

INTRODUCTION

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

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

DipABRSM	Diploma of The Associated Board of the Royal Schools of Music
LRSM	Licentiate of the Royal Schools of Music
FRSM	Fellowship of the Royal Schools of Music

The requirements within each subject-line at each level are generally comparable, and the syllabus for each subject-line is published separately.

Encouraging diverse approaches to the directing, performing and teaching of music, the Diplomas stimulate enjoyment and achievement through the progressive acquisition of skills, knowledge and understanding. As a result, their usefulness has been acknowledged by music services and agencies around the world. They are compatible with systems of assessment widely applied in higher education and encourage lifelong learning, without restrictions on length of study or the requirement that you, the candidate, are taught in an institution. In the UK they have been admitted to the National Qualifications Framework and are accredited by the Qualifications and Curriculum Authority (see p. 66).

The **Music Direction Diplomas** are designed to reflect your day-to-day experience as a director, whether amateur or professional, and to accommodate a variety of different kinds of ensemble – symphony, chamber and string orchestras, wind, military and brass bands, and choirs (accompanied or unaccompanied). The following tasks are included:

- organizing a venue and rehearsal
- compiling a programme and writing and talking with confidence about the music
- rehearsing the repertoire
- putting on the best possible performance on the day
- arranging a piece which may not be available in a suitable version for an ensemble.

The Diplomas balance the demands of the repertoire against the musical, technical and interpersonal skills needed by successful directors. You are accordingly required to demonstrate a command of directing technique in rehearsal and performance alongside an appropriate knowledge of the instruments or voices within your ensemble. As you move up through the Diploma levels you will find that the repertoire becomes more demanding, the rehearsal and performance time lengthens, and the challenge of the required Arrangement, and the scope and length of your written work, increase. At each level you will be assessed according to the overall quality of your direction, as well as your understanding of and sensitivity to the demands of different types of repertoire.

In order to establish basic levels of competence, a specific prerequisite is required before entry can be made to any level. However, in line with our aim to provide open access and to recognize your achievements, we offer a range of substitutions for these prerequisites, including your previous learning and experience. You are also allowed to substitute one of the Diploma requirements. The prerequisites and all possible substitutions are listed in the tables on pp. 18–19 and 21. They are also to be found on our website (www.abrsm.org/exams/diplomas), where any substitutions appearing after the issue of this syllabus will also be listed. Administrative arrangements regarding Diplomas are negotiated individually between the Associated Board and you. We hope that you find the experience of taking one of our Diplomas stimulating, challenging and worthwhile, both during the period of preparation and in the exam itself.

CONTENT OF THE MUSIC DIRECTION DIPLOMAS

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Overview

The Music Direction Diplomas are available to directors of instrumental groups or choirs. Through live and written components, you, the candidate, will be examined in your command of directing technique in rehearsal and performance, your understanding of the repertoire and your knowledge of the instruments or voices within your ensemble. The Diplomas are conducted in English (see p. 36) and are assessed wherever possible by two examiners.

Before you can enter for a Music Direction Diploma, you will need to show that you fulfil a specific ABRSM **prerequisite** as evidence that you have reached a required minimum level of competence. The table on pp. 18–19 lists the prerequisites and their possible substitutions.

Each level of Diploma comprises a number of **requirements** that you must satisfy in full. The requirements are divided into two Sections, as outlined below. You must pass all the requirements of both Sections in order for your Diploma to be awarded. The requirements must be met in full within three years. The table on p. 21 lists the possible substitutions for requirements.

SECTION 1 ● a **Rehearsal and Performance** using an instrumental or choral ensemble provided and directed by you.

SECTION 2 Section 2.1

- a **Viva Voce**, entailing a discussion with the examiners. The Viva Voce follows the Rehearsal and Performance and does not involve your ensemble.
- a written assignment (relating to your Rehearsal and Performance programme) which you should be prepared to discuss as part of your Viva Voce, and which contributes to the Viva Voce mark. At DipABRSM and LRSM levels, this assignment takes the form of **Programme Notes**, which must be presented to the examiners on the day of the exam. At FRSM level, you are required to prepare a **Written Submission**, which you must send to the Board with your entry.

Section 2.2

- an **Arrangement** for your ensemble, which you must submit with your entry. You should be prepared to discuss your Arrangement during the Viva Voce.

Full descriptions of each level of Diploma, including preparation guidance, are given on the following pages. All practical information about taking a Diploma is described in Practicalities (pp. 32–36).

- Prerequisite** ABSRM Grade 8 in any Practical subject *or* a permitted substitution (see p. 18).
- To be submitted with your entry** When you enter for the Diploma, you must submit three copies and one recording of an **Arrangement** for your ensemble. If you are an instrumental director, your Arrangement must be of one of the original piano works listed under DipABRSM on p. 28. If you are a choral director, your Arrangement must be of a folk song of your choice lasting 2–3 minutes. Full details regarding the Arrangement and recording are given on pp. 28–29.
- To be submitted on the day of the exam** Two copies of **Programme Notes**, written by you and illuminating in your own words the repertoire you have chosen to rehearse and perform with your ensemble, must be presented to the examiners at the start of the exam. Full details regarding the Programme Notes, including length, are given on pp. 24–26.
- Timing** 60 minutes are allocated to the DipABRSM, of which 30–35 minutes are devoted to the Rehearsal and Performance, and up to 18 minutes to the Viva Voce.

