

# Diploma Syllabus

# **ARSM (Associate of the Royal Schools of Music)**

**from 2017**

(second edition)

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*This document provides the most important information that teachers and candidates need to know when preparing for the ARSM exam. Administrative information relating to the exams is given in our Information & Regulations (available at [www.abrsm.org/regulations](http://www.abrsm.org/regulations)) which should be read before an exam booking is made. Additional support materials are also available at [www.abrsm.org/performance-arism](http://www.abrsm.org/performance-arism).*

*Throughout this document, the acronym ARSM is used in place of the full qualification title 'Associate of the Royal Schools of Music'. Similarly, the term 'instrument' is used to include 'voice' and 'piece' is used to include song.*

## 1. OVERVIEW

- ARSM (Associate of the Royal Schools of Music) is a new performance diploma from ABRSM.
- It is designed to showcase performance skills after Grade 8, and to help bridge the gap between Grade 8 and DipABRSM.
- It is for instrumentalists and singers of any age who have already passed Grade 8.
- Exams are available worldwide, at the same venues and time periods as ABRSM's graded music exams.
- Candidates present a 30-minute performance of a balanced and varied programme where:
  - at least 20 minutes of music is chosen from the ARSM repertoire list (this is the same list set for DipABRSM)
  - up to 10 minutes of music can be own-choice repertoire (of Grade 8 standard or above).
- There are no written or spoken elements and no scales, sight-reading or aural tests, making it a very accessible exam.
- The examiner assesses the pieces presented (maximum 30 marks) and the performance as a whole (maximum 20 marks). The two marks are then combined to give the overall result.
- Out of the total of 50 marks available, 34 are required for a Pass, 40 for a Merit and 45 for a Distinction.
- All candidates receive a mark form showing the examiner's comments and the marks awarded.
- Candidates awarded the diploma receive a certificate and can add the letters ARSM after their name.

## 2. EXAM REQUIREMENTS AND INFORMATION

### Syllabus validity

This ARSM syllabus is valid from January 2017 until further notice.

We will post any minor updates at [www.abrsm.org/syllabuscorrections](http://www.abrsm.org/syllabuscorrections). Advance notice of a revised syllabus containing significant changes will be given at [www.abrsm.org/performance-arasm](http://www.abrsm.org/performance-arasm).

### Instruments assessed

The ARSM is available for the following:

- Keyboard: Piano, Harpsichord, Organ
- Strings: Violin, Viola, Cello, Double Bass, Guitar, Harp (pedal only)
- Woodwind: Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone
- Brass: Horn, Trumpet, Cornet, Flugelhorn, Eb Horn, Trombone, Bass Trombone, Baritone, Euphonium, Tuba
- Percussion
- Singing

### Eligibility

There are no lower or upper age limits. Candidates must already have passed ABRSM Grade 8 in the instrument being presented.

We will accept a number of alternative qualifications in place of the ABRSM Grade 8 prerequisite. We will also accept a Grade 8 in a closely-related instrument. See Appendix 1 (p. 11) for details.

Please note that:

- The ABRSM Grade 8 (or listed alternative) must have been passed before the closing date for ARSM entry.
- There are no time limits on the validity of the Grade 8 prerequisite.
- We may request a copy of the Grade 8 certificate or other supporting documentation.

## PREPARING FOR THE EXAM

### Performance duration

The performance should last 30 minutes.

- It may be up to two minutes shorter or longer.
- The 30 minutes includes any breaks between items.
- Woodwind, brass and singing candidates may take one longer break of up to three minutes (within the 30 minutes).
- The examiner may stop the performance if a candidate goes over the time limit.

