

APPENDICES

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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?
- * *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 attainment descriptions given on pp. 66–69 and 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>30–35 A clear pass 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>24–41 Pass 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>24–29 Pass 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>0–23 Fail 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>Distinction 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>A high pass 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>A clear pass 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>Pass 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>Fail 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>Distinction 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>A high pass 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>A clear pass 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>Pass 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>Fail 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>19–25 Distinction 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>16–18 A high pass 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>10–18 Pass 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>13–15 A clear pass 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>10–12 Pass 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>0–9 Fail 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
12–15 Distinction 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.
10–11 A high pass 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.	6–11 Pass An idiomatic performance despite technical imperfections and some missing points of detail. An assured approach.
8–9 A clear pass 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.	
6–7 Pass 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.	
0–5 Fail 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)

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)

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 the Syllabus Director, ABRSM, 24 Portland Place, London W1B 1LU, 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.*

Accreditation (UK)

ABRSM diplomas are accredited by the regulatory authorities in England, Wales and Northern Ireland and they have been part of the National Qualifications Framework (NQF) for many years. From 2011, our diplomas will be accredited within the new framework for UK qualifications: the Qualifications and Credit Framework (QCF). There are nine levels within the QCF (Entry level to Level 8) which directly align to the Framework for Higher Education so that progression between QCF qualifications and university-awarded qualifications is clear. The Office of Qualifications and Examinations Regulator (Ofqual) is working with partners in Wales (DCELLS) and Northern Ireland (CCEA) to regulate all qualifications within the QCF.

The QCF levels and credit values for ABRSM's diplomas in Instrumental/Vocal Teaching will be confirmed in 2011. Information on ABRSM qualifications within the QCF can be viewed at: <http://register.ofqual.gov.uk>

The broad higher education comparisons given below are shown in terms of level of demand and not volume of study. These comparisons do not therefore indicate direct equivalencies, nor do they indicate any relation, comparison or equivalence to Qualified Teacher Status.

ABRSM diploma Higher education

DipABRSM	Certificate of higher education
LRSM	Bachelor degree with honours
FRSM	Master's degree

ABRSM's Instrumental/Vocal Teaching diplomas were formerly placed at the following NQF levels:

ABRSM diploma	NQF level	NQF title	Accreditation no.
DipABRSM	4	Diploma in Principles of Instrumental/Vocal Teaching	100/2826/2
LRSM	6	Licentiate in Instrumental/Vocal Teaching	100/2827/4
FRSM	7	Fellowship in Music Education	100/2828/6

Attainment descriptions

The attainment descriptions below have been created to give a general indication of the levels of attainment likely to be shown by candidates with results at two distinct levels within each qualification (Distinction and Pass for DipABRSM and LRSM; Pass and Fail for FRSM). These descriptions must be read in relation to the examination content as described for each level of diploma on pp. 7–20 of this syllabus. The mark awarded will depend in practice upon the extent to which the candidate has demonstrated the skills, knowledge and understanding required at the level. Weakness in some aspects of the exam may be balanced by better performance in others, bearing in mind the marking scheme found on pp. 58–63.

DipABRSM (Principles of Instrumental/Vocal Teaching)

Distinction Candidates are able to demonstrate teaching concepts, techniques and processes in an assured and authoritative manner and have outstanding communication skills. They are able to articulate their knowledge of the principles of teaching in a pertinent and well-structured manner, both orally and in writing, demonstrating competent organization and control of materials, evidence of apposite use of musical and literary quotation, and a good level of research. They demonstrate an excellent knowledge of pedagogical issues, such as assessment, taking account of the individual needs and

interests of pupils, and lesson planning. They have high-level performance skills and demonstrate a good theoretical understanding of music. They have a commanding knowledge of the instrument/voice, its history and background, idiom and repertoire for pupils up to and including ABRSM Grade 6, as well as the techniques required to perform and teach that repertoire. They fully understand how to interpret notation in order to give stylistically aware performances, as well as being able to demonstrate how this can be taught to pupils up to ABRSM Grade 6. They demonstrate that they have appropriate strategies for making pupils familiar with the accompaniment. They are able to perform a piece of previously unseen music of ABRSM Grade 6 repertoire level with excellence, demonstrating artistry, full technical security, and an instinctive approach. They have an excellent grasp of professional values and practice and the legal framework relating to the principles of instrumental/vocal teaching at this level.

Pass Candidates are able to discuss and demonstrate teaching concepts, techniques and processes in a broadly convincing manner and have competent communication skills. They are able to articulate their knowledge of the principles of teaching, both orally and in writing, demonstrating evidence of relevant research, as well as structural control and flow of argument. They demonstrate a sound knowledge of pedagogical issues, such as assessment, taking account of the individual needs and interests of pupils, and lesson planning. They have good performance skills and demonstrate a secure theoretical understanding of music. They have a working knowledge of the instrument/voice, its history and background, idiom and repertoire for pupils up to and including ABRSM Grade 6, as well as the techniques required to perform and teach that repertoire. They understand how to interpret notation in order to give stylistically aware performances, as well as being able to demonstrate how this can be taught to pupils up to ABRSM Grade 6. They demonstrate that they have appropriate strategies for making pupils familiar with the accompaniment. They are able to perform a piece of previously unseen music of Grade 6 repertoire level with competence, taking a systematic approach which, despite some errors or missed points of detail, contains few fundamental misreadings. Their knowledge of professional values and practice and the legal framework relating to the principles of teaching is appropriate for instrumental/vocal teaching at this level.