SECTION 1 REHEARSAL AND PERFORMANCE

- Number and duration of works** You should be prepared to rehearse and perform with your ensemble a set number of contrasting movements/works (see below), whose combined total duration is 15–20 minutes. Instrumental directors must choose *two* movements/works, while choral directors must choose at least *two or three* movements/works (accompanied or unaccompanied, or a combination).
- Of the total 30–35 minutes' duration of this Section, 20 minutes are allotted to rehearsal, with the remainder allotted to performance.
- Examination music and programming** Lists of suitable instrumental and choral works are given on pp. 38–46. However, you are free to create your programme either partly or entirely from works *not* listed on these pages but comparable in level with them. In such cases you must seek approval of your choices from the Board, at least six weeks before entry, by writing to the Syllabus Director. In the case of unpublished works you should enclose a copy of the score(s).
- In your choice of repertoire, you should aim to present a programme that is balanced, coherent and containing stylistic contrast. It should also be appropriate to the venue. You are free to choose any edition of the full score of the works listed on pp. 38–46 or of any alternative work(s) approved by the Board. Please note that on the day of the exam you will need to provide the examiners with a full score of each work that you have chosen.
- Your ensemble** You must provide your own ensemble, which in most cases will number at least 20 players or singers. It is not the standard of the ensemble itself that will form the basis of the examiners' appraisal but the quality of your rehearsal and directing techniques and your understanding of the various styles. That said, you should ensure that you have an ensemble that allows you to reveal the full range of your skills and that can cope with the demands of the chosen repertoire.
- Other requirements** Candidates not meeting the syllabus requirements in any way, such as failing to achieve platform times or not being prepared to rehearse and/or perform the required number of movements/works or the whole of a work, will be liable to penalty. In addition, candidates may not bring into the exam room any material or equipment unconnected with their exam; any infringement of this rule may lead to disqualification.

SECTION 1

PREPARATION GUIDANCE FOR REHEARSAL AND PERFORMANCE

The examiners will first select the works, or sections of works, that they wish to see rehearsed. This is your opportunity to show how you deal with problems as they arise and to show the personal impact you are able to make. The examiners will be looking for evidence of your technical command – not just your use of gesture but your ability to choose, control and indicate tempo, phrasing, balance, dynamics and timbre. Your aural skill in recognizing and responding to intonation and balance problems or reading errors within the ensemble will also be assessed. At the same time your understanding of technical problems facing individual members of your ensemble will be scrutinized. Additionally, your rapport with the ensemble and its response to you will be taken into account.

After the Rehearsal, the examiners will choose which works/movements are to be performed. As well as judging your technique and overall command of the ensemble and your interpretation of the music, the examiners will be looking to see how you respond practically to the experiences of the Rehearsal.

In preparing for the exam, you may find it helpful to attend rehearsals and performances on a regular basis in order to learn from approaches taken by professional directors. Critical listening and comparison of interpretations on record will also be helpful, as will reading about orchestration/part-writing and conducting techniques – there is a list of recommended texts on the Board's website (www.abrsm.org/exams/diplomas), also available from the Board's office in London. Finally, get to know not only the scores within your programme but also their general context within each composer's output and the musical era.

SECTION 2.1 VIVA VOCE

The Viva Voce, which follows the Rehearsal and Performance, is an opportunity for you to demonstrate your knowledge, approach and understanding to the examiners. Questions will cover the Rehearsal and Performance, your Programme Notes and Arrangement, as well as other aspects of directing. The Viva Voce lasts up to 18 minutes.

Typical areas of discussion in the Viva Voce:

- **Musical outlook:** questions designed to put you at ease and to lead into the discussion, including: choice of repertoire, the challenges presented and the preparation involved; knowledge of the underlying concepts and principles associated with your area of study.
- **Technique:** knowledge and understanding of the techniques required to direct DipABRSM repertoire, including: the basic physical gestures used to choose and indicate tempo, phrasing, balance, dynamics and timbre; the use of comment; your personal style and influences and how these could be further adapted or developed; score and part preparation; communication to the ensemble of your interpretation of the music, balanced against the need to listen to its members' ideas and to draw on their experience; understanding the technical problems facing individual members of the ensemble.
- **Rehearsal and Performance:** warm-ups; rehearsal techniques chosen for the exam and discussion of other approaches; problem solving and responding to work in progress, including aural skill in recognizing and responding to intonation and balance problems or reading errors; ability to advise helpfully to address technical problems within your ensemble and other problems that arose in the Rehearsal; planning and objectives; providing effective feedback; negotiation skills and rapport; time management; applying the experiences of the Rehearsal to achieving the best possible performance; critical reflection on both the Rehearsal and Performance.

- **Repertoire and Programme Notes:** knowledge of the repertoire directed, including biographical information about each composer and the context of each work in the composer's life and output; details of commission (if any); the process of composition and first performance; knowledge of the general musical trends of the era and the place of each work in the context of the core repertoire.
- **Musical language and form:** understanding of the structure of each work and the features of its musical language.
- **Style and interpretation:** understanding of style, technique and ensemble; knowledge of the works directed in the context of the ensemble itself: historical developments, idiom, core repertoire and technical demands; the interpretation of notation and ways to communicate the composer's intentions; performance practices including original instrumentation; approaches to performance, including the use of physical space, and communication with an audience.
- **Arrangement:** instrumentation/part-writing; language and form; evaluating the Arrangement's practicality and musical effectiveness.
- **Professional values and practice:** understanding of the legal framework relating to directing, including child protection, maintaining a safe rehearsing and performing environment, the physical well-being of the ensemble, and equal opportunities for all members.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

SECTION 2.1

PREPARATION GUIDANCE FOR VIVA VOCE

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

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

Appendix 1 contains a number of specimen questions and indicative responses, showing the types of question examiners might ask in the Viva Voce and an indication of appropriate responses.