## **Programme requirements**

The following programme requirements apply to the 30-minute performance:

- The programme should include at least 20 minutes of music chosen from the ARSM repertoire list. Separate lists for each instrument are available at [www.abrsm.org/performance-abrsm](http://www.abrsm.org/performance-abrsm).
- Candidates may perform up to 10 minutes of own-choice music. Please note that:
  - own-choice repertoire should be at, or above, ABRSM Grade 8 standard
  - prior approval from ABRSM is not needed (and can't be given) for any own-choice repertoire
  - woodwind, brass and singing candidates taking a break must take the time from this 10-minute allowance
  - performing a full programme chosen from the ARSM repertoire lists gives no advantage over choosing to include some own-choice repertoire.
- The programme should be balanced and varied, containing:
  - a variety of moods, keys and tempi
  - at least two contrasting (by period or style) pieces, or movements from larger works
  - no more than one work by any single composer (except for vocal items or where a combination of movements or pieces from a composer's collection is indicated in the ARSM repertoire lists).
- Where a combination of movements or pieces from a larger work is set on the ARSM repertoire lists under a single number, they should all be performed.
- Candidates should perform all works/movements complete, although discretion may be used in matters such as the omission of tutti sections or the inclusion of cadenzas in concerto movements or other works.
- Candidates should follow any additional instructions shown at the start of the relevant repertoire list.

## **Related instrument option**

For certain instruments, candidates have the option to play one work on a related instrument, while ensuring that the majority of the programme is performed on their main instrument. Further details, including a table of accepted instruments, are given in Appendix 2 (p. 12).

## **Exam music and editions**

Where the repertoire lists include an arrangement or transcription, candidates should use the edition listed; in all such cases the abbreviation 'arr.' or 'trans.' appears in the entry.

For all other pieces, the editions quoted in the repertoire lists are recommendations only and candidates can use any edition of their choice (in- or out-of-print or downloadable).

All own-choice repertoire should exist in a published edition (either in print or downloadable), which candidates should indicate on the programme form (see p. 6).

## **Interpreting the score**

The observance of repeats and interpretative decisions such as phrasing, the realization of ornaments and the use of vibrato or pedalling are matters in which candidates are expected to use their discretion to achieve a stylistically appropriate and musically satisfying performance.

For pieces in a jazz style, candidates may add slight embellishment, as stylistically appropriate, but significant improvisation is not allowed.

### **Performing from memory**

There is no specific requirement to perform from memory. However, candidates are encouraged to do so if they believe it will enhance their performance.

We advise singers to perform their programme from memory, with the exception of oratorio/sacred items and complex contemporary scores.

Please note that:

- No additional marks are directly awarded for performing from memory.
- A copy of the music should be available for the examiner to refer to (before or after the performance of the programme) if necessary. This may be the accompanist's copy.

### **Accompanists**

Candidates should provide their own piano accompanist, where appropriate. The candidate's teacher may act as accompanist.

Pre-recorded accompaniments are not allowed and the examiner cannot act as the accompanist.

### **Page-turners**

Candidates and accompanists may bring a page-turner to assist with awkward page-turns; prior permission is not needed. Examiners cannot help with page-turning.

In the case of organ candidates, the page-turner may also act as registrant.

### **Programme form**

Candidates are required to complete a programme form and to give it to the examiner at the start of the exam. A blank form is provided at [www.abrsm.org/programme-arism](http://www.abrsm.org/programme-arism).

The following information is needed, presented in programme order:

- The candidate's name and instrument.
- The list number, for items chosen from the ARSM repertoire list. Own-choice repertoire can be marked with a dash ( — ).
- The composer's name and, where applicable, the arranger's/transcriber's name.
- Full information on each piece to be performed, including:
  - the name of the piece/larger work
  - the catalogue number, where available – Opus number, BWV for Bach, K. for Mozart, etc.
  - details of individual movements/sections
  - for own-choice repertoire, the edition used.
- For woodwind, brass and singing candidates, where the break (if planned) will be taken and its length.
- An approximate timing for each piece (broken down for individual movements/sections of larger works).
- The overall programme length, which should include gaps between items and, where applicable, a longer break.

In cases where there isn't enough room on the form, the programme information can be continued on a second form.

A sample completed programme form is provided in Appendix 3 (p. 13) as a guide.

### **Music for the examiner**

Examiners may ask to look at the music before or after the performance of the whole programme. A separate copy of the music is not needed – examiners can use the candidate’s or accompanist’s copy.

Candidates who are performing from memory must also bring copies of their music.

### **Photocopies**

Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where we have evidence of an illegal copy being used.

