

SUBMISSIONS

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General information regarding submissions

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

- the **Programme Notes** (DipABRSM and LRSM only)
- the **Written Submission** (FRSM only)
- the **Arrangement (Instrumental or Choral)** (all three levels)

These are pieces of **prepared work** that you will be expected to discuss with the examiners as part of your Viva Voce. The Programme Notes and the Written Submission contribute to the Viva Voce (Section 2.1) mark, whereas the Arrangement (Section 2.2) receives a separate mark.

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 as well as on our website (www.abrsm.org/diplomas).

In the case of the Written Submission and the Arrangement, the declaration form must be submitted with your entry. For Programme Notes, you must present the examiners with your declaration form on the day of the exam, along with the Programme Notes themselves.

If the examiners perceive a significant discrepancy between the level of authority of a submission and your performance in the 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 Thus, copying from a published or unpublished source without acknowledging it, or constructing a précis of someone else's writing or ideas without citing that writer, constitutes plagiarism.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 examination 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 Programme Notes, Written Submission and the Arrangement are given on the following pages.

Programme Notes (DipABRSM and LRSM)

You must present two identical copies of your **Programme Notes** to the examiners at the start of the exam. (If your Programme Notes are in a language other than English, one copy of the original should be submitted together with two copies of an independently verified translation into English.) The Notes should discuss and illuminate in your own words the works you have chosen to rehearse and perform with your ensemble, and they must be authenticated as your own work by a declaration form (see p. 24). Remember that you should be prepared to discuss your Programme Notes in your Viva Voce.

Required length	● DipABRSM	1,100 words ($\pm 10\%$)
	● LRSM	1,800 words ($\pm 10\%$)

NB If your Programme Notes fall outside these limits, you will be penalized.

Format Your Programme Notes must be typed or printed in black, and the title page must contain the following information:

- the full title of the diploma
- the date of the exam
- the word count (excluding title page)
- the works in your programme

In addition, all the pages must be consecutively numbered. Please remember that you must not identify your name anywhere on or inside your Programme Notes.

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PREPARATION GUIDANCE FOR PROGRAMME NOTES

At both DipABRSM and LRSM levels, your Programme Notes should illuminate the content of your programme in an interesting and relevant way.

At **DipABRSM** level, you should write your Programme Notes as if for a general concert audience – that is, an audience of non-musicians who are interested in music and are relatively knowledgeable. If your programme contains standard repertoire works, the generalist audience will probably already know something about them and may have heard either live or recorded performances of them before. Writing about very well-known pieces may initially seem a daunting task (what more can there be left to say about Bach's Brandenburg Concertos or Fauré's Requiem or Holst's Suite no.1 in E flat?). But the audience will still appreciate being reminded, or told for the first time, of the background to the pieces, the composers' intentions, and other relevant information about the works and what makes them popular. Some technical but universally common language may be helpful and necessary, but its meaning should always be clear. The following examples show the style of writing you are aiming for at DipABRSM level:

- The defining features of the chaconne are a triple metre and an ostinato (repeating) bass line, which often begins with a descending scale. The repeated bass line of this chaconne is simply a series of four descending notes, which can be heard very clearly in the introduction.
- The composer now introduces a short bridge-passage, using the brass and woodwind in question-and-answer style. He ingeniously uses this section as a link from the agitated and dramatic first theme to the more flowing and lyrical second idea. The melody here is played by the lower woodwind, saxophones and French horns, creating a warm atmosphere, accompanied by rich harmonies in the trombones and basses.

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- The third movement is based on a Hebridean song and evokes the Scottish landscape. Whereas, in the version for full orchestra, the flute plays the melody, in this chamber arrangement it is given to the oboe. The harp plays an important accompanying role in this movement, helping to create a highly dreamlike atmosphere.