If you are not fluent in English you are strongly advised to bring an interpreter (see Language and interpreters, p. 36).

SECTION 2.2 ARRANGEMENT

See pp. 24 and 28–29 for requirements and details regarding the Instrumental or Choral Arrangement.

Prerequisite DipABRSM (Music Direction) *or* a permitted substitution (see p. 18).

To be submitted with your entry When you enter for the Diploma, you must submit three copies and one recording of an **Arrangement** for your ensemble. If you are an instrumental director, your Arrangement must be of one of the original piano works listed under LRSM on p. 29. If you are a choral director, your Arrangement must be of a folk song of your choice lasting 3–4 minutes. Full details regarding the Arrangement and recording are given on pp. 28–29.

To be submitted on the day of the exam Two copies of **Programme Notes**, written by you and illuminating in your own words the repertoire you have chosen to rehearse and perform with your ensemble, must be presented to the examiners at the start of the exam. Full details regarding the Programme Notes, including length, are given on pp. 24–26.

Timing 75 minutes are allocated to the LRSM, of which 40–45 minutes are devoted to the Rehearsal and Performance, and up to 20 minutes to the Viva Voce.

SECTION 1 REHEARSAL AND PERFORMANCE

Number and duration of works You should be prepared to rehearse and perform with your ensemble a set number of contrasting movements/works (see below), whose combined total duration is 20–25 minutes. Instrumental directors must choose *two* movements/works, while choral directors must choose at least *two or three* movements/works (accompanied or unaccompanied, or a combination).

Of the total 40–45 minutes' duration of this Section, 25 minutes are allotted to rehearsal, with the remainder allotted to performance.

Examination music and programming Lists of suitable instrumental and choral works are given on pp. 38–46. However, you are free to create your programme either partly or entirely from works *not* listed on these pages but comparable in level with them. In such cases you must seek approval of your choices from the Board, at least six weeks before entry, by writing to the Syllabus Director. In the case of unpublished works you should enclose a copy of the score(s).

In your choice of repertoire, you should aim to present a programme that is balanced, coherent and containing stylistic contrast. It should also be appropriate to the venue. You are free to choose any edition of the full score of the works listed on pp. 38–46 or of any alternative work(s) approved by the Board. Please note that on the day of the exam you will need to provide the examiners with a full score of each work that you have chosen. You should also be prepared to discuss your choice of editions, and their advantages and disadvantages, with the examiners in the Viva Voce.

Your ensemble You must provide your own ensemble, which in most cases will number at least 20 players or singers. It is not the standard of the ensemble itself that will form the basis of the examiners' appraisal but the quality of your rehearsal and directing techniques and your understanding of the various styles. That said, you should ensure that you have an ensemble that allows you to reveal the full range of your skills and that can cope with the demands of the chosen repertoire.

Other requirements Candidates not meeting the syllabus requirements in any way, such as failing to achieve platform times or not being prepared to rehearse and/or perform the required number of movements/works or the whole of a work, will be liable to penalty. In addition, candidates may not bring into the exam room any material or equipment unconnected with their exam; any infringement of this rule may lead to disqualification.

SECTION 1 PREPARATION GUIDANCE FOR REHEARSAL AND PERFORMANCE

See guidance on p. 8 which also applies to LRSM candidates.

SECTION 2.1 VIVA VOCE

The Viva Voce, which follows the Rehearsal and Performance, is an opportunity for you to demonstrate your knowledge, approach and understanding to the examiners. Questions will cover the Rehearsal and Performance, your Programme Notes and Arrangement, as well as other aspects of directing. The Viva Voce lasts up to 20 minutes.

Typical areas of discussion in the Viva Voce:

- **Musical outlook:** questions designed to put you at ease and to lead into the discussion, including choice of repertoire, the challenges presented and the preparation involved.
- **Technique:** knowledge and understanding of the techniques required to direct LRSM repertoire, including: appropriate physical gestures used to choose, indicate and control tempo, phrasing, balance, dynamics and timbre; precise use of language; your personal style and influences and how these could be further adapted or developed; score and part preparation; artistic leadership and communication to the ensemble of your interpretation of the music, balanced against the need to listen to its members' ideas and to draw on their experience; understanding the technical problems facing individual members of the ensemble and offering guidance; understanding the timbral possibilities of individual sections and their use in combination.
- **Rehearsal and Performance:** warm-ups; rehearsal techniques chosen for the exam and discussion of other approaches; problem solving and responding to work in progress, including aural skill in diagnosing and curing intonation and balance problems or reading errors; ability to advise helpfully to overcome technical problems within your ensemble and other problems that arose in the Rehearsal; planning and objectives; providing effective feedback; negotiation skills and rapport; time management; applying the experiences of the Rehearsal to achieving the best possible performance; critical reflection on, and evaluation of, both the Rehearsal and Performance.
- **Repertoire and Programme Notes:** detailed knowledge of the repertoire directed, including biographical information about each composer and the context of each work in the composer's life and output; details of commission (if any); the process of composition and first performance; detailed knowledge of the general musical trends of the era and the place of each work in the context of the core repertoire and programme building.
- **Musical language and form:** in-depth understanding of the structure of each work and its musical language; influences on the composer; each work's individuality and how far it is representative of the composer and the era.
- **Style and interpretation:** understanding of style, technique and ensemble; knowledge of the works directed in the context of the ensemble itself: historical developments, idiom, core repertoire and technical demands; the interpretation of notation and ways to communicate the composer's intentions; performance practices including original instrumentation; editions; performances and recordings; approaches to performance, including the use of physical space, and communication with an audience.
- **Arrangement:** instrumentation/part-writing; language and form; evaluating the Arrangement's practicality and musical effectiveness.
- **Professional values and practice:** understanding of the legal framework relating to directing, including child protection, maintaining a safe rehearsing and performing environment, the physical well-being of the ensemble, and equal opportunities for all members; knowledge of relevant support organizations and own professional opportunities, including continuing professional development.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

