 38
  - timing 7, 12, 16
- V**
- venues 37
  - visually-impaired candidates 39
  - Video of Teaching Practice *see under* LRSM
  - Viva Voce *see* Teaching Skills Viva Voce
  - voucher, absence 39
- W**
- website 4, 9, 16, 23, 28
  - Written Submission *see under* **DipABRSM; LRSM; FRSM**
  - written work *see* submissions

## TABLE OF ABRSM DIPLOMAS

The ARSM performance-only diploma is independent of the below suite of diplomas.

	DipABRSM	LRSM	FRSM
<b>Instrumental/Vocal Teaching</b> Syllabus now available online only	<p><b>Prerequisites</b>                      Minimum age 18;                      ABRSM Grade 8 Practical in the instrument taught or a permitted substitution, and ABRSM Grade 6 Theory (1992 syllabus) or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b></p> <p>Teaching Skills Viva Voce (up to 40 mins) including demonstrations using current ABRSM Grade 6 repertoire;                      Written Submission will be drawn into discussion</p> <p><b>Section 2</b></p> <p>1*Written Submission                      1,800 words (<math>\pm 10\%</math>) (prescribed topic)                      2 Quick Study</p>	<p><b>Prerequisites</b>                      Minimum age 20;                      DipABRSM (Principles of Instrumental/Vocal Teaching) in the instrument taught or a permitted substitution, and ABRSM Grade 8 Theory (1992 syllabus) or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b></p> <p>Teaching Skills Viva Voce (up to 50 mins) including demonstrations using current ABRSM Grade 8 repertoire;                      Written Submission will be drawn into discussion                      Also includes discussion of:                      † Case Study Portfolio                      † Video of Teaching Practice</p> <p><b>Section 2</b></p> <p>1*Written Submission                      4,500 words (<math>\pm 10\%</math>) (prescribed topic)                      2 Quick Study</p>	<p><b>Prerequisite</b>                      LRSM (Instrumental/Vocal Teaching) in the instrument taught or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b></p> <p>Teaching Skills Viva Voce (up to 60 mins) including demonstrations of current DipABRSM (Music Performance) repertoire;                      Written Submission will be drawn into discussion</p> <p><b>Section 2</b></p> <p>1*Written Submission                      11,000 words (<math>\pm 10\%</math>) (approved topic)                      2 Quick Study</p>
	<b>Music Performance</b>	<p><b>Prerequisite</b>                      ABRSM Grade 8 Practical in the instrument presented or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b></p> <p>Recital (35 mins: <math>\pm 10\%</math>) including optional free choice of repertoire</p> <p><b>Section 2</b></p> <p>1 Viva Voce including discussion of Programme Notes 1,100 words (<math>\pm 10\%</math>)                      2 Quick Study</p>	<p><b>Prerequisite</b>                      DipABRSM (Music Performance) in the instrument presented or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b></p> <p>Recital (40 mins: <math>\pm 10\%</math>) including optional free choice of repertoire and one-third specialist option</p> <p><b>Section 2</b></p> <p>1 Viva Voce including discussion of Programme Notes 1,800 words (<math>\pm 10\%</math>)                      2 Quick Study</p>
<b>Music Direction</b> Syllabus now available online only	<p><b>Prerequisite</b>                      ABRSM Grade 8 Practical or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b></p> <p>Rehearsal and Performance of syllabus-listed or approved own-choice repertoire (30–35 mins)</p> <p><b>Section 2</b></p> <p>1 Viva Voce including discussion of Programme Notes 1,100 words (<math>\pm 10\%</math>)                      2*Arrangement for the ensemble directed (score &amp; recording)</p>	<p><b>Prerequisite</b>                      DipABRSM (Music Direction) or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b></p> <p>Rehearsal and Performance of syllabus-listed or approved own-choice repertoire (40–45 mins)</p> <p><b>Section 2</b></p> <p>1 Viva Voce including discussion of Programme Notes 1,800 words (<math>\pm 10\%</math>)                      2*Arrangement for the ensemble directed (score &amp; recording)</p>	<p><b>Prerequisite</b>                      LRSM (Music Direction) or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b></p> <p>Rehearsal and Performance of syllabus-listed or approved own-choice repertoire (55–60 mins)</p> <p><b>Section 2</b></p> <p>1 Viva Voce including discussion of *Written Submission 4,500 words (<math>\pm 10\%</math>) (on issues connected with programme presented)                      2*Arrangement for the ensemble directed (score &amp; recording)</p>

\* items to be submitted at point of entry

† items to be submitted at least three months prior to the published closing date for entry