

## INTRODUCTION

The Associated Board's Diplomas provide an authoritative assessment framework for a wide range of musicians – performers, directors 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 Performance, Music Direction, and Instrumental/ Vocal Teaching. Each subject-line has three **levels** of award:

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

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

Encouraging diverse approaches to the performing, directing 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. 122).

The **Music Performance Diplomas** are designed to reflect your day-to-day experience as a performer, whether amateur or professional. As well as demonstrating your skills as a soloist, from LRSM level there is the opportunity for you to specialize as an orchestral player, chamber ensemble member or keyboard accompanist. There are also options, at all three levels, to perform on an instrument related to your main instrument for a part of your Recital and to perform repertoire of your own choice. The following tasks are included:

- compiling a balanced recital programme, finding editions that suit your interpretation best, and writing about the music
- talking with confidence about the music and the way you interpret it
- sight-reading at short notice to a reasonable standard (Quick Study)
- putting on the best possible performance on the day.

You will need to satisfy the examiners that you have a command of your chosen instrument in the context of Western art music. (Throughout this syllabus, the term 'instrument' is used to include 'voice'.) As you move up through the Diploma levels you will find that the repertoire becomes more demanding, the Recital time lengthens, and the challenge of the Quick Study, and the scope and length of your written work, increase. At each level you will be assessed according to the overall quality of your performance, 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. The prerequisites and their substitutions are listed in the tables on pp. 20–21. They are also to be found on our website ([www.abrsm.org/exams/diplomas](http://www.abrsm.org/exams/diplomas)), where any substitutions appearing after the issue of this syllabus will also be listed. We hope that you find the experience of taking one of our Diplomas stimulating, challenging and worthwhile, both during the period of preparation and in the exam itself.

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## Overview

The Music Performance Diplomas are available to instrumental and vocal performers. Through live and written components, you, the candidate, will be examined in your command of performance technique and interpretative skill coupled with an appropriate knowledge of the idiom and repertoire of your instrument/voice. The Diplomas are conducted in English (see p. 34) and are assessed wherever possible by two examiners.

Before you can enter for a Music Performance 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. 20–21 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.

**SECTION 1** ● an instrumental or vocal **Recital**.

**SECTION 2** **Section 2.1**

- a **Viva Voce**, entailing a discussion with the examiners.
- a written assignment (relating to your Recital 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**

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

Full descriptions of each level of Diploma, including preparation guidance, are given on the following pages. All practical information about taking a Diploma is described in Practicalities (pp. 29–34).

**Prerequisite** ABRSM Grade 8 Practical in the instrument presented *or* a permitted substitution (see p. 20).

**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 perform in your Recital, 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 35 minutes ( $\pm 10\%$ ) are devoted to the Recital, up to 12 minutes to the Viva Voce and up to 10 minutes to the Quick Study.

## SECTION 1 RECITAL

**Duration** You should plan your Recital so that it lasts approximately 35 minutes (it may be up to 10% longer or 10% shorter). This total duration includes any breaks between items, as well as one longer pause (of up to 5 minutes) for woodwind, brass and singing candidates. Please note that the examiners reserve the right to stop the Recital if you exceed the prescribed duration.

**Programming** Your programme should be largely drawn from the prescribed lists of instrumental and vocal works or movements given on pp. 36–98. You may, however, also include in your programme a work or works of your own choice *not* listed on these pages but comparable in standard and lasting no more than 7 minutes in total; prior approval from the Associated Board is not required for any such alternative items. Please note that performing own-choice repertoire gives no advantage over candidates presenting syllabus-listed items only.

In your choice of repertoire, you should aim to present a generalist programme that offers a wide-ranging yet coherent mixture of periods, style, mood and tempo, with no more than one work by any single composer (except where a combination of movements or pieces from a composer's collection is indicated in the prescribed lists). You should be able to demonstrate musical technique and perception at a level worthy of public performance and appreciation.