SECTION 2.1 PREPARATION GUIDANCE FOR VIVA VOCE

See guidance on p. 9 which also applies to LRSM candidates.

SECTION 2.2 ARRANGEMENT

See pp. 24 and 28–29 for requirements and details regarding the Instrumental or Choral Arrangement.

Prerequisite LRSM (Music Direction) *or* a permitted substitution (see p. 19).

To be submitted with your entry When you enter for the Diploma, you must submit three copies and one recording of an **Arrangement** for your ensemble. If you are an instrumental director, your Arrangement must be of one of the original piano works listed under FRSM on p. 29. If you are a choral director, your Arrangement must be of a folk song of your choice lasting 3½–5 minutes. Full details regarding the Arrangement and recording are given on pp. 28–29.

To be submitted with your entry Three copies of a **Written Submission**, which should address idiomatic features and performance issues connected with the Rehearsal and Performance, must be submitted when you enter for the Diploma. Full details regarding the Written Submission, including length, are given on pp. 24 and 26–27.

Timing 90 minutes are allocated to the FRSM, of which 55–60 minutes are devoted to the Rehearsal and Performance, and up to 25 minutes to the Viva Voce.

SECTION 1 REHEARSAL AND PERFORMANCE

Number and duration of works You should be prepared to rehearse and perform with your ensemble a set number of contrasting movements/works (see below), whose combined total duration is 30–35 minutes. Instrumental directors must choose *two* movements/works, while choral directors must choose at least *two or three* movements/works (accompanied or unaccompanied, or a combination).

Of the total 55–60 minutes' duration of this Section, 35 minutes are allotted to rehearsal, with the remainder allotted to performance.

Examination music and programming Lists of suitable instrumental and choral works are given on pp. 38–46. However, you are free to create your programme either partly or entirely from works *not* listed on these pages but comparable in level with them. In such cases you must seek approval of your choices from the Board, at least six weeks before entry, by writing to the Syllabus Director. In the case of unpublished works you should enclose a copy of the score(s).

In your choice of repertoire, you should aim to present a programme that is balanced, coherent and containing stylistic contrast. It should also be appropriate to the venue. You are free to choose any edition of the full score of the works listed on pp. 38–46 or of any alternative work(s) approved by the Board. Please note that on the day of the exam you will need to provide the examiners with a full score of each work that you have chosen. You should also be prepared to discuss your choice of editions, and their advantages and disadvantages, with the examiners in the Viva Voce.

Your ensemble You must provide your own ensemble, which in most cases will number at least 20 players or singers. It is not the standard of the ensemble itself that will form the basis of the examiners' appraisal but the quality of your rehearsal and directing techniques and your understanding of the various styles. That said, you should ensure that you have an ensemble that allows you to reveal the full range of your skills and that can cope with the demands of the chosen repertoire.

Other requirements Candidates not meeting the syllabus requirements in any way, such as failing to achieve platform times or not being prepared to rehearse and/or perform the required number of movements/works or the whole of a work, will be liable to penalty. In addition, candidates may not bring into the exam room any material or equipment unconnected with their exam; any infringement of this rule may lead to disqualification.

SECTION 1 PREPARATION GUIDANCE FOR REHEARSAL AND PERFORMANCE

See guidance on p. 8 which also applies to FRSM candidates.

SECTION 2.1 VIVA VOCE

The Viva Voce, which follows the Rehearsal and Performance, is an opportunity for you to demonstrate your knowledge, approach and understanding to the examiners. Questions will cover the Rehearsal and Performance, your Written Submission and Arrangement, as well as other aspects of directing. The Viva Voce lasts up to 25 minutes.

Typical areas of discussion in the Viva Voce:

- **Musical outlook:** questions designed to put you at ease and to lead into the discussion, including choice of repertoire, the challenges presented and the preparation involved.
- **Technique:** comprehensive knowledge and systematic understanding of the techniques required to direct FRSM repertoire, including: advanced understanding of the full range of gesture; articulate use of language; analysis of your style and influences and how these could be further adapted or developed; score and part preparation; mature artistic leadership and communication to the ensemble of your interpretation of the music, balanced against the need to listen to its members' ideas and to draw on their experience; understanding the technical problems facing individual members of the ensemble and finding solutions; insights into the timbral possibilities of individual sections and their use in combination.
- **Rehearsal and Performance:** warm-ups; rehearsal techniques chosen for the exam and discussion and evaluation of other approaches; problem solving and responding to work in progress, including perceptive aural ability to diagnose intonation and balance problems and to cure errors efficiently; ability to give authoritative advice on overcoming technical problems within your ensemble and other problems that arose in the Rehearsal; planning and objectives; providing effective feedback; negotiation skills, psychological understanding and rapport; time management; applying the experiences of the Rehearsal to achieving the best possible performance; critical reflection on, and perceptive evaluation of, both the Rehearsal and Performance.
- **Repertoire and Written Submission:** comprehensive knowledge of the repertoire directed, including biographical information about each composer and the context of each work in the composer's life and output; familiarity with significant contemporaries; knowledge of the standard repertoire and programme building; points of clarification in the Written Submission; questions prompting expansion, analysis and evaluation of particularly interesting or original points; ability to deal with complex issues and to communicate conclusions clearly to a specialist and non-specialist audience.
- **Musical language and form:** perceptive insights into the structure of each work and its musical language; influences on the composer; each work's degree of innovation and personal style as opposed to conformity with contemporary trends and received or traditional style, and the level of success achieved; understanding of each composer's world of sound-colour and an ability to analyse personal instrumental devices and orchestral techniques.
- **Style and interpretation:** understanding of style, technique and ensemble; knowledge of the works directed in the context of the ensemble itself: historical developments, idiom, technical demands, the composer's use of the ensemble in relation to standard practice; the interpretation of notation and ways to communicate the composer's intentions; performance practices including original instrumentation; sources, editions and the editorial apparatus (logic and consistency of approach and faithfulness to the original source) and any alternatively viable solutions; the most important exponents of the repertoire and their influence on performing conventions now in common usage; seminal performances and recordings; leading directors; approaches to performance and performance preparation, including psychology, nerves and tension, the use of physical space, and communication with an audience.

- **Arrangement:** instrumentation/part-writing; language and form; evaluating the Arrangement's practicality and musical effectiveness.
- **Professional values and practice:** understanding of the legal framework relating to directing, including child protection, maintaining a safe rehearsing and performing environment, the physical well-being of the ensemble, and equal opportunities for all members; knowledge of relevant support organizations and own professional opportunities, including continuing professional development and the wider employment context.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

SECTION 2.1

PREPARATION GUIDANCE FOR VIVA VOCE

See guidance on p. 9 which also applies to FRSM candidates.

SECTION 2.2 ARRANGEMENT

See pp. 24 and 28–29 for requirements and details regarding the Instrumental or Choral Arrangement.

SUMMARY

Summary of skills, knowledge and understanding at all levels

At **DipABRSM** and **LRSM** levels, successful candidates will have demonstrated:

- Directing skills in a practical performance context, including rehearsal technique, the use of gesture, aural awareness and responding to work in progress, score preparation and planning.
- Knowledge and understanding of the repertoire directed, including its idiom, form, style and interpretation.
- Knowledge and understanding of the ensemble, its idiom and repertoire.
- Communication skills and ability to articulate knowledge and understanding through gesture, orally and in writing.
- Research skills.
- Musical literacy, including the ability to make an arrangement and evaluate its practicality and effectiveness.
- Knowledge and understanding of professional values and practice, including the legal framework relating to directing.

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

- Ability to make critical evaluations of sources.
- Knowledge and understanding of professional values and practice, including candidates' own professional opportunities and the wider employment context.

PREREQUISITES AND SUBSTITUTIONS

- 18 Prerequisites and substitutions
- 20 Appropriate professional experience
- 21 Substitutions for requirements

Prerequisites and substitutions

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

	Prerequisite	Substitutions
DipABRSM	ABRSM Grade 8 Practical	<ul style="list-style-type: none"> ● Appropriate professional experience (see p. 20) ● Grade 8 Practical from Guildhall School of Music & Drama, London College of Music & Media, Dublin Institute of Technology, Australian Music Examinations Board or University of South Africa; Grade 9 Certificate from Royal Conservatory of Music, Toronto ● Grade 8 Practical from Trinity College London or Royal Irish Academy of Music (with ABRSM Grade 5 Theory or equivalent from any of the boards listed in this table) ● ATCL Performing/Recital or Performer's Certificate from Trinity College London or ALCM Performer's Certificate from London College of Music & Media (with ABRSM Grade 5 Theory or equivalent from any of the boards listed in this table) ● CPD Training Strategy, Module 1, from Royal Air Force Music Services ● TEQA 1 from Royal Military School of Music, Kneller Hall ● M2 from Royal Marines School of Music ● BMus (Hons) from Royal Academy of Music or Royal College of Music (successful completion of all course units for the first year) ● BMus (Hons) or BA (Music) from Royal Northern College of Music (successful completion of all course units for the first year) ● BEd (Music), BA (Musical Studies) or BMus (Performance) from Royal Scottish Academy of Music & Drama (successful completion of the first year)
LRSM	DipABRSM (Music Direction)	<ul style="list-style-type: none"> ● Appropriate professional experience (see p. 20) ● Advanced Certificate from ABRSM ● LTCL (Conducting) from Trinity College London ● CPD Training Strategy, Module 5.1, from Royal Air Force Music Services ● Band Sergeant Course from Royal Military School of Music, Kneller Hall ● BMus (Hons) from Royal Academy of Music (with conducting electives from Years 2–4) ● BMus (Hons) from Royal College of Music (with conducting specialism in Year 3 and/or 4) ● BMus (Hons) or BA (Music) from Royal Northern College of Music (with conducting/directing electives in Years 3 or 4) ● BA (Musical Studies) with Hons or BMus (Performance) (with first study conducting) from Royal Scottish Academy of Music & Drama ● Intermediate Choral Conducting Course from Association of British Choral Directors ● Advanced Course (Conducting) from Sing for Pleasure

