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INTRODUCTION

The Associated Board's Diplomas provide an authoritative assessment framework for a wide range of musicians – teachers, performers and directors. 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** – Instrumental/Vocal Teaching, Music Performance, and Music Direction. 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 teaching, performing and directing 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 **Instrumental/Vocal Teaching Diplomas** are designed for candidates who are intending to take up, or have already embarked upon, the teaching of an instrument or instruments. (Throughout this syllabus, the terms 'instrument' and 'instrumental teacher' are used to include 'voice' and 'voice teacher'.) While the assessment components (especially at LRSM and FRSM levels) include educational theory and philosophy, curriculum studies and aspects of educational administration, the focus throughout this subject-line is the teaching of music as a practical activity. Consequently, you are required to demonstrate your own performance competence (although the expected level is not as high as that required of candidates taking the Diplomas in Music Performance). While most of the exam will normally focus on a specified demonstration level, the examiners may also discuss matters relating to teaching up to that level, including beginners.

At each level of Diploma, your skills as an instrumental teacher – of individuals and/or groups – are explored and assessed in increasing depth. The **DipABRSM (Principles of Instrumental/Vocal Teaching)** assesses your knowledge and understanding of the teaching of your chosen instrument. While you are required to demonstrate your knowledge to the examiners in a clear and communicative way, it is your grasp of the *principles* of teaching your instrument up to and including ABRSM Grade 6 level, rather than your ability to apply them with pupils, that forms the basis of assessment. DipABRSM candidates are not required to have taught and therefore examiners will not ask you about any personal teaching experiences, although you may volunteer information if you *have* taught.

The **LRSM (Instrumental/Vocal Teaching)** calls for a practical application of your knowledge and understanding of teaching pupils up to and including ABRSM Grade 8 level. Key components in this are the preparation of a Case Study Portfolio detailing your work with pupils as well as the submission of a Video of Teaching Practice. At this level, the emphasis is on the skills and 'business' of teaching, and elements such as lesson-planning, tailoring approaches to accommodate different learning styles,

assessment and pupil motivation are featured. It is the effectiveness and flexibility of your personal approach, and the quality of your ability to demonstrate how to engage and motivate pupils, that form the basis of assessment.

The **FRSM (Music Education)** requires you to apply higher-level academic skills to aspects of music education and to give a practical demonstration that you have the appropriate skills, knowledge and understanding to teach students studying repertoire up to and including DipABRSM level. Perceptive critical thought in relation to your chosen area of research, coupled with knowledge and understanding of the interpretation of advanced repertoire and the ability to analyse and demonstrate the techniques required to perform it, represent the basis of this qualification, together with personal insights into the art of teaching.

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. 22–23 and 25. 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. 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 INSTRUMENTAL/VOCAL TEACHING DIPLOMAS

- 6 **Overview**
- 7 **DipABRSM (Principles of Instrumental/Vocal Teaching)**
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OVERVIEW

Overview

The Instrumental/Vocal Teaching Diplomas are available both to instrumental and vocal teachers and to those wishing to become teachers. Through live and written components, you, the candidate, will be examined in your approaches to teaching your instrument/voice, your competence as a performer and your understanding of idiom and repertoire. The Diplomas are conducted in English (see p. 40) and are assessed wherever possible by two examiners.

Before you can enter for a Teaching 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. 22–23 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. 25 lists the possible substitutions for requirements.

- SECTION 1**
- a **Teaching Skills Viva Voce**, entailing a discussion with the examiners and including demonstrations of teaching approaches. At LRSM level, the Teaching Skills Viva Voce includes discussion of a **Case Study Portfolio** and a **Video of Teaching Practice**, which together must have been submitted for assessment and awarded a pass by the Associated Board before you can proceed with the rest of your Diploma (see p. 32).

SECTION 2 Section 2.1

- a **Written Submission**, which you should be prepared to discuss as part of your Teaching Skills Viva Voce.

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. 36–40).

DipABRSM (Principles of Instrumental/Vocal Teaching)

- Prerequisites** ABRSM Grade 8 Practical in the instrument taught *or* a permitted substitution (see p. 22), **and** ABRSM Grade 6 Theory (1992 syllabus) *or* a permitted substitution. You must be 18 years of age or older at the time of entry and must enclose with your completed Entry Form a photocopy of your birth certificate/passport details/identity card or other document proving your date of birth.
- To be submitted with your entry** Three copies of a **Written Submission** on a prescribed topic must be submitted when you enter for the Diploma. Full details regarding the Written Submission, including length and prescribed topics, are given on pp. 28–31.
- Timing** 60 minutes are allocated to the DipABRSM, including up to 40 minutes for the Teaching Skills Viva Voce and up to 10 minutes for the Quick Study.

SECTION 1 TEACHING SKILLS VIVA VOCE

The Teaching Skills Viva Voce is an opportunity for you to demonstrate to the examiners that you understand the principles of instrumental/vocal teaching and have considered teaching approaches and strategies. Your ability to perform to a set standard will also be assessed. You will be expected to show your understanding of the idiom of your instrument, and this understanding must be derived from practical, not just theoretical, experience. You should also be prepared to discuss your Written Submission, and matters arising from it.

- Teaching materials** You should bring a good selection of materials for use with pupils, among which should be current ABRSM graded repertoire for your instrument up to and including Grade 6 level. You should be familiar not only with the repertoire but also with the requirements for each of these grades for your instrument (and the Prep Test, if applicable) and should be prepared to discuss issues relating to the teaching of pupils up to and including Grade 6.
- Demonstration** In order to demonstrate to the examiners that you are able to perform authoritatively to students at the level of ABRSM Grade 6, the materials you bring to the exam must include one piece chosen by you from *each* of the *three* lists (Lists A, B and C) in Grade 6 in the current syllabus for your instrument (singers must choose one piece from *each* of the *four* lists). You will be asked to perform extracts from these pieces, as selected by the examiners, and to discuss teaching and learning issues as they arise. The extracts must be performed unaccompanied. The examiners may also ask you about other pieces in the Grade 6 lists.
- 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.
- Other requirements** Please note that candidates failing to meet the syllabus requirements in any way, such as not being prepared to perform extracts from the required number of movements/pieces, will be liable to penalty. The making or use of photocopies of copyright material is not permitted without prior written permission from the publisher/copyright holder.
- Duration** The Teaching Skills Viva Voce lasts up to 40 minutes.