**Examination music** The editions quoted in the repertoire lists on pp. 36–98 are recommendations only, and you are free to choose any other editions. All works/movements must be performed complete, although you should use your discretion in matters such as the omission of tutti sections or the inclusion of cadenzas in concerto movements or other works. The observance of repeats and interpretative decisions such as phrasing and the realization of ornaments are also matters in which you are expected to use your discretion to achieve a stylistically appropriate and musically satisfying performance.

Please note that on the day of the exam you will need to provide the examiners with copies of all the music you are performing, ideally in the same editions as those you are using. (If photocopies are to be used for this purpose, it is your responsibility to obtain written permission from the publisher/copyright holder.)

**Performing from memory** Although there is no specific requirement to perform from memory, you are encouraged to do so if you consider it will enhance your Recital. In particular, singers are advised to perform their programme from memory, with the exception of oratorio/sacred items and complex contemporary scores.

- Accompanists and page-turners** You must provide your own accompanist, where appropriate. The accompanist may remain in the exam room only while actually engaged in accompanying. Please note that examiners will not act as accompanists under any circumstances. Both you and your accompanist may bring a page-turner, if required. In the case of organ candidates, the page-turner may also act as registrant.
- Equipment** You are recommended to bring your own music stand/stool, if required. You may not bring into the exam room any material or equipment unconnected with your exam; any infringement of this rule may lead to disqualification.
- Related instrument option** If your instrument is one of those listed under ‘Main Instrument’ in the table on p. 99, you have the option to play *one* work of your Recital on a related instrument (these are also listed on p. 99), while ensuring that the *majority* of the programme is performed on your main instrument. Please note that there is no advantage to be gained over other candidates by offering a work on a related instrument.
- Other requirements** Candidates not meeting the syllabus requirements in any way, such as offering an inappropriate standard of piece, failing to adhere to the minimum/maximum platform times, or not being prepared to perform the minimum number of movements/pieces or the whole of a work if specified in the syllabus, will be liable to penalty.

## SECTION 1

## PREPARATION GUIDANCE FOR RECITAL

On the day of the exam, establish your stage presence right at the outset. Displaying confidence in entering the exam room, settling in and allowing yourself time to pause and create a space around each item will all increase the impact of your Recital. The marking criteria on p. 112 and the attainment descriptions on pp. 122–124 will help you to understand what qualities the examiners are looking for in your performance. The balance of technical and musical attainment shown through your instrumental ability, and your communication through musicianship, personal insight, interpretative skill and stage presence, are what count. It may help to imagine that the Recital is for performance on the radio or at a public venue.

Although you are not required to perform from memory, you should consider the standard convention for your instrument. For example, solo pianists normally perform recitals from memory (while it is unusual for a pianist playing within a chamber ensemble to do so without the music). In every case, the overriding priority must be the music itself and your communication and interpretation of it in a professional context. For singers, reference to the sheet music in performance may not only be inhibiting but can act as a barrier to the communication and interpretation of the music and the meaning of the text. Singers are therefore advised to use the sheet music only in oratorio items or complex contemporary works, in line with common performance practice.

In preparing for the exam, you may find it helpful to attend recitals on a regular basis in order to learn from approaches taken by professional performers. Critical listening and comparison of interpretations on record, combined with reading about performance techniques and practices, will also be useful. There is a list of recommended texts on the Board’s website ([www.abrsm.org/exams/diplomas](http://www.abrsm.org/exams/diplomas)); copies are also available from the Board’s office in London. Finally, get to know not only the pieces 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 is an opportunity for you to demonstrate your knowledge, approach and understanding to the examiners. Questions will cover your Recital and your Programme Notes, as well as other aspects of performing. The Viva Voce lasts up to 12 minutes.

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

- **Musical and instrumental 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 instrument.
- **Repertoire and Programme Notes:** knowledge of the repertoire performed, 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 and technique; knowledge of each work in the context of the instrument 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, memory and communication with an audience.
- **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.

If appropriate, you may demonstrate a particular feature or point by performing it, rather than describing it verbally.