LRSM (Instrumental/Vocal Teaching)

Distinction Candidates are able to demonstrate that they have excellent teaching skills. Their Case Study Portfolio and Video of Teaching Practice testify to their exceptional qualities as teachers. They are able to demonstrate teaching concepts, techniques and processes in an assured and authoritative manner and have a high level of musicianship. They demonstrate intuitive and productive interaction with their pupils. They define completely appropriate pupil-centred lesson objectives and employ highly imaginative methods that maintain their pupils' interest. Their communication skills are outstanding and they reflect on and evaluate their role with perception. They demonstrate an excellent knowledge of the teaching and learning process and related aspects of pedagogy, such as lesson planning, assessment and teaching instrumental skills. They have high-level performance skills and demonstrate a sound theoretical understanding of music at a high level. They have a commanding knowledge of the instrument/voice, its history and background, idiom and repertoire for pupils up to and including ABRSM Grade 8, as well as the techniques required to perform and teach that repertoire. They fully understand how to interpret notation in order to give stylistically aware performances, as well as being able to demonstrate how this can be taught to pupils up to ABRSM Grade 8. They can articulate their knowledge and understanding both orally and in writing, demonstrating excellent organization and control of materials, a high level of research and a comprehensive survey of source material. They demonstrate that they have appropriate strategies for making pupils familiar with the accompaniment. They are able to perform a piece of previously unseen music of ABRSM Grade 7 repertoire level with excellence, demonstrating artistry, full technical security, and an instinctive approach. They have an excellent grasp of professional values and practice and the legal framework relating to instrumental/vocal teaching at this level.

Pass Candidates are able to demonstrate in a practical context their competence as teachers. Their Case Study Portfolio and Video of Teaching Practice testify to an appropriate level of proficiency. They are able to demonstrate teaching concepts, techniques and processes in a broadly convincing manner and have appropriate musicianship skills. They define appropriate lesson objectives and employ methods that maintain their pupils' interest. Their communication skills are satisfactory and they are able to reflect on and evaluate their role. They demonstrate a sound knowledge of the teaching and learning process and related aspects of pedagogy, such as lesson planning, assessment and teaching instrumental skills. They have high-level performance skills and demonstrate a good theoretical understanding of music at a high level. They have a sound working knowledge of the instrument/voice, its history and background, idiom and repertoire for pupils up to and including ABRSM Grade 8, as well as the techniques required to perform and teach that repertoire. They understand how to interpret notation in order to give stylistically aware performances, as well as being able to demonstrate how this can be taught to pupils up to ABRSM Grade 8. They can articulate their knowledge and understanding both orally and in writing, demonstrating evidence of relevant research, as well as structural control and flow of argument. They demonstrate that they have appropriate strategies for making pupils familiar with the accompaniment. They are able to perform a piece of previously unseen music of Grade 7 repertoire level with competence, taking a systematic approach which, despite some errors or missed points of detail, contains few fundamental misreadings. Their knowledge of professional values and practice and the legal framework relating to teaching is appropriate for instrumental/vocal teaching at this level.

FRSM (Music Education)

Pass Candidates are able to demonstrate their competence as teachers, including teaching techniques, processes and concepts, in an authoritative manner and have a high level of musicianship. Their communication skills are impressive and persuasive and they reflect on and evaluate their role with perception. They can articulate their knowledge and understanding both orally and in a Written Submission that is pertinently and comprehensively argued, with good overall shape, use of language and organization. They demonstrate an ability to survey relevant source materials rigorously, with high-level research skills, personal insight and critical evaluation. They demonstrate a commanding knowledge of the teaching and learning process and related aspects of pedagogy, such as lesson planning, assessment and teaching instrumental skills. They have high-level performance skills and demonstrate a sound theoretical understanding of music at a high level. They have a commanding knowledge of the instrument/voice and instrumental families/voice types, their history and background, idiom and repertoire for pupils up to and including DipABRSM, as well as the techniques required to perform and teach that repertoire. They fully understand how to interpret notation in order to give stylistically aware performances, as well as being able to demonstrate how this can be taught to pupils up to DipABRSM. They are able to give an idiomatic performance of a piece of previously unseen music of ABRSM Grade 8 repertoire level, demonstrating an assured approach. They have a very good knowledge of professional values and practice, including their own professional opportunities and the wider employment context relating to music education at this level.

Fail Candidates are able to demonstrate their competence as teachers, including teaching techniques, processes and concepts, but there is insufficient evidence that they have advanced significantly beyond LRSM level. Their communication skills and knowledge of the teaching and learning process and related aspects of pedagogy, such as lesson planning, assessment and teaching instrumental skills, are insufficient for the level. They demonstrate a good theoretical understanding of music, but they do not have performance skills at the minimum level of DipABRSM. Their knowledge of the instrument/voice and instrumental families/voice types, their history and background, idiom and repertoire for pupils up to and including DipABRSM, as well as the techniques required to perform and teach that repertoire, lack appropriate depth and

breadth. They are unable to articulate their knowledge and understanding either orally or in writing, demonstrating insufficient evidence of relevant research, structural control, flow of argument, or personal insights into music education. Their performance of a piece of previously unseen music of ABRSM Grade 8 repertoire level does not meet the basic requirements of the test, as it contains some fundamental errors, with little or no attention being given to matters of detail; moreover, in this test there is a flawed methodology and/or insufficient technique, including continuity. Their knowledge of professional values and practice and the legal framework relating to music education is insufficient for this level.