Typical areas of discussion in the Teaching Skills Viva Voce:

- **Musical outlook:** questions designed to put you at ease and to lead into the discussion, including: identification of the materials brought to the exam; knowledge of the underlying concepts and principles associated with your instrument.
- **Technique:** knowledge and understanding of the techniques required to perform repertoire up to and including ABRSM Grade 6, and demonstration of approaches to teaching and performing them at this level, including posture, intonation, scales and exercises, tone production, articulation and phrasing.
- **Pedagogy:** knowledge and understanding of the teaching and learning process, including: appropriate strategies for teaching individuals and (where appropriate) groups, and awareness of different learning styles; lesson planning, content and structure; assessment issues and reflective practice; teaching musicianship and instrumental/performance skills; practice; motivation.
- **Written Submission:** points of clarification, discussion of the topic chosen and the sources used.
- **Repertoire:** knowledge of repertoire for students up to and including ABRSM Grade 6 level, including tutor books, exercises and other teaching resources.
- **Style and interpretation:** knowledge and understanding of musical styles and the interpretation of notation in order to produce stylistically aware performances, as well as demonstrations of how these can be taught to pupils up to and including ABRSM Grade 6 level.
- **History and background of the instrument/voice:** knowledge of the main (construction) features of the instrument/voice and how it has developed over time.
- **Strategies for making pupils familiar with the accompaniment:** demonstration that you have appropriate strategies for introducing pupils to the complete texture of pieces (*does not apply to keyboard, guitar or harp teachers*).
- **Professional values and practice:** understanding of the legal framework relating to teaching, including child protection, maintaining a safe learning environment, the physical well-being of pupils, and equal opportunities for all learners.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

SECTION 1

PREPARATION GUIDANCE FOR TEACHING SKILLS VIVA VOCE

The ability to communicate both verbally and through musical demonstration is central to the art of instrumental/vocal teaching. For this reason, the Teaching Skills Viva Voce is the main mode of assessment in the Teaching Diplomas. This type of Viva Voce is designed to reflect your understanding of teaching (of individuals and/or groups) and to explore your ability to teach up to and including a specified level. As well as being required to perform to a set standard, you should be prepared to discuss, defend and demonstrate your teaching approaches, from beginner level to the specified upper level. Through your demonstrations you are expected to reveal a relevant knowledge of performance practice, an understanding of the idiom of your instrument, and an ability to teach all aspects of the music. Remember that every element of the Associated Board's exams may be drawn into the discussion. It is important to remember, too, that the Associated Board's syllabuses are not a curriculum and that exams should not be an end in themselves.

You will be expected to make use of a wide range of teaching materials, so do bring copies of your teaching books, in addition to your prepared Associated Board syllabus items, as the examiners will want to see the variety of publications you use (or expect to use). As well as inviting you to perform and demonstrate examples from the music you have brought with you, the examiners may also touch upon other ABRSM syllabus items for your instrument up to and including the specified level in order to amplify discussion and to enable you to reinforce answers to questions. In these cases, an

ability to draw upon suitable examples at various levels will be expected, rather than a comprehensive knowledge of all the ABRSM repertoire lists. Discretionary use might be made of one of the examiners as a 'pupil' (though your instrument will not be handled by the examiner in any circumstances). You should therefore be prepared to act as teacher to one of the examiners. The Viva Voce will also draw on your Written Submission and there will be the opportunity for you to talk about teaching strategies and learning styles. The examiners will be looking for a practical and personal approach to teaching.

Appendix 1 contains a number of specimen questions and indicative responses, showing the types of question examiners might ask in the Teaching Skills Viva Voce and an indication of appropriate responses. There is also a list of recommended texts on the Board's website (www.abrsm.org/exams/diplomas), also available from the Board's office in London.

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.

Throughout, the examiners' objective is to discover what you know, rather than what you don't know. Successful teaching principles cover a wide spectrum, and there is rarely a single definitive strategy to deal with each potential problem. The examiners will consider and evaluate views and opinions that may not necessarily accord with their own feelings and experience. They will not ask questions with only a single 'right' answer in mind. The opportunity for you to offer additional information will be provided before the session concludes, so that you are able to give a full account of yourself. The Quick Study, unless it was performed earlier in the exam, then follows.

If you are not fluent in English you are strongly advised to bring an interpreter (see Language and interpreters, p. 40).

SECTION 1

ADDITIONAL PREPARATION GUIDANCE FOR TEACHING SKILLS VIVA VOCE FOR DipABRSM CANDIDATES

The Teaching Skills Viva Voce at DipABRSM level focuses initially on aspects of teaching in the context of the three ABRSM Grade 6 pieces you have chosen (four pieces for singers). Success in the DipABRSM demands a level of personal performing competence on your part. However, this is not specifically assessed, nor will you be invited to give a formal performance at any stage. Such playing/singing as takes place should arise from a teaching perspective – above all, the intention is to recreate the teaching situation. This is why you are not required to perform your pieces complete, but only extracts chosen by the examiners as a focus for discussion and to allow you to show that you can demonstrate the repertoire competently to a student. The examiners may interrupt you at the end of a section or stop you to ask to hear a later passage or a section of another of your prepared items. All such interruptions will occur when an appropriate teaching element arises.

SECTION 1

While it is not a requirement of the DipABRSM that you will have had direct experience of teaching up to and including ABRSM Grade 6 level, sufficient evidence does have to be demonstrated of your understanding of the *principles* involved in pupils' development up to this point. Questions will range more widely than the specifics of technique, and may include elements that contribute to an enjoyable and fruitful lesson, such as aural development, sight-reading and improvisation. With the exception of keyboard players, guitarists and harpists, the examiners may also ask about your strategies for making pupils familiar with the full texture of the accompaniments to their pieces. Remember, however, that you must not bring an accompanist with you to the exam.

In addition, the examiners will focus on performance aspects of your demonstration. The examples below give an indication of the style of questioning that the examiners will adopt:

- You maintained the pulse excellently in this bar, but a student might have difficulty. What might well go wrong at this point? What would you suggest as a way of dealing with this?
- What are the issues to do with balance here?
- What pedal technique are you using here, and how would you teach it?
- How would you encourage good articulation in this passage?
- What sort of exercise would help a pupil achieve a smooth transition over the break in this phrase?
- This is a difficult vowel sound for a high note – how would you help a student here?

Further specimen questions, as well as selected indicative responses, are provided on pp. 46–47 and 51–53.

In this part of the Viva Voce, the examiners may explore physiological and other aspects of technique – forearm rotation/finger action, breathing/support, embouchure/alternative fingerings, bow holds/wrist position, etc. Having clearly articulated each question, the examiners will allow you time to provide your full response. They may then pursue either a further element raised by the same piece or move on to another topic. Not all of the examiners' questions will focus on the instrument, and there will be the opportunity for you to express broader ideas or to address issues which may or may not already have arisen.

Remember that you are required to bring with you a good selection of teaching materials, including your prepared items from the ABRSM syllabus lists for Grade 6, and there will be opportunities for you to talk about these. The examples below give an indication of the types of question that the examiners will ask:

- What materials have you brought to show us? In what circumstances would you use this book of exercises/this repertoire?
- Which of these books might you choose for an adult beginner?
- How well does the progression of repertoire work in this book?
- How do you keep up with new teaching material for your instrument?

Further specimen questions, as well as selected indicative responses, are provided on pp. 46–47 and 51–53.

SECTION 2.1 WRITTEN SUBMISSION

You are required to complete a Written Submission of 1,800 words ($\pm 10\%$) on a prescribed topic. The Submission, and matters arising from it, will be discussed in the Teaching Skills Viva Voce. The Associated Board must receive your Submission at the time you make your Diploma entry. For full details, including preparation guidance and prescribed topics, see pp. 28–31.