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. 34).

## SECTION 2.2 QUICK STUDY

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

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

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

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

## SECTION 2.2 PREPARATION GUIDANCE FOR QUICK STUDY

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

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

It is not the length of the test but the technical and musical challenges with which you will be presented that you should concentrate on in preparing for the exam. The marking criteria on p. 115 make clear what level of performance is expected for a pass or above in this test. Making it a habit to explore music unknown to you, and treating the exploration as a quick study exercise, will give you useful experience for the exam.

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

- Prerequisite** DipABSRM (Music Performance) in the instrument presented *or* a permitted substitution (see p. 20).
- 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 perform in your Recital, 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 minutes ( $\pm 10\%$ ) are devoted to the Recital, up to 15 minutes to the Viva Voce and up to 10 minutes to the Quick Study.

## SECTION 1 RECITAL

- Duration** You should plan your Recital so that it lasts approximately 40 minutes (it may be up to 10% longer or 10% shorter). This total duration includes any breaks between items, as well as one longer pause (of up to 5 minutes) for woodwind, brass and singing candidates. Please note that the examiners reserve the right to stop the Recital if you exceed the prescribed duration.
- Programming** Your programme should be largely drawn from the prescribed lists of instrumental and vocal works or movements given on pp. 36–98. You may, however, also include in your programme a work or works of your own choice *not* listed on these pages but comparable in standard and lasting no longer than one third of the total platform time; prior approval from the Associated Board is not required for any such alternative items. Please note that performing own-choice repertoire gives no advantage over candidates presenting syllabus-listed items only.
- In your choice of repertoire, you should aim to present a balanced programme that includes a contrast of repertoire from at least two distinct musical eras. Variety of mood and tempo should also be a guiding factor in the construction of the programme.
- Examination music** The editions quoted in the repertoire lists on pp. 36–98 are recommendations only, and you are free to choose any other editions. All works/movements must be performed complete, although you should use your discretion in matters such as the omission of tutti sections or the inclusion of cadenzas in concerto movements or other works. The observance of repeats and interpretative decisions such as phrasing and the realization of ornaments are also matters in which you are expected to use your discretion to achieve a stylistically appropriate and musically satisfying performance.
- Please note that on the day of the exam you will need to provide the examiners with copies of all the music you are performing, ideally in the same editions as those you are using. (If photocopies are to be used for this purpose, it is your responsibility to obtain written permission from the publisher/copyright holder.) You should be prepared to discuss your choice of editions with the examiners in the Viva Voce.
- Performing from memory** Although there is no specific requirement to perform from memory, you are encouraged to do so if you consider it will enhance your Recital. In particular, singers are advised to perform their programme from memory, with the exception of oratorio/sacred items and complex contemporary scores.
- Accompanists and page-turners** You must provide your own accompanist, where appropriate. The accompanist may remain in the exam room only while actually engaged in accompanying. Please note that examiners will not act as accompanists under any circumstances. Both you and your accompanist may bring a page-turner, if required. In the case of organ candidates, the page-turner may also act as registrant.

**Equipment** You are recommended to bring your own music stand/stool, if required (this also applies to chamber ensemble members: see under Specialist option below). You may not bring into the exam room any material or equipment unconnected with your exam; any infringement of this rule may lead to disqualification.

**Related instrument option** If your instrument is one of those listed under ‘Main Instrument’ in the table on p. 99, you have the option to play up to *two* works of your Recital on a related instrument (these are also listed on p. 99), while ensuring that the *majority* of the programme is performed on your main instrument. Please note that there is no advantage to be gained over other candidates by offering a work on a related instrument.

**Specialist option** As an alternative to performing as a solo recitalist for your entire programme, you may opt to present one third of your Recital within one of the three specialist areas listed below. The choice of repertoire is entirely at your own discretion, although it should be comparable in standard to the items in the lists on pp. 36–98. There is no advantage to be gained over other candidates by offering a specialist option. You must indicate your specialist option on the Entry Form.