FRSM	LRSM (Music Direction)	<ul style="list-style-type: none"> ● Appropriate professional experience (see p. 20) ● LRAM (Conducting) from Royal Academy of Music ● ARCM (Conducting) or DipRCM (Conducting) from Royal College of Music ● Performer's Certificate from Royal Academy of Music (Conducting) ● DipCHD from Royal College of Organists ● Master's degree in Performance (Conducting), with verified performance components ● Postgraduate Diploma in Performance (Orchestral Conducting or Choral Conducting Studies) from Royal Academy of Music ● PGDip (Conducting) or MMus (Conducting Studies) from Royal College of Music ● PGDipRNCM (Directing) from Royal Northern College of Music ● PGDipMus (Conducting) or MMus (Conducting) from Royal Scottish Academy of Music & Drama
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- NB**
- Any additions to the above list of substitutions will be posted on the Associated Board's website (www.abrsm.org/exams/diplomas).
 - If you have a qualification that you consider to be at a higher level than those specified in the table above, you may apply for it to be accepted as a substitution for the listed prerequisite.
 - There are no time limits on the validity of prerequisites.

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

For candidates offering the standard ABRSM prerequisite:

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

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

Appropriate professional experience

At all three levels you may apply to offer **appropriate professional experience** as a substitution for the standard ABRSM prerequisite. This is done by filling in the application form on p. 64 and sending it to the Syllabus Director for consideration. The form must reach the Board at least six weeks before you intend to enter for your Diploma (see pp. 32–33). It is important to note that applying for this substitution is a *separate* procedure from sending in your Entry Form, and that approval of your professional experience must already have been given *before* you can enter for the Diploma. When you are ready to enter, you must enclose the Associated Board's approval letter with your completed Entry Form.

Please note the following points:

- The professional experience that you cite on your application form must be comparable in both subject and level to the prerequisite you are applying to substitute. This experience should consist of some or all of the following: full-time music courses other than those listed in the table on pp. 18–19; qualifications gained in areas specifically relating to the prerequisite; and relevant practical experience (for example, regular (semi-)professional appearances as a director). These should have been undertaken or completed within the preceding five years.
- Your professional experience must be supported by a signed declaration from an independent person of appropriate standing (for example, a course director/supervisor/tutor, a musical director, orchestral/choral manager, head teacher or other education professional). Standard wording for this declaration is given on p. 65.
- Wherever possible, your application form should be supported by documentary evidence, such as copies of certificates, details of module/course content, samples of marked work, concert programmes and reviews, or publicly available recordings.

Substitutions for requirements

Some **substitutions** for Section 2.2 (the Arrangement) are possible. These are given in the table below. Please note that if you are granted one of these substitutions, you will receive only a bare pass mark for Section 2.2.

	Requirement	Substitutions
DipABRSM	Arrangement (Instrumental or Choral)	<ul style="list-style-type: none"> ● BMus (Hons) from Royal Academy of Music (successful completion of Year 3 Instrumentation and Computer Transcription) ● BMus (Hons) from Royal College of Music (successful completion of specialism in Orchestration/Arrangement of at least Level 2) ● BMus (Hons) or BA (Music) from Royal Northern College of Music (with specialist Orchestration/Arrangement electives in Years 3 or 4) ● BEd (Music) or BA (Musical Studies) from Royal Scottish Academy of Music & Drama (with Pass in Year 2 Orchestration/Arrangement) ● Band Sergeant Course (Arrangement) from Royal Military School of Music, Kneller Hall ● M1 Arrangement from Royal Marines School of Music
LRSM	Arrangement (Instrumental or Choral)	<ul style="list-style-type: none"> ● BMus (Hons) from Royal Academy of Music (successful completion of Year 4 Advanced Instrumentation and Computer Transcription) ● BMus (Hons) from Royal College of Music (successful completion of Level 3 specialism in Orchestration/Arrangement) ● BMus (Hons) or BA (Music) from Royal Northern College of Music (with composition as principal study) ● BEd (Music) or BA (Musical Studies) from Royal Scottish Academy of Music & Drama (with Pass in Year 3 Orchestration/Arrangement) ● Band Master Course from Royal Military School of Music, Kneller Hall ● Bandmasters Course (Arrangement) from Royal Marines School of Music
FRSM	Arrangement (Instrumental or Choral)	<ul style="list-style-type: none"> ● PGDip (Composition) or MMus equivalent from Royal Academy of Music ● PGDip (Composition) from Royal College of Music ● PGDipRNCM (Composition) or MMus (Composition) from Royal Northern College of Music ● BA (Musical Studies) from Royal Scottish Academy of Music & Drama (with Pass in Year 4 Orchestration/Arrangement)

NB The Associated Board regrets that it cannot enter into correspondence with candidates regarding requirements that do not appear in the table above.

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

SUBMISSIONS

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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/exams/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

The Associated Board 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, the Associated Board 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 Associated Board 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.
- The Associated Board reserves the right to refuse examination of any submission if, in its view, it contains material of an unsuitable, unseemly or libellous nature.
- The Associated Board 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.

SUBMISSIONS

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.

SUBMISSIONS

- 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 the Associated Board's website (www.abrsm.org/exams/diplomas). For those without internet access, this text is available free of charge from the Board'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: 45mm
 - 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 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.

SUBMISSIONS

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, the Associated Board 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.

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

- | | |
|------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 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</i> (ABRSM Publishing) |
| Schubert | Sonata in A minor, Op.143, D.784: 2nd movt, <i>Andante</i> . <i>Schubert Complete Pianoforte Sonatas, Vol.2</i> (ABRSM Publishing) |
| Sibelius | Danse pastorale <i>and</i> Souvenir: nos.7 <i>and</i> 10 from '10 Bagatelles', Op.34 (<i>Breitkopf & Härtel</i> 8156) |

LRSM

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

FRSM

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

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.