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. Singers may play the key-chord and first note of the Quick Study on the piano before they begin their preparation, and as often as they wish prior to the test itself. During the test, singers who need to relocate their pitch may play a guide note as appropriate. Singers must sing the text, which will always be in English. In total, the Quick Study lasts up to 10 minutes.

SECTION 2.2 PREPARATION GUIDANCE FOR QUICK STUDY

Many candidates choose to perform the Quick Study after the Teaching Skills Viva Voce, but you are at liberty to perform it beforehand, 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.

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. 63 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 the Teaching Skills 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 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.

LRSM (Instrumental/Vocal Teaching)

Prerequisites DipABRSM (Principles of Instrumental/Vocal Teaching) in the instrument taught *or* a permitted substitution (see p. 23), **and** ABRSM Grade 8 Theory (1992 syllabus) *or* a permitted substitution. You must be 20 years of age or older at the time of examination and must enclose with your completed Entry Form a photocopy of your birth certificate/passport details/identity card or other document proving your date of birth.

To be submitted 3 months prior to the published closing date for entry You must submit three copies of a written **Case Study Portfolio** describing the progress of three of your pupils together with three copies of a **Video of Teaching Practice** showing your work with at least two pupils. These must be submitted to the Associated Board with a completed Entry Form at least three months prior to the published closing date for entry and they must have been awarded a pass before you can proceed with the rest of your Diploma. Issues arising from these two submissions will be discussed in the Teaching Skills Viva Voce. Full details of the Case Study Portfolio and Video of Teaching Practice are given on pp. 28 and 32–34. Entry details are given on pp. 36–37.

To be submitted by the published closing date for entry Three copies of a **Written Submission** on a prescribed topic must be sent to the Associated Board. (Please note that your Submission must be sent *only* after you have received confirmation that your Case Study Portfolio and Video of Teaching Practice have passed.) Full details regarding the Written Submission, including length and prescribed topics, are given on pp. 28–31.

Timing 75 minutes are allocated to the LRSM, including up to 50 minutes for the Teaching Skills Viva Voce and up to 10 minutes for the Quick Study.

SECTION 1 TEACHING SKILLS VIVA VOCE

The Teaching Skills Viva Voce is an opportunity for you to demonstrate to the examiners your teaching approaches and your ability to perform to a set standard. You will be expected to show your understanding of the idiom of your instrument, and this understanding must be derived from practical, not just theoretical, experience. You should also be prepared to discuss your Written Submission, Case Study Portfolio and Video of Teaching Practice, and matters arising from them.

Teaching materials You should bring a good selection of the materials you use to teach your pupils, among which should be current ABRSM graded repertoire for your instrument up to and including Grade 8 level, although the Viva Voce will focus mainly on the teaching of repertoire of the higher grades. You should be familiar not only with the repertoire but also with the requirements for each of these grades for your instrument and should be prepared to discuss issues relating to the teaching of pupils up to and including Grade 8.

Demonstration In order to demonstrate to the examiners that you are able to perform authoritatively to students at the level of ABRSM Grade 8, the materials you bring to the exam must include one piece chosen by you from *each* of the *three* lists (Lists A, B and C) in Grade 8 in the current syllabus for your instrument (singers must choose one piece from *each* of the *four* lists). You will be asked to perform extracts from these pieces, as selected by the examiners, and to discuss teaching and learning issues as they arise. The extracts must be performed unaccompanied. The examiners may also ask you about other pieces in the Grade 8 lists.

Case Study Portfolio & Video of Teaching Practice

Case Study Portfolio

You are required to submit three copies of a Portfolio of written case studies of three pupils whom you have taught, either individually or in a group, for at least six months, within one year prior to submission of the Portfolio. At least one of these pupils must currently be having lessons with you, and one of them must appear on the Video of Teaching Practice. Different skill levels should be covered. The Portfolio should describe the pupils' attributes and problems and record the progress made over the period of the Portfolio. The Portfolio must be submitted with a completed Entry Form at least three months prior to the published closing date for entry and it must have been awarded a pass before you can proceed with the rest of your Diploma. Further details, including preparation guidance, are given on pp. 32–33. Entry details are given on pp. 36–37.

Video of Teaching Practice

You are required to submit three copies of a Video of Teaching Practice, featuring at least two pupils, one of whom must be covered in the Case Study Portfolio. The Video must be presented in two parts: a typical lesson (individual or group, featuring the pupil(s) covered in the Portfolio and including a range of activities) and a demonstration of teaching approaches. The Video must be submitted with a completed Entry Form at least three months prior to the published closing date for entry and it must have been awarded a pass before you can proceed with the rest of your Diploma. Further details, including format of video and required running time, as well as preparation guidance, are given on pp. 32–34. Entry details are given on pp. 36–37.

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.

Other requirements

Please note that candidates failing to meet the syllabus requirements in any way, such as not being prepared to perform extracts from the required number of movements/pieces, will be liable to penalty. The making or use of photocopies of copyright material is not permitted without prior written permission from the publisher/copyright holder.

Duration

The Teaching Skills Viva Voce lasts up to 50 minutes.

Typical areas of discussion in the Teaching Skills Viva Voce:

- **Musical outlook:** questions designed to put you at ease and to lead into the discussion, including your teaching experience to date.
- **Case Study Portfolio & Video of Teaching Practice:** points of clarification; questions on your approaches to teaching; the materials you used; how the experience of teaching the pupils featured has informed the approach taken in your Viva Voce demonstration; questions designed to link the case studies, video submission, Written Submission and Viva Voce demonstration.
- **Technique:** knowledge and understanding of the techniques required to perform repertoire up to and including ABRSM Grade 8, and demonstration of approaches to teaching and performing them at this level, including posture, intonation, scales and exercises, tone production, articulation and phrasing.
- **Pedagogy:** knowledge and understanding of the teaching and learning process, including: appropriate strategies for teaching individuals and (where appropriate) groups, and understanding of different learning styles; lesson planning, content and structure; assessment issues and reflective practice; teaching musicianship and instrumental/performance skills; practice; motivation.
- **Written Submission:** points of clarification, discussion of the topic chosen and the sources used.
- **Repertoire:** knowledge of repertoire for students up to and including ABRSM Grade 8 level, including tutor books, exercises and other teaching resources.

- **Style and interpretation:** knowledge and understanding of musical styles and the interpretation of notation in order to produce stylistically aware performances, as well as demonstrations of how these can be taught to pupils up to and including ABRSM Grade 8 level.
- **History and background of the instrument/voice:** knowledge of the (construction) features of the instrument/voice and how it has developed over time, as well as understanding of the role of performance practices and authenticity in musical performance.
- **Strategies for making pupils familiar with the accompaniment:** demonstration that you have appropriate strategies for introducing pupils to the complete texture of pieces (*does not apply to keyboard, guitar or harp teachers*).
- **Professional values and practice:** understanding of the legal framework relating to teaching, including child protection, maintaining a safe learning environment, the physical well-being of pupils, and equal opportunities for all learners; 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 1

PREPARATION GUIDANCE FOR TEACHING SKILLS VIVA VOCE

See guidance on pp. 8–9 which also applies to LRSM candidates.