- **Orchestral musician:** you are required to present orchestral excerpts, either unaccompanied or accompanied by your pianist. You should anticipate that the examiners will ask for an excerpt (or excerpts) to be repeated and that they may ask for a different tempo or approach to the one presented. Therefore, the total playing time of the excerpts need not be the full one third of the programme.
- **Chamber ensemble member:** you are required to supply your ensemble for the purposes of the exam at your own expense. Groups should normally number between 3 and 9 players (including yourself), with one player to each part.
- **Keyboard accompanist:** you are required to supply your duo partner for the purposes of the exam at your own expense.

**Other requirements** Candidates not meeting the syllabus requirements in any way, such as offering an inappropriate standard of piece, failing to adhere to the minimum/maximum platform times, or not being prepared to perform the minimum number of movements/pieces or the whole of a work if specified in the syllabus, will be liable to penalty.

## SECTION 1

### PREPARATION GUIDANCE FOR RECITAL

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

The following additional guidance is provided for LRSM candidates offering one of the three specialist options. These have been designed for candidates wishing to display their skills in a particular branch of performance activity – orchestral, chamber, or keyboard accompaniment – alongside their skills as a solo recitalist. Should you choose to present orchestral excerpts, you will find that there are numerous published collections of excerpts for your instrument, and it may also be helpful to talk to orchestral musicians about the works that are frequently set at auditions. Although at LRSM level there is an entirely free choice of orchestral repertoire, you may find it useful to refer to the orchestral excerpts set for the FRSM exam (see the lists on pp. 97–98). The chamber option provides an opportunity for you to demonstrate your skills as a member of an ensemble, fulfilling the demands of your own line while contributing to the whole as a team player. Keyboard accompanists, like chamber musicians, will be assessed on their understanding of their part in relation to their duo partner.

## SECTION 2.1 VIVA VOCE

The Viva Voce is an opportunity for you to demonstrate your knowledge, approach and understanding to the examiners. Questions will cover your Recital and your Programme Notes, as well as other aspects of performing. The Viva Voce lasts up to 15 minutes.

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

- **Musical and instrumental 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.
- **Repertoire and Programme Notes:** detailed knowledge of the repertoire performed, 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 each work in the context of the instrument 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, memory and communication with an audience.
- **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 QUICK STUDY

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

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

See also the notes for percussionists and singers on p. 10 which also apply to LRSM candidates.

## SECTION 2.2 PREPARATION GUIDANCE FOR QUICK STUDY

See guidance on p. 10 which also applies to LRSM candidates.

**Prerequisite** LRSM (Music Performance) in the instrument presented *or* a permitted substitution (see p. 21).

**To be submitted with your entry** Three copies of a **Written Submission**, which should address idiomatic features and performance issues connected with the Recital, 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 50 minutes ( $\pm 10\%$ ) are devoted to the Recital, up to 20 minutes to the Viva Voce and up to 10 minutes to the Quick Study.

## SECTION 1 RECITAL

**Duration** You should plan your Recital so that it lasts approximately 50 minutes (it may be up to 10% longer or 10% shorter). This total duration includes any breaks between items, as well as one longer pause (of up to 5 minutes) for woodwind, brass and singing candidates. Please note that the examiners reserve the right to stop the Recital if you exceed the prescribed duration.

**Programming** Your programme should be drawn from the prescribed lists of instrumental and vocal works or movements given on pp. 36–98. You may, however, also include in your programme a work or works of your own choice *not* listed on these pages but comparable in standard and lasting no longer than two thirds of the total platform time; prior approval from the Associated Board is not required for any such alternative items. Please note that performing own-choice repertoire gives no advantage over candidates presenting syllabus-listed items only.

In your choice of repertoire, you should aim to present a specialist programme which may concentrate on one composer or period but should be internally balanced, containing sufficient contrast of mood and style.