PRACTICALITIES

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Before the exam (Entry)

Entry Forms There are separate Diploma **Entry Forms** for candidates in the UK/Republic of Ireland, and for candidates in all other countries. Each Diploma Entry Form is accompanied by a **Supplementary Information** leaflet, which contains clear step-by-step instructions to help you fill in your Entry Form.

In the **UK and Republic of Ireland**, Diploma Entry Forms can be obtained from the Associated Board's Diplomas Office or from our website. In **all other countries**, Entry Forms can be obtained through local Representatives, from the Board's International Department or from our website. (See syllabus back cover for contact details.)

Payment and fees Payment must be made at the time of entry and your fee is dependent on the level of Diploma and whether you are making a substitution.

For candidates in the **UK and Republic of Ireland**, the fees for all three levels of Diploma are given on the Entry Form, which is issued annually with updated fee details. Candidates **in all other countries** should refer to the separate Dates and Fees leaflet for their country, which is available from the local Representative or Contact, or from the Board's International Department.

Submissions and supporting documentation When returning your Entry Form and fee, please ensure that you carefully complete the Checklist (on the Entry Form), enclosing any of the following required documentation and submissions:

- documentation supporting your prerequisite or substitution for a prerequisite (see p. 19)
- your Arrangement and recording with authenticating declaration form (see p. 24)
- documentation supporting a substitution for the Arrangement (see p. 21)
- your Written Submission (FRSM only) with authenticating declaration form (see p. 24)
- the Associated Board's letter approving appropriate professional experience (see p. 20)
- the Associated Board's letter approving any works in your programme not listed on pp. 38–46 of this syllabus.

Where to send your entry In the **UK and Republic of Ireland**, completed Entry Forms, together with fees, submissions and any supporting documents, should be sent to the address indicated on the Entry Form. In **all other countries**, completed Entry Forms etc. should be returned to the local Representative or, where there is no Representative, direct to the Board's International Department.

Other points

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

On the day of the exam

Places of examination Music Direction Diploma exams are held at the discretion of the Associated Board and subject to the availability of examiners. The exam venue must be organized by you, at no cost to the Board. It should be quiet and well-lit and should contain a writing table and chairs for the examiners. Someone should be provided to act as steward outside the exam room. If necessary, you must arrange transport for the examiners, to enable the exam timetable to be completed within the most suitable itinerary. An invoice for transport provided may be sent to the Board.

Dates of examination **UK and Republic of Ireland**
Examination dates for Music Direction Diplomas are fixed on an individual basis. You should contact the Diplomas Office (see syllabus back cover for contact details) to discuss and agree a suitable date. Please note that your Entry Form, payment and relevant documentation must be submitted at least six weeks before the agreed exam date. Only then will examiners be booked.

All other countries

You should refer to the Dates and Fees leaflet for your country for the days of the practical examination period(s). Music Direction Diplomas will be held at a suitable time during this period. You should contact your local Representative or Contact who will make the necessary arrangements with the Board's office in London. Where there is no local Representative or Contact, please contact the Board's International Department.

Responsibility for your ensemble It is your responsibility to ensure that your ensemble is present at the agreed venue on the day of the exam, at no cost to the Associated Board.

Examiners

Number of examiners

Wherever possible, two examiners will be present at each Diploma exam. When only one examiner can be present, the documentation and recorded evidence will be carefully monitored after their return to London in accordance with the Board's standard quality-assurance procedures (see Results, p. 34). At the Board's discretion, an additional person appointed by the Board may also be in attendance for monitoring purposes.

The examiners and you

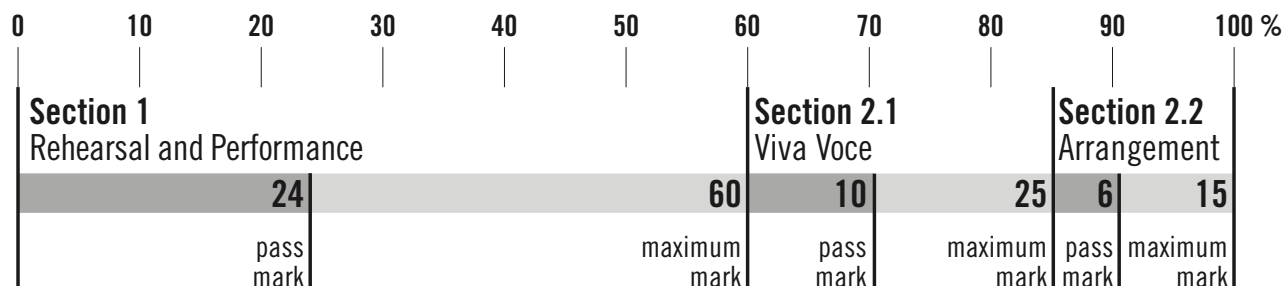
Where two examiners are present, one examiner will, wherever possible, be a specialist in your discipline, and the other will be a generalist. In these cases, you will be welcomed into the exam room by the specialist examiner who will introduce the generalist examiner. Both will have been fully trained by the Associated Board. Each examiner will mark you independently. Their combined judgement ensures that you are assessed not only by someone with an intimate knowledge of your discipline, but also by another musician who is there to place your attainments within a broader musical setting.