At **LRSM** level, you need to discuss the musical content in more detail and with more technical language. Write as though your Programme Notes are going to be read by an intelligent, informed reader. Here are some examples:

- The interweaving contrapuntal lines contrast with chordal textures, particularly at the words 'and the glory of the Lord'. Here, Handel often makes use of the hemiola, whereby a duple or two-time feel is superimposed on the 3/4 metre at the cadential points.
- The third variation combines the characteristic dotted rhythm of the main theme with a revision of the original melodic contour, now based on the dissonant interval of an augmented fourth – the 'diabolus in musica' (devil in music) of medieval music theory. While the basic binary (AB) structure of the theme is maintained, the second section is much extended with contrapuntal elaborations of the melodic material.
- Hans Keller has suggested that C major is Britten's 'own key', the significance of which for the composer lies in the fact that it 'probably represents a state of naturalness'. At one level, the opening 54 bars do seem excessively economical and repetitive, but might it not be the case that Britten here is suggesting that the worship of God is indeed humankind's natural state?

Further guidance on writing programme notes is contained in *Writing Programme Notes: A guide for diploma candidates* by Nigel Scaife, published on ABRSM's website (www.abrsm.org/diplomas). For those without internet access, this text is available free of charge from ABRSM's office in London. It clearly shows the expectations at DipABRSM and LRSM levels and discusses in detail aspects such as the use of descriptive language, prose style, format and the use of technical terms. Clear guidance is also given regarding the degree of analysis and evaluation required, particularly through the provision of examples.

Written Submission (FRSM)

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 should address idiomatic features and performance issues connected with the Rehearsal and Performance, and it must be authenticated as your own work by a declaration form (see p. 24). Remember that you should be prepared to discuss your Written Submission in your Viva Voce.

Required length 4,500 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; 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 150–250 words and a contents page
- 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.

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PREPARATION GUIDANCE FOR WRITTEN SUBMISSION

In your Written Submission you are required to explore some of the programme content of the Rehearsal and Performance and to focus in detail on a particular aspect or aspects surrounding the composition and performance history of one or more items of the chosen repertoire. You do *not* need to make reference to the whole programme.

Appropriate areas for discussion might include issues about period and style or analytical approaches that illuminate interpretation. Other possible topics include issues of authenticity, reception history, the influence of wider cultural developments, the study of manuscript sources, the history of critical thought in relation to the repertoire, and the relationship between each work and its composer's output. You might also wish to research aspects of orchestration, the way that a particular work illustrates a novel approach to ensemble, or specific challenges that it presents for rehearsing and directing.

The Submission should include personal insights and contain substantial evidence of critical evaluation and appropriate research. It should also reflect the preoccupations relevant to you as a director as well as any issues that you take into account in your work. Above all, ABRSM would like to encourage candidates to think creatively about their Submission and to research a topic that focuses on an area of personal interest, i.e. not necessarily one covered in the suggestions given above.

Trevor Herbert's *Music in Words* (London: ABRSM, 2001) defines presentational conventions for written work, while also providing a basis for researching and writing at higher educational levels.

Arrangement (Instrumental or Choral)

When you enter for your diploma, you must send three identical copies and one recording of an **Arrangement** that you have made for the ensemble you will be directing in the exam. If you are an instrumental director, your Arrangement must be of *one* of the original piano works listed for your level below. If you are a choral director, your Arrangement must be of a folk song of your choice (see p. 29). Your Arrangement must be authenticated as your own work by a declaration form (see p. 24).

Remember that you should be prepared to discuss your Arrangement as part of your Viva Voce. The examiners will be looking for a sense of style and idiom, revealing imagination in the use of colour and textural contrast, as well as the technical quality, practicality and musical success of the Arrangement and its general presentation. Please note that your Arrangement may not be included in your Rehearsal and Performance programme.

Format Score

Only the full score (not the individual parts) must be submitted, in three identical photocopies. The score must:

- either be clearly and legibly handwritten in black ink or produced by a music processor programme. There is no advantage in submitting computer-generated scores rather than handwritten ones.
- be on good-quality paper of appropriate size with one part to each stave, or, where appropriate, two instruments/voices to a stave.
- be laid out in the manner which is commonly accepted for the relevant ensemble.
- follow all the usual and proper conventions for notation.
- show the parts for transposing instruments in the relevant transposed keys.
- contain the following information on the title page:
 - the full title of the diploma; the title of the work (and name of composer, if applicable); the date of submission.
- be securely bound, with all its pages consecutively numbered.