SECTION 1

ADDITIONAL PREPARATION GUIDANCE FOR TEACHING SKILLS VIVA VOCE FOR LRSM CANDIDATES

It is understood that there are many valid teaching methods. It is the effectiveness and flexibility of your personal approach and the quality of your ability to demonstrate how to engage and motivate your pupils that will form the basis of assessment at LRSM level. The primary evidence for this is the Case Study Portfolio and Video of Teaching Practice (see pp. 33–34 for specific preparation guidance for these).

Successful teaching demands a special blend of attributes. The teacher's own personality and interpersonal skills, understanding of physiology and psychology, individual problem-solving ability, patience, perseverance, confidence and authority all play a part. Combine these with instrumental ability, musicianship and a genuine interest in the sharing of music-making with people of all ages and the special qualities required of successful instrumental/vocal teachers become clear. The requirements within the LRSM (Instrumental/Vocal Teaching) are designed to be relevant to the developing teacher. They encourage you to reflect upon and deepen your understanding of your role.

As an LRSM candidate, you must be actively engaged in teaching and you are required to demonstrate, discuss and defend your teaching approaches up to and including ABRSM Grade 8 level. Evidence of this will be produced in the form of the Case Study Portfolio documenting the progress of some of your pupils, together with a Video of Teaching Practice showing a complete lesson as well as approaches to the teaching of specific areas. Remember that both of these must have been passed by the Associated Board before you can proceed with the rest of your Diploma. During the Teaching Skills Viva Voce you will be asked questions relating to the case studies and arising from the video submission in terms of their content and how the experience of teaching the featured pupils has informed your teaching approaches. You will also be asked questions about your Written Submission, seeking clarification or expansion of points of detail.

Remember that you are required to bring with you a good selection of your teaching materials, including your prepared items from the ABRSM syllabus lists for Grade 8. The examiners will invite you to perform and demonstrate examples from the ABRSM items, and they may also select other items from the syllabus in order to broaden the discussion. Every aspect of the lesson may be touched upon. Questions designed to link your Written Submission, Case Study Portfolio/Video of Teaching Practice and Viva Voce demonstration will also be asked. With the exception of keyboard, guitar and harp teachers, the examiners may ask you about your strategies for making pupils familiar with the full texture of the accompaniments to their pieces. Remember, however, that you must not bring an accompanist with you to the exam.

SECTION 2.1 WRITTEN SUBMISSION

You are required to complete a Written Submission of 4,500 words ($\pm 10\%$) on a prescribed topic. The Submission, and matters arising from it, will be discussed in the Teaching Skills Viva Voce. You must send your Submission to the Associated Board *only* after you have received confirmation that your Case Study Portfolio and Video of Teaching Practice have passed. For full details regarding the Written Submission, including preparation guidance and prescribed topics, see pp. 28–31.

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. Singers may play the key-chord and first note of the Quick Study on the piano before they begin their preparation, and as often as they wish prior to the test itself. During the test, singers who need to relocate their pitch may play a guide note as appropriate. Singers must sing the text, which will always be in English. In total, the Quick Study lasts up to 10 minutes.

SECTION 2.2 PREPARATION GUIDANCE FOR QUICK STUDY

See guidance on p. 11 which also applies to LRSM candidates.

FRSM (Music Education)

- Prerequisite** LRSM (Instrumental/Vocal Teaching) in the instrument taught *or* a permitted substitution (see p. 23).
- To be submitted with your entry** Three copies of a **Written Submission** on an approved topic must be submitted when you enter for the Diploma. Approval of your chosen topic must be sought from the Associated Board at least three months prior to the published closing date for entry. Full details regarding the Written Submission, including length, are given on pp. 28–30.
- Timing** 90 minutes are allocated to the FRSM, including up to 60 minutes for the Teaching Skills Viva Voce and up to 10 minutes for the Quick Study.

SECTION 1 TEACHING SKILLS VIVA VOCE

The Teaching Skills Viva Voce is an opportunity for you to demonstrate to the examiners your teaching approaches and your ability to perform to a set standard. You will be expected to show a thorough understanding of the idiom of your instrument, and this understanding must be derived from practical, not just theoretical, experience. You should also be prepared to discuss in detail your Written Submission, and matters arising from it.

- Teaching materials** You should bring a good selection of the materials you use to teach your pupils, among which should be current ABRSM graded repertoire for your instrument up to and including DipABRSM, although the Viva Voce will focus mainly on the teaching of post-Grade 8 repertoire. You should be familiar not only with the repertoire but also with the requirements for your instrument and should be prepared to discuss issues relating to the teaching of pupils up to and including DipABRSM.
- Demonstration** In order to demonstrate to the examiners that you are able to perform authoritatively to students at the level of DipABRSM, the materials you bring to the exam must include repertoire set for DipABRSM (Music Performance) for your instrument (see the Music Performance Diploma Syllabus, published separately or available on the Board's website: www.abrsm.org/exams/diplomas).

All subjects, except percussion and singing

You should prepare *three* pieces from the DipABRSM (Music Performance) Syllabus repertoire list for your instrument. One of these three pieces *must* be performed complete, normally at the beginning of your exam, and with accompaniment (unless you are a keyboard player, guitarist or harpist). These compulsory DipABRSM pieces are listed by instrument on pp. 42–43 of this Teaching Diploma Syllabus. Your performance of the compulsory piece must reach DipABRSM (Music Performance) pass standard for Section 1 to be awarded a pass. Your other two chosen pieces must provide stylistic contrast, and you will be asked to perform unaccompanied extracts from them, as selected by the examiners, and to discuss teaching and learning issues as they arise. The examiners may also ask you about other pieces in the DipABRSM (Music Performance) Syllabus list for your instrument.

Percussion and singing

Percussion and singing teachers should prepare a short programme, of about 8 minutes' duration, selected from the DipABRSM (Music Performance) Syllabus repertoire lists in accordance with the instructions given at the head of the respective lists. Your programme will normally be performed at the beginning of the exam, and with accompaniment. It must reach DipABRSM (Music Performance) pass standard for Section 1 to be awarded a pass. Two *other* pieces, providing stylistic contrast, should also be chosen by you from the respective DipABRSM lists, and you will be asked to perform unaccompanied extracts from them, as selected by the examiners,

and to discuss teaching and learning issues as they arise. The examiners may also ask you about other pieces in the DipABRSM (Music Performance) Syllabus lists for percussion/singing.

- Accompanists and page-turners** You must provide your own accompanist (unless you are a keyboard player, guitarist or harpist). The accompanist may remain in the exam room only while actually engaged in accompanying the compulsory piece (or the short programme for percussion/singing teachers). 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.
- Other requirements** Please note that candidates failing to meet the syllabus requirements in any way, such as not being prepared to perform extracts from the required number of movements/pieces (or the whole of a work), will be liable to penalty. The making or use of photocopies of copyright material is not permitted without prior written permission from the publisher/copyright holder.
- Duration** The Teaching Skills Viva Voce lasts up to 60 minutes.