In the UK, copies may be used in certain limited circumstances – for full details, see the MPA’s Code of Fair Practice at [www.mpaonline.org.uk](http://www.mpaonline.org.uk). In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

## **AT THE EXAM VENUE**

### **Pianos**

At ABRSM centres:

- A suitable upright or grand piano will be provided.
- We can’t arrange for candidates to practise before the exam, but examiners will recognize that candidates may be unfamiliar with the instrument.
- Candidates are encouraged to take a few moments to try out the piano before beginning their performance.

At visits (i.e. premises provided by the applicant):

- A suitable piano must be provided, if needed.
- A digital piano may be used, provided it has a touch-sensitive keyboard with full-size weighted keys and an action, tone, compass and facilities that match those of a conventional acoustic piano, including a sustaining pedal.

### **Equipment**

A music stand will be provided at ABRSM centres although candidates are welcome to bring their own if they 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.

Candidates may not bring any material or equipment unconnected with their exam into the exam room – this includes any device capable of recording. All mobile phones must be switched off.

### **Examiners**

Generally, there will be one examiner in the exam room; however, for training and quality-assurance purposes, a second examiner may sometimes be present.

ABRSM will issue the mark form (and certificate for successful candidates) after the exam. Examiners will not give, or comment on, the result on the day.

### **Before beginning**

Candidates are welcome to test the acoustic of the room by briefly playing or singing before beginning their performance. Pianists, in particular, are encouraged to take a few moments to get used to the piano.

## **OTHER INFORMATION**

### **Access (for candidates with specific needs)**

We aim to make our exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. It is important to understand that while we are able to make provisions for the administration of the exam, we do not make any concessions in the marking – all candidates are treated equally.

The ARSM involves no supporting tests, or anything which requires candidates to respond to questions from the examiner, so extra-time allowances are not normally needed. However, if a candidate has access requirements that the examiner should be aware of, please contact our Access Co-ordinator ([accesscoordinator@abrsm.ac.uk](mailto:accesscoordinator@abrsm.ac.uk)) at the time of entry with the relevant details. We will then liaise with the applicant, the examiner and the exam venue to ensure that all appropriate arrangements are made.

Applicants are also welcome to contact the Access Co-ordinator before making an entry, for further information or to discuss arrangements.

Deaf and hearing-impaired candidates are welcome to bring a sign-language interpreter. We do not need prior notification of this.

### **Language and interpreters**

Our exams are normally conducted in English.

As there are no tests in the ARSM which require a candidate to respond to questions from the examiner, an interpreter is unlikely to be needed. However, a candidate who is not comfortable using English may be allowed to bring an independent person into the exam room as interpreter. Please refer to our Exam Regulations at [www.abrsm.org/regulations](http://www.abrsm.org/regulations) for further information.

### **Buying exam music**

The ARSM repertoire lists are the same as the existing lists for the DipABRSM (Music Performance) diploma. We have made every effort to ensure that the publications listed remain available for the duration of both syllabuses.

We advise candidates to buy their music well in advance of the exam in case of any delays with items temporarily out of print or not kept in stock by retailers.

Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher. Contact details are listed at [www.abrsm.org/publishers](http://www.abrsm.org/publishers).



### 3. ASSESSMENT

#### The marking scheme

The marks for ARSM are allocated as follows:

<i>Maximum marks</i>	
Pieces/songs presented	30
Performance as a whole	<u>20</u>
Total	50

Pieces are first marked out of 30 using the marking criteria on p. 10, which are the same as those used in our graded music exams. These criteria guide the examiner's approach to writing comments, piece by piece, while listening, and are used to award a single mark out of 30 to cover all works presented.

After it has finished, the performance as a whole is then marked out of 20, using a second set of criteria, also given on p. 10. Here the examiner assesses the entirety of the performance in terms of overall musical communication, interpretation and delivery.

The combination of the two marks awarded (one out of 30 plus one out of 20) provides a total mark out of 50, giving a result in one of four categories, as follows:

<i>Result category</i>	<i>Mark band</i>
Distinction	45 - 50
Merit	40 - 44
Pass	34 - 39
Below Pass	17 - 33

The total mark determines the ARSM result; there is no need to achieve a pass in each assessment area to pass overall.