**Examination music** The editions quoted in the repertoire lists on pp. 36–98 are recommendations only, and you are free to choose any other editions. All works/movements must be performed complete, although you should use your discretion in matters such as the omission of tutti sections or the inclusion of cadenzas in concerto movements or other works. The observance of repeats and interpretative decisions such as phrasing and the realization of ornaments are also matters in which you are expected to use your discretion to achieve a stylistically appropriate and musically satisfying performance.

Please note that on the day of the exam you will need to provide the examiners with copies of all the music you are performing, ideally in the same editions as those you are using. (If photocopies are to be used for this purpose, it is your responsibility to obtain written permission from the publisher/copyright holder.) You should be prepared to discuss your choice of editions with the examiners in the Viva Voce.

**Performing from memory** Although there is no specific requirement to perform from memory, you are encouraged to do so if you consider it will enhance your Recital. In particular, singers are advised to perform their programme from memory, with the exception of oratorio/sacred items and complex contemporary scores.

**Accompanists and page-turners** You must provide your own accompanist, where appropriate. The accompanist may remain in the exam room only while actually engaged in accompanying. Please note that examiners will not act as accompanists under any circumstances. Both you and your accompanist may bring a page-turner, if required. In the case of organ candidates, the page-turner may also act as registrant.

- Equipment** You are recommended to bring your own music stand/stool, if required (this also applies to chamber ensemble members: see under Specialist option below). You may not bring into the exam room any material or equipment unconnected with your exam; any infringement of this rule may lead to disqualification.
- Related instrument option** If your instrument is one of those listed under ‘Main Instrument’ in the table on p. 99, you have the option to play up to *two* works of your Recital on a related instrument (these are also listed on p. 99), while ensuring that the *majority* of the programme is performed on your main instrument. Please note that there is no advantage to be gained over other candidates by offering a work on a related instrument.
- Specialist option** As an alternative to performing as a solo recitalist for your entire programme, you may opt to present at least half, and no more than two thirds, of your Recital within one of the three specialist areas listed below. The choice of repertoire can be at your own discretion, although it should be comparable in standard to the items in the lists on pp. 36–98. There is no advantage to be gained over other candidates by offering a specialist option. You must indicate your specialist option on the Entry Form.
- **Orchestral musician:** you are required to present orchestral excerpts, either unaccompanied or accompanied by your pianist, *including* those listed on pp. 97–98. You should anticipate that the examiners will ask for an excerpt (or excerpts) to be repeated and that they may ask for a different tempo or approach to the one presented. Therefore, the total playing time of the excerpts need not meet the minimum time specification.
  - **Chamber ensemble member:** you are required to supply your ensemble for the purposes of the exam at your own expense. Groups should normally number between 3 and 9 players (including yourself), with one player to each part.
  - **Keyboard accompanist:** you are required to supply your duo partner for the purposes of the exam at your own expense.
- Other requirements** Candidates not meeting the syllabus requirements in any way, such as offering an inappropriate standard of piece, failing to adhere to the minimum/maximum platform times, or not being prepared to perform the minimum number of movements/pieces or the whole of a work if specified in the syllabus, will be liable to penalty.

## SECTION 1

## PREPARATION GUIDANCE FOR RECITAL

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

The following additional guidance is provided for FRSM candidates offering one of the three specialist options. These have been designed for candidates wishing to display their skills in a particular branch of performance activity – orchestral, chamber, or keyboard accompaniment – alongside their skills as a solo recitalist. Should you choose to present orchestral excerpts, you will find that there are numerous published collections of excerpts for your instrument, and it may also be helpful to talk to orchestral musicians about the works that are frequently set at auditions. Please note that you *must* include those orchestral excerpts listed for your instrument on pp. 97–98. The chamber option provides an opportunity for you to demonstrate your skills as a member of an ensemble, fulfilling the demands of your own line while contributing to the whole as a team player. Keyboard accompanists, like chamber musicians, will be assessed on their understanding of their part in relation to their duo partner.