Monitoring For monitoring and moderation purposes, the live aspects of your Diploma will normally be audio-recorded by the examiners and returned to London for use by the Diploma Board (see p. 35). By submitting your entry you agree to your exam being recorded and to the recording becoming the property of the Associated Board (no copy will be made available to you). The recording may be used anonymously for training purposes. These procedures are detailed in the Diploma Board Code of Practice, available upon request from the office of the Chief Examiner.

Feedback The Associated Board invites feedback from all Diploma candidates, for use by the Diploma Board. A feedback form is provided for this purpose, and we would be grateful if you could complete it and ensure that it is returned to the Board.

After the exam

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



Viva Voce marks

Please note that your Programme Notes/Written Submission do not receive a separate mark but contribute to the overall mark of Section 2.1, whereas your Arrangement is marked separately, as Section 2.2.

The examiners review Programme Notes during the exam, whereas the Written Submission is assessed before the exam and given a guideline mark, which is then confirmed or adjusted on the basis of your responses in the Viva Voce. Similarly, the mark provisionally assigned to the Arrangement (also assessed beforehand) may be confirmed or adjusted depending on your supporting commentary during the Viva Voce.

Tables outlining the **marking criteria** for all components of the Music Direction Diplomas are given in Appendix 2 on pp. 59–63.

Results On the day of your exam, the examiners will not give any indication of your result. After the examiners have returned the mark form and recorded evidence to the Associated Board, they are placed before the Diploma Board (see p. 35) as part of our rigorous quality-assurance procedures. This means that results are likely to be despatched approximately eight weeks after your exam.

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

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

You may choose to retake the entire exam in order to aim for higher marks. Alternatively, you are entitled to carry credit forward from any component (Rehearsal and Performance, Viva Voce or Arrangement) from your previous attempt. Please note that for the purposes of retakes, Sections 1 and 2.1 are considered an indivisible unit and must be retaken together or carried forward together. The examiners will be aware of any credit carried forward, but this will in no way affect the objectivity of the assessment process.

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

Quality assurance and Diploma Board

For the purposes of quality assurance there is a Diploma Board which oversees all matters relating to Diplomas. As well as ratifying procedures and monitoring decisions taken by its committees, the Diploma Board advises on standards and considers all matters of quality assurance, including the training and professional development of examiners and the handling of appeals.

Membership of the Diploma Board comprises a Chairman (normally a Principal of one of the UK's Royal Schools of Music), Heads of Studies from the Royal Schools, three Independent Verifiers, two Diploma examiners, and the Chief Examiner and the Chief Executive of the Associated Board. Further information regarding the Diploma Board, its terms of reference and modes of operation, is contained in the Diploma Board Code of Practice, available upon request from the office of the Chief Examiner.

Appeals

An appeals procedure exists for candidates who feel they have been dealt with unfairly or inefficiently by the Associated Board or its examiners on a matter of procedure. Appeals on purely academic grounds (e.g. if a candidate is disappointed by his/her result) are not permitted. An appeal, if upheld, could lead to a re-examination, a review of the result, or some other course of action beneficial to the candidate. Before the Associated Board embarks upon the formal appeals procedure, it would need to be convinced that there is a *prima facie* case for an appeal, on the grounds that some aspect of the examination process has been handled other than in accordance with syllabus regulations, and that this is likely to have affected the candidate's result.

Candidates wishing to appeal against the procedure of a Diploma assessment should write to the Quality Assurance Manager within 14 days of the issue of the result. They should clearly state the grounds for appeal and how these are felt to have affected the result; evidence supporting the claim must be given. A copy of the mark form should be enclosed. The Chief Examiner will then review the appeal, taking advice where necessary. Should there be further dispute, the case will be referred directly to the Diploma Board, which may then appoint a panel to consider the appeal. The decision of this panel shall be final.

Other matters**Absence**

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

Access (for candidates with special needs)

Standard arrangements exist for candidates who have a visual or hearing impairment, or learning difficulties such as dyslexia or autistic spectrum disorders. Details of these arrangements are given in the Supplementary Information leaflet accompanying the Entry Form. In addition, the Board publishes guidelines for blind and partially-sighted candidates, deaf and hearing-impaired candidates, candidates with dyslexia, candidates with autistic spectrum disorders (including Asperger syndrome) and candidates with other specific needs; these separate documents are available from the Access Co-ordinator.

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

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

- Language and interpreters** All examinations are conducted in English. If you are not comfortable using English, you are strongly advised to bring an independent person (who is neither your teacher nor a relative) to act as interpreter in the exam room. (Please tick the relevant box on the Entry Form.) Extra time will be allowed in such cases. Any costs incurred are the responsibility of the candidate. Candidates may make use of the Associated Board's interpreter service, where available (for details, contact your local Representative), on payment of an additional fee. Candidates should bear in mind that exams are normally recorded (see Monitoring, p. 33) and that translations will be checked for accuracy, as necessary.
- Replacement certificates** A duplicate of a certificate can usually be provided on payment of a search fee. Applications should state the country and year the exam took place in, the name of the candidate and his/her Candidate Number. A further fee may be required if information is inaccurate.
- Academic recognition and dress** Each Diploma entitles the successful candidate to append the appropriate letters after his/her name. Academic dress for holders of the Associated Board's Diplomas may be obtained from William Northam & Co Ltd, P.O. Box 367, Waterbeach, Cambridge CB5 9QY (*telephone* 0870 2401852; *e-mail* enquiries@wmnortham.co.uk), to whom all enquiries should be made.