#### Our approach to marking

In all ABRSM exams, our examiners mark upwards or downwards from the pass mark, rather than deducting marks from the maximum or adding marks from zero. When awarding marks, examiners balance the extent to which control of the qualities and skills listed in the marking criteria is demonstrated and contributes towards the overall musical outcome.

Using the two sets of marking criteria (given on p. 10), our examiners assess the quality of the performance as generalist musicians, rather than as instrumental or vocal specialists, enabling examiners to mark consistently across all subjects. Using the approach outlined above, they assess and mark the musical performance, not the technical means used to achieve it.

#### Other requirements

Where the ARSM exam requirements are not adequately fulfilled, this could lead to mark deductions or disqualification, at ABRSM's discretion. Examples include:

- Offering an inappropriate standard of own-choice repertoire.
- Presenting a programme that is too short or too long.
- Presenting a programme containing less than 20 minutes of music from the ARSM repertoire lists.
- Presenting ARSM-listed repertoire, but not as specified, e.g. incorrect number of movements.

## The marking criteria

Criteria for the pieces/songs presented					
	<i>Pitch</i>	<i>Time</i>	<i>Tone</i>	<i>Shape</i>	<i>Performance</i>
Distinction 27-30	<ul style="list-style-type: none"> <li>Highly accurate notes and intonation</li> </ul>	<ul style="list-style-type: none"> <li>Fluent, with flexibility where appropriate</li> <li>Rhythmic character well conveyed</li> </ul>	<ul style="list-style-type: none"> <li>Well projected</li> <li>Sensitive use of tonal qualities</li> </ul>	<ul style="list-style-type: none"> <li>Expressive, idiomatic musical shaping and detail</li> </ul>	<ul style="list-style-type: none"> <li>Assured</li> <li>Fully committed</li> <li>Vivid communication of character and style</li> </ul>
Merit 24-26	<ul style="list-style-type: none"> <li>Largely accurate notes and intonation</li> </ul>	<ul style="list-style-type: none"> <li>Sustained, effective tempo</li> <li>Good sense of rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Mainly controlled and consistent</li> <li>Good tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>Clear musical shaping, well-realised detail</li> </ul>	<ul style="list-style-type: none"> <li>Positive</li> <li>Carrying musical conviction</li> <li>Character and style communicated</li> </ul>
Pass 20-23	<ul style="list-style-type: none"> <li>Generally correct notes</li> <li>Sufficiently reliable intonation to maintain tonality</li> </ul>	<ul style="list-style-type: none"> <li>Suitable tempo</li> <li>Generally stable pulse</li> <li>Overall rhythmic accuracy</li> </ul>	<ul style="list-style-type: none"> <li>Generally reliable</li> <li>Adequate tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>Some realisation of musical shape and/or detail</li> </ul>	<ul style="list-style-type: none"> <li>Generally secure, prompt recovery from slips</li> <li>Some musical involvement</li> </ul>
Below Pass 17-19	<ul style="list-style-type: none"> <li>Frequent note errors</li> <li>Insufficiently reliable intonation to maintain tonality</li> </ul>	<ul style="list-style-type: none"> <li>Unsuitable and/or uncontrolled tempo</li> <li>Irregular pulse</li> <li>Inaccurate rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Uneven and/or unreliable</li> <li>Inadequate tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>Musical shape and detail insufficiently conveyed</li> </ul>	<ul style="list-style-type: none"> <li>Insecure, inadequate recovery from slips</li> <li>Insufficient musical involvement</li> </ul>
13-16	<ul style="list-style-type: none"> <li>Largely inaccurate notes and/or intonation</li> </ul>	<ul style="list-style-type: none"> <li>Erratic tempo and/or pulse</li> </ul>	<ul style="list-style-type: none"> <li>Serious lack of tonal control</li> </ul>	<ul style="list-style-type: none"> <li>Musical shape and detail largely unrealised</li> </ul>	<ul style="list-style-type: none"> <li>Lacking continuity</li> <li>No musical involvement</li> </ul>
10-12	<ul style="list-style-type: none"> <li>Highly inaccurate notes and/or intonation</li> </ul>	<ul style="list-style-type: none"> <li>Incoherent tempo and/or pulse</li> </ul>	<ul style="list-style-type: none"> <li>No tonal control</li> </ul>	<ul style="list-style-type: none"> <li>No shape or detail</li> </ul>	<ul style="list-style-type: none"> <li>Unable to continue for more than a short section</li> </ul>