Typical areas of discussion in the Teaching Skills Viva Voce:

- **Musical outlook:** questions designed to put you at ease and to lead into the discussion, including your teaching experience to date and post-LRSM in particular.
- **Technique:** knowledge and understanding of the techniques required to perform repertoire up to and including DipABRSM, and demonstration of approaches to teaching and performing them at this level, including physiological and psychological aspects, and knowledge of a range of advanced technical exercises.
- **Pedagogy:** knowledge and understanding of the teaching and learning process, including: appropriate strategies for teaching individuals and (where appropriate) groups, and understanding of different learning styles; lesson planning, content and structure; assessment issues and reflective practice; teaching advanced musicianship and instrumental/performance skills; practice; motivation.
- **Written Submission:** points of clarification; 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.
- **Repertoire:** knowledge of repertoire for students up to and including DipABRSM level, including studies and other teaching resources.
- **Style and interpretation:** knowledge and understanding of musical styles and the interpretation of notation in order to produce stylistically aware performances, as well as demonstrations of how these can be taught to pupils up to and including DipABRSM level.
- **History and background of the instrument/voice:** understanding of the role of performance practices and authenticity in musical performance in the context of the instrument's development over time.
- **Professional values and practice:** understanding of the legal framework relating to teaching, including child protection, maintaining a safe learning environment, the physical well-being of pupils, and equal opportunities for all learners; 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 1 PREPARATION GUIDANCE FOR TEACHING SKILLS VIVA VOCE

See guidance on pp. 8–9 which also applies to FRSM candidates.

SECTION 1 ADDITIONAL PREPARATION GUIDANCE FOR TEACHING SKILLS VIVA VOCE FOR FRSM CANDIDATES

As an FRSM candidate, you will already have passed LRSM (Instrumental/Vocal Teaching) and will therefore have successfully demonstrated your teaching ability in a practical context. In general, the format of the Teaching Skills Viva Voce for FRSM (Music Education) follows that of the LRSM (see LRSM preparation guidance on pp. 14–15), although there are differences of emphasis. A significant element of the FRSM exam is the 11,000-word ($\pm 10\%$) Written Submission on an approved topic, and the Teaching Skills Viva Voce will focus largely on this.

Primarily on the basis of the Written Submission, the examiners will assess your ability to articulate an advanced understanding of a specialized area of music education, a systematic approach to the issues raised by your research, and a critical awareness of current issues within your chosen area. Your research methodology and ability to defend your conclusions will also form an important part of the assessment. There will be questions on the relationship of the Written Submission to standard texts in your chosen area as well as questions prompting you to expand on points of detail in the Submission that are particularly interesting or original.

Since the FRSM focuses mainly on the teaching of students who are studying advanced repertoire, the FRSM teacher is required to demonstrate performing ability at a level above Grade 8 (this being a basic prerequisite of entry to all the Board's Diplomas). For this reason, you are required to perform not only extracts from pieces set for your instrument in the DipABRSM (Music Performance) Syllabus but also one complete item from the Board's compulsory list of DipABRSM repertoire (see pp. 42–43 of this Teaching Diploma Syllabus) – or a short programme if you are a percussionist or singer. Remember that the compulsory piece/short programme must be performed with accompaniment (unless you are a keyboard player, guitarist or harpist) and that DipABRSM (Music Performance) criteria apply.

SECTION 2.1 WRITTEN SUBMISSION

You are required to complete a Written Submission of 11,000 words ($\pm 10\%$) on an approved topic of your choice that considers aspects of music education in depth and includes personal insights into the art of teaching. The Submission should contain substantial evidence of critical evaluation and appropriate research. Possible approaches include looking at the teaching of particular advanced repertoire in detail, exploring approaches to teaching the whole musician, making a comparative study of teaching methodologies, or any other area of particular interest to you. The Submission should also examine aspects of performance preparation and the learning process, with emphasis on encouraging pupils to discover solutions themselves. You must seek approval of your chosen topic at least three months prior to the published closing date for entry by sending to the Associated Board an exact title and a short précis defining the parameters of your subject and research. The Submission, and matters arising from it, will provide the main focus in the Teaching Skills Viva Voce. For full details, including preparation guidance, see pp. 28–30.

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. Singers may play the key-chord and first note of the Quick Study on the piano before they begin their preparation, and as often as they wish prior to the test itself. During the test, singers who need to relocate their pitch may play a guide note as appropriate. Singers must sing the text, which will always be in English. In total, the Quick Study lasts up to 10 minutes.

SECTION 2.2 PREPARATION GUIDANCE FOR QUICK STUDY

See guidance on p. 11 which also applies to FRSM candidates.

SUMMARY

Summary of skills, knowledge and understanding at all levels

At **DipABRSM** level, successful candidates will have demonstrated:

- Knowledge and understanding of teaching/learning principles, techniques and processes, such as assessment, taking account of the individual needs and interests of pupils, and lesson planning and reflection.
- Communication skills and ability to articulate knowledge and understanding through musical performance, orally and in writing.
- Performance skills.
- Knowledge and understanding of the techniques required to perform.
- Research skills.
- Knowledge and understanding of the history and background of the instrument, knowledge of repertoire and stylistic awareness.
- Musical literacy and musicianship skills, including the ability to perform previously unseen music.
- Knowledge and understanding of professional values and practice, including the legal framework relating to teaching.

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

- Teaching skills in a practical context, including the ability to reflect on and evaluate their role.

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 both of sources and of pedagogical approaches and to make personal insights into music education.

PREREQUISITES AND SUBSTITUTIONS

- 22 Prerequisites and substitutions
- 24 Appropriate professional experience
- 25 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.

DipABRSM

Prerequisites

ABRSM Grade 8 Practical in the instrument taught

and

ABRSM Grade 6 Theory (1992 syllabus)

Substitutions

- Appropriate professional experience (see p. 24)
 - Grade 8 Practical from Guildhall School of Music & Drama, London College of Music & Media, Dublin Institute of Technology, Australian Music Examination Board or University of South Africa; Grade 9 Practical 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 or ALCM Performer's Certificates from Trinity College London or Guildhall School of Music & Drama (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)
-
- Appropriate professional experience (see p. 24)
 - Grade 6 Practical Musicianship from ABRSM
 - Grade 8 Theory from London College of Music & Media or Trinity College London
 - Grade 6 Musicianship from Dublin Institute of Technology
 - Grade 8 Theory from Royal Irish Academy of Music
 - Grade 7 Theory or Musicianship from Australian Music Examination Board
 - Grade 7 Theory from University of South Africa
 - Grade 4 Harmony *and* Counterpoint from Royal Conservatory of Music, Toronto
 - A Level Music (grade A)
 - Courses A241 or A214 from Open University