## SECTION 2.1 VIVA VOCE

The Viva Voce is an opportunity for you to demonstrate your knowledge, approach and understanding to the examiners. Questions will cover your Recital and your Written Submission, as well as other aspects of performing. The Viva Voce lasts up to 20 minutes.

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

- **Musical and instrumental 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.
- **Repertoire and Written Submission:** comprehensive knowledge of the repertoire performed, 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.
- **Style and interpretation:** understanding of style, technique and ensemble; knowledge of each work in the context of the instrument itself: historical developments, idiom, technical demands, the composer's use of the instrument in relation to standard practice; design history, leading makers, major developments in technical approaches; the developing role of the instrument in either solo, chamber or orchestral music and the associated repertoire (*depending on specialist option, if chosen*); core didactic material; 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 and their influence on performing conventions now in common usage; seminal performances and recordings; approaches to performance and performance preparation, including psychology, nerves and tension, the use of physical space, memory and communication with an audience.
- **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 QUICK STUDY**

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

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

See also the notes for percussionists and singers on p. 10 which also apply to FRSM candidates.

**SECTION 2.2 PREPARATION GUIDANCE FOR QUICK STUDY**

See guidance on p. 10 which also applies to FRSM candidates. NB the Quick Study tests at this level for all subjects are generally laid out over two pages.

## SUMMARY

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

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

- Performance skills covering a range of styles, including technical competence and musical understanding.
- Knowledge and understanding of the repertoire performed, including its idiom, form, style and interpretation.
- Knowledge and understanding of the instrument/voice, its idiom and repertoire.
- Communication skills and ability to articulate knowledge and understanding through musical performance, orally and in writing.
- Research skills.
- Musical literacy and musicianship skills, including the ability to perform previously unseen music.

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

- Ability to deal with complex issues and to communicate conclusions clearly to a specialist and non-specialist audience.
- Ability to make critical evaluations of sources.

# PREREQUISITES AND SUBSTITUTIONS

- 20 Prerequisites and substitutions
- 22 Appropriate professional experience

### 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
<b>DipABRSM</b>	ABRSM Grade 8 Practical in the instrument presented	<ul style="list-style-type: none"> <li>● Appropriate professional experience (see p. 22)</li> <li>● Grade 8 Practical from Guildhall School of Music &amp; Drama, London College of Music &amp; Media, Dublin Institute of Technology, Australian Music Examinations Board or University of South Africa; Grade 9 Certificate from Royal Conservatory of Music, Toronto</li> <li>● 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)</li> <li>● ATCL Performing/Recital or Performer's Certificate from Trinity College London or ALCM Performer's Certificate from London College of Music &amp; Media (with ABRSM Grade 5 Theory or equivalent from any of the boards listed in this table)</li> <li>● CPD Training Strategy, Module 1, from Royal Air Force Music Services</li> <li>● TEQA 1 from Royal Military School of Music, Kneller Hall</li> <li>● M2 from Royal Marines School of Music</li> <li>● BMus (Hons) from Royal Academy of Music or Royal College of Music (successful completion of all course units for the first year)</li> <li>● BMus (Hons) or BA (Music) from Royal Northern College of Music (successful completion of all course units for the first year)</li> <li>● BEd (Music), BA (Musical Studies) or BMus (Performance) from Royal Scottish Academy of Music &amp; Drama (successful completion of the first year)</li> </ul>
<b>LRSM</b>	DipABRSM (Music Performance) in the instrument presented	<ul style="list-style-type: none"> <li>● Appropriate professional experience (see p. 22)</li> <li>● A university music degree with verified performance modules, such as final-year recital (required: copy of degree certificate, breakdown of results, and reference from course tutor/instrumental teacher affiliated with university)</li> <li>● Advanced Certificate from ABRSM</li> <li>● DipABRSM (Music Direction) (with ABRSM Grade 8 Practical in the instrument presented)</li> <li>● LGSMD (Performing) from Guildhall School of Music &amp; Drama</li> <li>● LLCM (Performing) from London College of Music &amp; Media</li> <li>● LTCL (Performing/Recital) from Trinity College London</li> <li>● ARCT from Royal Conservatory of Music, Toronto</li> <li>● CPD Training Strategy, Module 3, from Royal Air Force Music Services</li> <li>● Band Sergeant Course or Band Sergeant Major Course from Royal Military School of Music, Kneller Hall</li> <li>● BMus (Hons), GRSM (Hons) or MMus (Performance Studies) from Royal Academy of Music</li> <li>● BMus (Hons) or GRSM (Hons) from Royal College of Music</li> <li>● BSc (Physics with Studies in Musical Performance) from Imperial College London and Royal College of Music</li> </ul>