Criteria for the performance as a whole			
	<i>Communication</i>	<i>Interpretation</i>	<i>Delivery</i>
Distinction 19-20	<ul style="list-style-type: none"> <li>Consistently well-projected and involved, showing strong performance commitment and conviction</li> <li>Effective sequence and pacing of chosen programme; consistently good performance awareness and control</li> </ul>	<ul style="list-style-type: none"> <li>Consistently effective stylistic characterisation; interpretative demands of the programme well met</li> <li>Consistently good awareness and control of textures and ensemble, with effective blending and balancing</li> </ul>	<ul style="list-style-type: none"> <li>Consistently assured and controlled; technical challenges of the programme well met</li> <li>Consistently effective instrument management, fully responsive to the performance situation</li> </ul>
Merit 17-18	<ul style="list-style-type: none"> <li>Mainly well-projected and involved, showing positive performance commitment</li> <li>Largely effective sequence and pacing of chosen programme; mainly good performance awareness and control</li> </ul>	<ul style="list-style-type: none"> <li>Mostly effective stylistic realisation; interpretative demands of the programme largely well met</li> <li>Mainly good awareness and control of textures and ensemble, with appropriate blending and balancing</li> </ul>	<ul style="list-style-type: none"> <li>Effectively controlled; most technical challenges of the programme well met</li> <li>Mostly effective instrument management, mainly responsive to the performance situation</li> </ul>
Pass 14-16	<ul style="list-style-type: none"> <li>Projection and involvement sufficient to maintain an overall sense of performance</li> <li>Sequence and pacing of chosen programme shows adequate performance awareness and control</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient stylistic realisation to meet the interpretative demands of the programme</li> <li>Adequate awareness and control of textures and ensemble, with sufficient blending and balancing</li> </ul>	<ul style="list-style-type: none"> <li>Generally controlled; technical challenges of the programme securely met overall</li> <li>Sufficiently reliable instrument management to meet the demands of the performance situation</li> </ul>
Below Pass 10-13	<ul style="list-style-type: none"> <li>Insufficient projection or sense of involvement to maintain a sense of performance</li> <li>Sequence and/or pacing of chosen programme shows inadequate performance awareness or control</li> </ul>	<ul style="list-style-type: none"> <li>Stylistic realisation not equal to the interpretative demands of the programme</li> <li>Insufficient awareness or control of textures and ensemble, and/or unsuitable blending and balancing</li> </ul>	<ul style="list-style-type: none"> <li>Consistency of control insufficient to meet the technical challenges of the programme</li> <li>Insufficiently reliable instrument management to meet the demands of the performance situation</li> </ul>
7-9	<ul style="list-style-type: none"> <li>Sense of performance largely absent</li> </ul>	<ul style="list-style-type: none"> <li>Stylistic realisation and/or control of textures and ensemble largely absent</li> </ul>	<ul style="list-style-type: none"> <li>Very insecure technical control and/or instrument management</li> </ul>

## **APPENDIX 1: Alternatives to the prerequisite for entry**

### **Alternative qualifications**

As an alternative to the ABRSM Grade 8 prerequisite for entry to ARSM, we will accept the following qualifications.

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 Conservatory of Music & Drama
- Australian Music Examinations Board
- University of South Africa

Grade 9 Practical from The Royal Conservatory of Music [Canada]

Please note that:

- We will only accept qualifications in classical music performance.
- We will only accept the qualifications listed above; it will not be possible to substitute qualifications or experience that may be at the same or a higher level.
- Candidates presenting one of the above alternative qualifications do not need to have a theory qualification.
- We may request a copy of the certificate or other supporting documentation.
- If documentation cannot be provided when requested, or if a candidate is found to not have one of the specific qualifications listed above, the exam entry will be rejected without refund of the fee.