LRSM	DipABRSM (Principles of Instrumental/Vocal Teaching) in the instrument taught	<ul style="list-style-type: none"> ● Appropriate professional experience (see p. 24) ● Advanced Certificate from ABRSM ● LGSMD (Teaching) from Guildhall School of Music & Drama ● LLCM (Teaching) from London College of Music & Media ● LTCL (Teaching) from Trinity College London
	<i>and</i> ABRSM Grade 8 Theory (1992 syllabus)	<ul style="list-style-type: none"> ● Appropriate professional experience (see p. 24) ● A university music degree with verified theoretical modules (required: copy of degree certificate, breakdown of results, and reference from course tutor affiliated with university) ● Grade 8 Practical Musicianship from ABRSM ● LRSM (1992) Part 1 from ABRSM ● AMusTCL from Trinity College London ● AMusLCM from London College of Music & Media ● Associate Theory or Musicianship from Australian Music Examination Board ● Teachers' Licentiate in Theory of Music from University of South Africa ● Grade 5 Harmony, Counterpoint <i>and</i> Analysis from Royal Conservatory of Music, Toronto ● Band Sergeant Course (with AMusTCL completed) from Royal Military School of Music, Kneller Hall
FRSM	LRSM (Instrumental/Vocal Teaching) in the instrument taught	<ul style="list-style-type: none"> ● Appropriate professional experience (see p. 24) ● LRAM (Teaching) from Royal Academy of Music ● ARCM (Teaching) or DipRCM (Teaching) from Royal College of Music ● FGSM (Teaching) from Guildhall School of Music & Drama ● FLCM (Teaching) from London College of Music & Media ● FTCL (Teaching) from Trinity College London ● DipTCR from Royal College of Organists ● PGCE (Specialist Strings – Junior Strings Project) from Royal Northern College of Music ● BEd (Music) or PGDipMus (Teacher) from Royal Scottish Academy of Music & Drama

- 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 Director of Examinations 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. (**LRSM candidates:** the form must reach the Board at least six weeks before you intend to submit your Case Study Portfolio and Video of Teaching Practice – see p. 36.) 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. 22–23; qualifications gained in areas specifically relating to the prerequisite; and relevant practical experience as a teacher. 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, head of a Music Service, 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, or pupils' examination results.

Substitutions for requirements

Some **substitutions** for Section 2.1 (the Written Submission) 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 2.1.

	Requirement	Substitutions
DipABRSM	Written Submission	<ul style="list-style-type: none"> ● LRSM (1992 syllabus) Part 2 ‘Art of Teaching’ paper from ABRSM ● CT ABRSM ● BMus (Hons) from Royal College of Music (with Teaching electives in Years 3 or 4) ● BMus (Hons) or BA (Music) from Royal Northern College of Music (with specialist Teaching courses in Years 3 or 4) ● PGDipMus (Teacher) from Royal Scottish Academy of Music & Drama
LRSM	Written Submission	<ul style="list-style-type: none"> ● LRSM (1992) Part 2 ‘Art of Teaching’ paper from ABRSM ● BMus (Hons) from Royal Academy of Music (with an academic elective research project related to musical pedagogy) ● BMus (Hons) from Royal College of Music (with components relating to teaching in Years 3 and 4, or a Year 4 dissertation on a topic related to musical pedagogy) ● PGDipRNCM from Royal Northern College of Music (with a dissertation on a topic related to musical pedagogy) ● PGCE (Specialist Strings – Junior Strings Project) from Royal Northern College of Music ● PGDipMus (Teacher) from Royal Scottish Academy of Music & Drama
FRSM	Written Submission	<ul style="list-style-type: none"> ● MMus (Performance Studies) from Royal Academy of Music (with a dissertation on a topic related to musical pedagogy) ● MMus (Performance Studies) from Royal College of Music (with a dissertation on a topic related to musical pedagogy) ● MusM (Performance) from Royal Northern College of Music (with a dissertation on a topic related to musical pedagogy)

PREREQUISITES ETC

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

- 28 **General information regarding submissions**
- 29 **Written Submission**
- 32 **Case Study Portfolio & Video of Teaching Practice (LRSM only)**

General information regarding submissions

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

- the **Written Submission**
- the **Case Study Portfolio & Video of Teaching Practice** (LRSM only)

These are pieces of **prepared work** that you will be expected to discuss with the examiners as part of your Teaching Skills Viva Voce.

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). Declaration forms must be submitted with your entry.

If the examiners perceive a significant discrepancy between the level of authority of a submission and your performance in the Teaching Skills 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 Director of Examinations 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 Written Submission and the Case Study Portfolio and Video of Teaching Practice are given on the following pages.

Written Submission

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 must be authenticated as your own work by a declaration form (see p. 28). Remember that you should be prepared to discuss your Written Submission, and matters arising from it, in your Teaching Skills Viva Voce.

At DipABRSM and LRSM levels, you must write about one of the topics prescribed in the lists on pp. 30–31. At FRSM level, you must seek approval of your chosen topic at least three months prior to the published closing date for entry by submitting an exact title and a précis of about 200 words defining the parameters of your subject and research. This should be sent to the office of the Director of Examinations at the Associated Board. The Written Submission at FRSM level should include personal insights into the art of teaching and contain substantial evidence of critical evaluation and appropriate research.

Required length	● DipABRSM	1,800 words ($\pm 10\%$)
	● LRSM	4,500 words ($\pm 10\%$)
	● FRSM	11,000 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 200 words and a contents page (*FRSM only*)
- 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

At **DipABRSM** and **LRSM** levels, you must write about one of the topics prescribed in the relevant list on pp. 30–31. Choose a topic directly related to your experience. The examiners will be looking for evidence of perceptive and critical thinking, clear written expression and an authoritative command of the issues particular to the areas in which you are being examined. A progression in the depth and breadth of research and analysis will also be expected as candidates progress from DipABRSM to LRSM level, as will a greater knowledge of relevant literature and a more effective synthesis of a broader range of sources.

SUBMISSIONS

At **FRSM** level, you must gain the Director of Examinations' approval for your proposed topic prior to entry. Bear in mind that a high level of understanding and literacy is necessary at this level and that evidence of relevant research, personal insight and critical evaluation of sources and/or pedagogical approaches is expected, even at the pass level. You might consider looking at particular advanced repertoire in detail and examining ways of teaching pupils to play it at public performance standard while encouraging them to find solutions for themselves. Alternatively, any exploration of approaches to teaching the whole musician through, for example, the reinforcement of particular areas of musical literacy might be appropriate. Other suitable areas include the comparative study of teaching methodologies; learning styles; philosophies of education; the physiological aspects of technical development and ways to encourage good technique; strategies in group teaching; aspects of assessment; the psychological aspects of instrumental/vocal education, including related neurological research; motivation; improvisation; and the role of technology in music education. Whatever your choice of topic, remember that your Submission should feature aspects of performance preparation and the learning process and should include personal insights into the art of teaching.

A recommended source book at all three levels is Trevor Herbert's *Music in Words* (London: ABRSM, 2001), which defines presentational conventions for written work, while also providing a basis for researching and writing at higher educational levels. Bear in mind that, while the presentational requirements are the same at all levels, the length and scope of the Written Submission become more demanding at each successive level, as do the rigour and complexity of argument to be mastered. Above all, the Associated Board would like to encourage candidates to think creatively about their Written Submission and to research a topic that focuses on an area of personal interest.