<b>FRSM</b>	LRSM (Music Performance) in the instrument presented	<ul style="list-style-type: none"> <li>● Appropriate professional experience (see p. 22)</li> <li>● A university master's degree in Performance with verified performance components (required: copy of degree certificate, breakdown of results, and reference from course tutor/instrumental teacher affiliated with university)</li> <li>● LRAM (Performing) or Performer's Certificate from Royal Academy of Music</li> <li>● ARCM (Performing) or DipRCM (Performing) from Royal College of Music</li> <li>● FGSMD (Performing) from Guildhall School of Music &amp; Drama</li> <li>● FLCM (Performing) from London College of Music &amp; Media</li> <li>● FTCL (Performing/Recital) from Trinity College London</li> <li>● PGDip (Performance) from Royal Academy of Music</li> <li>● PGDip (Performance or Advanced Performance) or MMus (Performance Studies) from Royal College of Music</li> <li>● BMus (Hons), BA (Music), PPRNCM, PGDipRNCM or MMus (Performance) from Royal Northern College of Music</li> <li>● BA (Musical Studies), BMus (Performance), PGDipMus (Performance) or MMus (Performance) from Royal Scottish Academy of Music &amp; Drama</li> </ul>
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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](http://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. 117).

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.116 and sending it to the Syllabus Director for consideration. The form must reach the Board at least six weeks before the published closing date for the session in which you wish to be examined. 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. 20–21; qualifications gained in areas specifically relating to the prerequisite; and relevant practical experience (for example, regular (semi-)professional appearances as a performer). 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 manager, head teacher or other education professional). Standard wording for this declaration is given on p.117.
- 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.

# SUBMISSIONS

- 24 **General information regarding submissions**
- 25 **Programme Notes (DipABRSM and LRSM)**
- 26 **Written Submission (FRSM)**

### General information regarding submissions

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

- the **Programme Notes** (DipABRSM and LRSM only)
- the **Written Submission** (FRSM only)

These are pieces of **prepared work** that you will be expected to discuss with the examiners as part of your Viva Voce and which contribute to the Viva Voce (Section 2.1) 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](http://www.abrsm.org/exams/diplomas)).

In the case of the Written Submission, 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 and Written Submission 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 perform in your Recital, 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 and your instrument
- the date of the exam
- the word count (excluding title page)
- the works in your programme in the order in which you are to perform them (excepting orchestral excerpts, if offered as a specialist option at LRSM level)

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 Recital 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 Cello Suites or Beethoven's 'Moonlight' Sonata?). 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 piano introduction.
- Like the majority of Scarlatti's arias, 'Ergiti, amor' uses the 'da capo' aria form that dominated eighteenth-century Italian opera. It consists of three sections (ABA), in which the repeated A section is usually sung with additional ornamentation.
- Towards the end of the movement there is the conventional cadenza passage which provides an opportunity for the performer to improvise using themes from the movement. The cadenza played today is not an improvisation, but has been written by the performer in a Mozartian style.