### **Related instruments**

A Grade 8 on an instrument closely related to that being presented for the ARSM will be accepted as follows:

- Piano - Harpsichord - Organ
- Violin - Viola
- Soprano Saxophone - Alto Saxophone - Tenor Saxophone - Baritone Saxophone
- Trumpet - Cornet (B $\flat$  Cornet or E $\flat$  Soprano Cornet) - Flugelhorn
- Trombone - Bass Trombone
- Baritone - Euphonium - Tuba

## APPENDIX 2: Related instrument option

For an instrument listed under 'Main instrument' in the table below, candidates have the option to play one work on a related instrument. However, the majority of the programme must be performed on the main instrument.

Main instrument	Related instrument(s)
Violin	Viola
Viola	Violin
Cello	Viola da Gamba
Flute	Piccolo, Alto Flute
Oboe	Cor Anglais
Clarinet	E♭ Clarinet, Bass Clarinet
Bassoon	Contrabassoon
Trumpet	Cornet, Flugelhorn
Cornet	Trumpet, Flugelhorn
Flugelhorn	Cornet, Trumpet
Baritone	Euphonium
Euphonium	Baritone
Tuba	Sousaphone, Euphonium
Harp (pedal)	Non-pedal Harp
Harpsichord	Spinnet, Virginal


Please note that:

- If the repertoire played on a related instrument is set on an ARSM repertoire list, it can count towards the 20-minute programming requirement; it is not necessary to meet this requirement on the main instrument.
- We do not need to be informed if a candidate intends to take the related instrument option.
- There is no advantage to be gained by offering a work on a related instrument.

There are different related-instrument options for Recorder, Saxophone and Trombone, which are given at the start of their repertoire lists.

### APPENDIX 3: Sample programme form

The sample form below shows how one possible ARSM programme might be shown on the programme form.



## ARSM programme form

Please complete this form and bring it with you to your exam. Include full details of your programme, in the order you are presenting it, and hand the form to the examiner before you begin. Best wishes for an enjoyable and successful exam!

Name Victoria Smith Instrument/Voice Clarinet

ARSM list no.	Composer (and arranger if applicable)	Piece/Song to be performed (include work title, Opus or other catalogue number, detail of individual movements/sections, as applicable)	Approx. timing (0' 00")
67	Mozart	Sonata in B flat, K. 570 1st movt. Allegro 2nd movt. Adagio 3rd movt. Allegretto	6' 25" 8' 45" 3' 35"
14	Dorizetti	Studio No.1 for solo clarinet	4' 35"
47	Weber	Concerto No.1 in F minor, Op.73 1st movt - Allegro 2nd movt - Adagio ma non troppo	7' 20" 6' 30"
		BREAK	2' 00"
-	Arnold	Scherzetto (Queen's Temple Publications)	2' 45"
32	Messager	Solo de Concours	5' 50"
			Overall programme length <b>30' 00"</b>

For examiner's use: Date of exam \_\_\_/\_\_\_/\_\_\_ Examiner code \_\_\_\_\_

## APPENDIX 4: Regulation

ABRSM graded music examinations and diplomas are regulated in England by the Office of the Qualifications and Examinations Regulation (Ofqual) and the corresponding regulatory authorities in Wales (Qualifications Wales) and Northern Ireland (the Council for the Curriculum, Examinations and Assessment – CCEA). They are part of the Regulated Qualifications Framework (RQF) in England.

The ARSM has been placed at Level 4 in the RQF, and appears in the register that can be viewed at [www.register.ofqual.gov.uk](http://www.register.ofqual.gov.uk) as the 'ABRSM Level 4 Diploma in Music Performance (ARSM)'.

As part of its regulatory processes, ABRSM has assigned Guided Learning Hours (GLH) and Total Qualification Time (TQT) to the ARSM. These are figures designed to give an idea of the volume of work, expressed in number of hours, which could reasonably be required in order for a candidate to achieve the qualification.

Guided Learning Hours express the number of hours of direct supervision, e.g. lessons with a tutor, that a candidate is likely to need in preparation for a qualification. The Total Qualification Time encompasses Guided Learning Hours plus an estimate of the total number of hours of other preparation, e.g. personal practice, likely to be required.

For the ARSM, the figures are as follows:

Guided Learning Hours (GLH)	Total Qualification Time (TQT)
54	900

For further information on ABRSM's accreditation and regulation, see [www.abrsm.org/regulation](http://www.abrsm.org/regulation).