PRESCRIBED WRITTEN SUBMISSION TOPICS (DipABRSM and LRSM)

DipABRSM

- Discuss your choice of material for use with young beginners or adult beginners in the first year of learning.
- Describe how, and in what order, you would approach the teaching of the fundamentals of your instrument or voice to a beginner who has no musical knowledge.
- Imagine that you have been asked to run the first five lessons for a group of very young children new to your instrument. You are required to teach a group of seven children in one room for 25 minutes a week. Outline your lesson plans and general approach to this project concluding with details of what you would expect your pupils to have achieved at the end of this five-week course.
- Discuss the various ways in which you would sustain the interest and musical motivation of your pupils during the initial years when they are assimilating the basic technical skills.
- How would you introduce a new piece to a student? Make reference to exploring the notes, practising procedures and eventual memorization.
- Discuss your approach to the development of sight-reading and aural ability and the ways in which these skills are of benefit to the complete musician.
- What importance do you attach to the use of technical exercises? Name and describe the exercises you might give a pupil during the various stages of his/her development, indicating the purpose of each exercise and the circumstances in which it would be most appropriate.
- Discuss approaches to the development and awareness of improvisation and imagination and their impact upon other aspects of a child's musical awareness and skill.
- Discuss some of the causes of unrhythmic playing or singing and suggest some remedies.

- What effects do good and bad posture have on tone production, generally with reference to your particular instrument?
- Discuss your approach to the development of technique in the early stages of learning your instrument.

LRSM

- What sorts of creative activity would you regularly include in lessons for a pupil of ABRSM Grade 6/7 standard?
- Describe some of the more common difficulties you would expect pupils between ABRSM Grades 1 and 5 to encounter and suggest how you would remedy them.
- You are preparing a candidate for ABRSM Grade 6, 7 or 8. Detail your approach and approximate time-scale in preparing your pupil for the examination.
- Discuss your approach to sectional coaching for your local band, choir or orchestra. Choose a maximum of two challenging works and describe your tactics in helping your section to learn their own parts, solving problems of intonation, articulation, dynamics, tone colour, musicality, ensemble and texture. You may wish to give examples of particular excerpts from this repertoire and how you approach preparing them for performance.
- Summarize the advantages and disadvantages of group instrumental teaching, mentioning any differences in teaching method involved in group instruction as opposed to individual lessons.
- Explore, discuss and define the exercises, studies and pieces that you would use in order to help your pupils to develop and refine their technical skills, focusing in particular on the higher grades. Your discussion should concentrate on your ways of using the material you have chosen to implement this development and refinement.
- Suggest some books of studies or exercises you would use with: (i) a fairly elementary young pupil, (ii) a teenager of about ABRSM Grade 7 standard, and (iii) a more mature and advanced student who wishes to improve upon and maintain a good technique. Give the reasons for your choice in each case.
- Take two pieces from the current ABRSM Grade 8 list for your instrument. These works should be drawn from two distinct musical eras and impose contrasting stylistic and interpretative requirements on the performer. Discuss your approach to teaching these works. Your discussion should include exploring the works through their musical language, structure, interpretation and historical context. The emphasis should be on your personal approach to preparing the candidate fully for the rigours of a distinctive public performance.
- It is said that playing or singing from memory is an essential part of public performance. Give your views on this statement and describe how you would help a pupil overcome any problems, or lack of confidence, in memorizing music for a public performance.
- Discuss the typical technical problems associated with your instrument and the ways in which you would seek to overcome them.
- How might a pupil, with some musical facility but holding the view that aural training and theory of music are irrelevant to performance, be encouraged to see these elements' practical value, and how would you incorporate such aspects into your lessons?
- How might improvement in aural perception benefit performance?
- How would you detect undesirable tension in a pupil's performing technique and how would you help the pupil to eradicate it? Discuss the approaches commonly adopted by musicians; you may also consider innovative methods.

Case Study Portfolio & Video of Teaching Practice (LRSM only)

At LRSM level *only*, you are required to submit a Case Study Portfolio together with a Video of Teaching Practice. Three copies of each must be submitted to the Associated Board with a completed Entry Form at least three months prior to the published closing date for entry (see pp. 36–37). Your Portfolio and Video must have been awarded a pass before you can proceed with the rest of your Diploma. Issues arising from both submissions will be discussed in your Teaching Skills Viva Voce. However, the joint mark awarded to the submissions will *not* be adjusted in the light of the Viva Voce discussions. The Case Study Portfolio and Video of Teaching Practice must be authenticated as your own work by a declaration form (see p. 28). Please note that the declaration form requires you to confirm that you have obtained parental permission for any children appearing on the Video.

CASE STUDY PORTFOLIO

Your Case Study Portfolio should comprise written case studies of three pupils whom you have taught, either individually or in a group, for at least six months, within one year prior to submission of the Portfolio. At least one of these pupils must currently be having lessons with you, and one of them must appear on the Video of Teaching Practice. Different skill levels should, wherever possible, be covered (e.g. beginner, intermediate, advanced). If possible, the three pupils should also be of varying maturity and potential. The Case Study Portfolio should describe the pupils' technical, intellectual and musical attributes and problems, record the progress made over the period of the Portfolio in relation to those attributes, describe the work undertaken and assess the achievements made. There are no set word counts or formatting requirements for the case studies (see preparation guidance on p. 33). However, if your Case Study Portfolio is written 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.

VIDEO OF TEACHING PRACTICE

Your Video of Teaching Practice must be submitted on a VHS/PAL video. DVD and Mini DV formats are also accepted. The total running time should be 60 minutes ($\pm 10\%$). At least two pupils must be featured on the Video, which should demonstrate the breadth of your teaching and must be presented in two parts, as follows:

- 1 A typical lesson (individual or group) of between 30 and 40 minutes' duration, covering a range of activities and featuring a pupil (or pupils) whose progress is discussed in the Case Study Portfolio. The lesson should be recorded without edits and the video should be subtitled with the date and time of the recording.
- 2 A demonstration of your approaches to the teaching of pieces/studies as well as at least two of the following areas:
 - technical exercises
 - sight-reading
 - aural awareness
 - improvisation
 - composition
 - group teaching

Any areas not covered on the Video are open to exploration during the Teaching Skills Viva Voce. If a language other than English is used on the Video, a typed transcript in English must be provided.

SUBMISSIONS

PREPARATION GUIDANCE FOR CASE STUDY PORTFOLIO & VIDEO OF TEACHING PRACTICE

The Case Study Portfolio and Video of Teaching Practice provide the primary evidence of your ability to teach effectively. They will cover common ground and, indeed, you are required to include at least one of your pupils in both the Portfolio and the Video. The case studies are an opportunity to demonstrate the breadth of your approach to teaching over time while the Video is inevitably more of a snapshot example of you in action. In both, the emphasis is on good practice, demonstrated through objectives set and achieved and through clearly-structured lessons that stimulate, develop and foster musical skills, knowledge and imagination in your pupils. The examiners will be looking to see you in action in the comfort of your regular teaching practice and will thereby gain additional insight into the rapport between you and your pupils and the circumstances and focus of your teaching activity. They will want to observe relaxed and unforced teaching which is both natural and typical of your teaching approach and style.