## SUBMISSIONS

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:

- In the Adagio, effective use is made of many of the violin's tone colours, for example through the use of the mute and harmonics at the end of the piece which produce a pure and ringing sound. This contributes to one of the essential features of the composer's style – his unique adaptation of French impressionism. The oriental-influenced harmonic and melodic language is in complete contrast to the previous movement, with its emphasis on tonal melody and conventional triadic harmony.
- 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.
- The serene rondo theme of the finale is anchored to a deep pedal note and has the character of a folksong. The spacious layout of the movement allows for two episodes – easily discernible since the tension increases as each plunges into strident and energetic octave passages in minor keys – as well as for a good deal of development besides. The rondo theme becomes the focus of the brilliant *prestissimo* coda in which long trills decorate the penultimate appearance, anticipating Beethoven's most mature style of piano writing.

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](http://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 your Recital, 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 and your instrument; 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 content of your Recital programme 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 the historical context of the chosen repertoire or the way in which a work exploits the particular idiom of the instrument/voice.

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 performer 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.

# 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. 21)
- your Written Submission (FRSM only) with authenticating declaration form (see p. 24)
- the Associated Board's letter approving appropriate professional experience (see p. 22).

**Where to send your entry** In the **UK and Republic of Ireland**, completed Entry Forms, together with fees, submissions and any supporting documents, should be sent to the address indicated on the Entry Form, and must be received by the closing date published in the Supplementary Information leaflet. 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, by the last date of entry published in the appropriate Dates and Fees leaflet as well as in the current *Examination Regulations & Information* booklet (international edition).

**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 Performance Diploma exams are held in regional centres in the UK and Ireland (at the discretion of the Associated Board and subject to the availability of examiners and the suitability of venues) and in the main centres of all countries listed in the current *Examination Regulations & Information* booklet (international edition).

You will normally be greeted by a steward and, where a practice room is available, allowed a short time to warm up prior to entering the exam room. If you are an organ, harpsichord or percussion candidate, the exam venue must be organized by you, at no cost to 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** In the UK and Republic of Ireland, Diploma exams are held on the dates specified in the Supplementary Information leaflet. In all other countries, exams are held on the dates given in the Dates and Fees leaflet for each country.

**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. 32). At the Board's discretion, an additional person appointed by the Board may also be in attendance for monitoring purposes.

**The examiners and you**

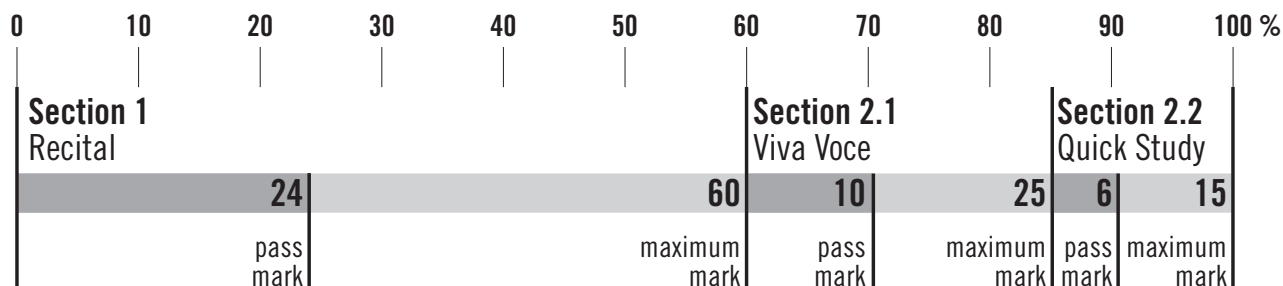
Where two examiners are present, one examiner will, wherever possible, be a specialist in your discipline, and the other will be a generalist. In these cases, you will be welcomed into the exam room by the specialist examiner who will introduce the generalist examiner. Both will have been fully trained 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. 33). 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 the Quick Study 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.

Tables outlining the **marking criteria** for all components of the Music Performance Diplomas are given in Appendix 2 on pp. 112–115.

**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. 33) 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 (Recital, Viva Voce or Quick Study) from your previous attempt. The examiners will be aware of any credit carried forward, but this will in no way affect the objectivity of the assessment process.

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.

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

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. 31) 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.