If your score contains musical directions or terminology in a language other than Italian, German, French or English, a glossary of these must be provided with English translations. Please remember that you must not identify your name anywhere on or inside your Arrangement.

Recording

The recording of the Arrangement must be an unedited performance directed by you and performed by the ensemble which is to be present in the exam. The recording may be either video or audio. Acceptable formats include: PAL/VHS video, DVD, CD, MiniDisc or audio-cassette. If making a video recording, you are responsible for obtaining any necessary permissions, such as parental consent.

Instrumental Arrangement

You are required to arrange for your ensemble *one* of the original piano works (or paired works) listed by diploma level below. These items reflect an increasing complexity of musical language in the progression from DipABRSM to FRSM levels. Please note that the editions mentioned are recommendations only. While you are expected to have researched the original composer's own instrumental styles, you are not necessarily required to attempt a pastiche or direct imitation in your Arrangement.

DipABRSM

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| Beethoven | Any <i>one</i> of the following from 7 Bagatelles, Op.33: no.1 in E \flat , no.2 in C, no.4 in A, no.7 in A \flat . <i>Beethoven Bagatelles (ABRSM)</i> |
| Schubert | Sonata in A minor, Op.143, D.784: 2nd movt, <i>Andante</i> . <i>Schubert Complete Pianoforte Sonatas, Vol.2 (ABRSM)</i> |
| Sibelius | Danse pastorale <i>and</i> Souvenir: nos.7 <i>and</i> 10 from 10 Bagatelles, Op.34 (<i>Breitkopf & Härtel 8156</i>) |

LRSM

- Brahms** Capriccio in G minor: no.3 from 7 Fantasies, Op.116 (ABRSM)
Debussy Prélude no.6, Book 2: 'General Lavine – eccentric'. *Debussy Préludes, Book 2 (Wiener Urtext/MDS)*
- Liszt** Consolations nos.2 **and** 5 in E **or** Consolation no.3 in D♭. *Liszt 21 Short Piano Pieces (ABRSM)*
- Poulenc** 3 Mouvements Perpétuels: complete (*Chester/Music Sales*)
Rachmaninov Prelude in G minor, Op.23 no.5 (*Boosey & Hawkes/MDS*)
Ravel À la Manière de ... Borodine (Valse) **and** À la Manière de ... Chabrier (Paraphrase sur un Air de Gounod) (*published separately: Salabert/UMP*)

FRSM

- Brahms** Rhapsody in B minor, Op.79 no.1. *Brahms 2 Rhapsodies (ABRSM)*
Debussy Préludes nos.10 **and** 11, Book 1: 'La Cathédrale engloutie' **and** 'La Danse de Puck'. *Debussy Préludes, Book 1 (Wiener Urtext/MDS)*
- Prokofiev** Intermezzo (from The Prodigal Son, Op.46): no.1 from 6 Morceaux, Op.52 (*Boosey & Hawkes/MDS*)
Shostakovich Prelude and Fugue in D♭: no.15 from 24 Preludes and Fugues, Op.87, Vol.2 (*Boosey & Hawkes/MDS*)

Choral Arrangement

You are required to choose a folk song from any country and in any language and to make an *a cappella* (unaccompanied) arrangement of it for your choir. For the purposes of this syllabus, a folk song is defined as any traditional song originating among the common people of a region and forming part of their culture.

Required performing time

- DipABRSM 2–3 minutes
- LRSM 3–4 minutes
- FRSM 3½–5 minutes

In the recorded performance, the Choral Arrangement must reach the minimum time requirements given above in order to pass. If the maximum time is exceeded by more than 30 seconds, the Arrangement will be failed. If the maximum time is exceeded by up to 15 seconds, a penalty of 1 mark will be incurred, and for between 16 and 30 seconds there will be a penalty of 2 marks.