Case Study Portfolio

The Case Study Portfolio gives you an opportunity to keep an account of your preparation and delivery of lessons and to observe, evaluate and reflect upon your own teaching and its impact over a period of time. It allows you to demonstrate a holistic approach to teaching: preparation, delivery, responsiveness, reflection and improvement through deepening insight.

The Associated Board has deliberately refrained from giving word counts and formatting guidance for this element of the Diploma. However, the following questions may help you to focus your approach:

- What did you hope to achieve (in the short, medium and long term)?
- Is there a sense of structure over time in your case studies?
- How did you approach your objectives?
- Did you achieve what you set out to do?
- In what ways did you feel that you could have improved upon or changed your approach?
- What will you do next?
- How has your relationship with the pupil(s) developed over the period? Are you pleased or disappointed?
- What have the pupils learned and what have you learned?

You may find that keeping an account in the form of a diary is the clearest way to show the development of your pupils over time in your case studies. Alternatively, you may prefer to adopt a different approach. Whatever your decision, you are advised to consult the marking criteria on p. 60 and to think carefully about the individual pupils you have chosen to feature.

Video of Teaching Practice

Your Video supports and complements your Case Study Portfolio and will ideally give the examiners a good idea of your approach to teaching, both on a personal level and in terms of your effectiveness. You may find it helpful to consider the following questions when preparing to make your Video:

- Is the lesson well-structured, with appropriate and attainable aims?
- Do the demonstrations reveal successful approaches to the chosen areas?
- Are the needs of individual pupils understood and matched with appropriate material?

- Is there a sense of challenge and stimulation and is the pace of your delivery appropriate?
- Are pupils engaged and interested in the process?
- Is there a good rapport between you and your pupils?
- Are you flexible and perceptive to pupils' responses and able to adapt to accommodate them successfully?
- Is the pupil aware of the next steps to be taken?
- Are you providing sufficient feedback to pupils?
- Does the lesson form part of an overall scheme of work?

See the Associated Board's website (www.abrsm.org/exams/diplomas) for general advice on making and editing videos, or apply to the Board's office in London for a copy of this information.

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 **DipABRSM and FRSM candidates**
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. 23)
- your Written Submission with authenticating declaration form (see p. 28)
- (*FRSM only*) the Associated Board's letter approving your Written Submission topic (see p. 29)
- documentation supporting a substitution for the Written Submission (see p. 25)
- the Associated Board's letter approving appropriate professional experience (see p. 24).

LRSM candidates

Your Entry Form must be submitted *at least three months prior to the published closing date for entry* (see p. 37). This is to allow the Associated Board sufficient time to assess your Case Study Portfolio and Video of Teaching Practice. A fee for the assessment of the Portfolio and Video is required when you submit your entry. Please ensure that you carefully complete the Checklist (on the Entry Form), enclosing the following:

- your Case Study Portfolio and Video of Teaching Practice with authenticating declaration form (see p. 28)
- documentation supporting your prerequisite or substitution for a prerequisite (see p. 23)
- the Associated Board's letter approving appropriate professional experience, if applicable (see p. 24).

After this, you may proceed with your entry *only* if the Portfolio and Video have been awarded a pass, and we will notify you of this at least one month before the published closing date for entry. You must then pay the remainder of the entry fee before the closing date, at the same time enclosing either of the following:

- your Written Submission with authenticating declaration form (see p. 28)
- documentation supporting a substitution for the Written Submission (see p. 25).

You must proceed with the remaining components of the LRSM during the *next* Diploma examination session.

- 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 (**LRSM candidates**: please see paragraph above). 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) (**LRSM candidates**: please see paragraph above).
- 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** Instrumental/Vocal Teaching 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. 38). At the Board's discretion, an additional person appointed by the Board may also be in attendance for monitoring purposes.

The examiners and you

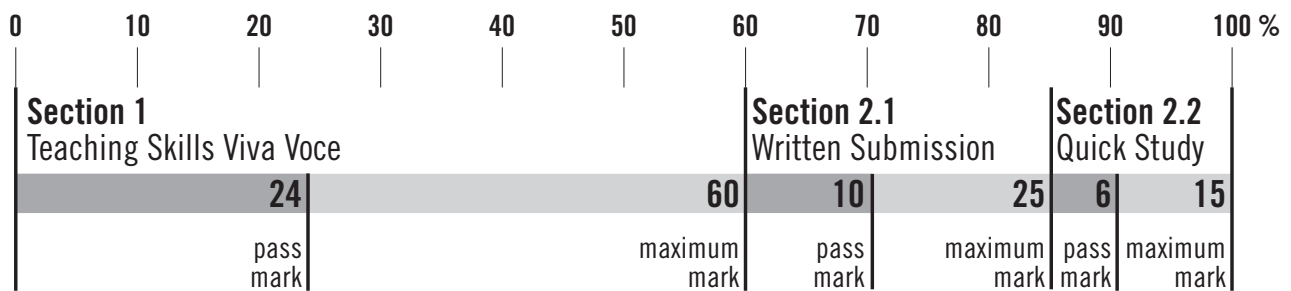
Where two examiners are present, one examiner will, wherever possible, be a specialist in your discipline, and the other will be a generalist. In these cases, you will be welcomed into the exam room by the specialist examiner who will introduce the generalist examiner. Both will have been fully trained 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. 39). 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 Director of Examinations.

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 Written Submission is assessed before the exam; however, the mark awarded may be subsequently adjusted on the basis of your responses in the Teaching Skills Viva Voce. The mark awarded to the Case Study Portfolio and Video of Teaching Practice (LRSM only) will *not* be adjusted in the light of the Viva Voce discussions.

Tables outlining the **marking criteria** for all components of the Instrumental/Vocal Teaching Diplomas are given in Appendix 2 on pp. 58–63.

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. 39) as part of our rigorous quality-assurance procedures. This means that you are likely to wait approximately eight weeks for your result.

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 (Teaching

Skills Viva Voce, Written Submission 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.

At FRSM level, should the compulsory piece/short programme of the Teaching Skills Viva Voce not be awarded a pass, while the rest of the Viva Voce passes, you may opt to retake the compulsory piece/short programme on its own at a later date.

Details of retake options are included in the letter accompanying results. This letter also covers the options for the 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 (currently a Principal of one of the UK's Royal Schools of Music), Heads of Studies from the Royal Schools, three Independent Verifiers, three Diploma examiners (one of whom is the Associated Board's Chief Examiner), and the Director of Examinations 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 Director of Examinations.

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 Director of Examinations 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 Director of Examinations 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 candidates with visual impairments, hearing impairments, dyslexia and autistic spectrum disorders; these separate documents are available from the office of the Director of Examinations.

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 Director of Examinations 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. 38) 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 of £10 (candidates outside the UK/Republic of Ireland should pay by banker's draft). 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.