

# MUSIC TEACHING DIPLOMAS

from 2024

ARSM (Associate of the Royal Schools of Music)

LRSM (Licentiate of the Royal Schools of Music)

FRSM (Fellowship of the Royal Schools of Music)



# Contents

<b>Introduction.....</b>	<b>3</b>
About ABRSM .....	3
This qualification specification .....	3
ARSM and LRSM diplomas at a glance .....	4
FRSM diploma at a glance .....	6
About these qualifications.....	7
General information .....	10
<b>ARSM, LRSM and FRSM Diploma overview .....</b>	<b>11</b>
<b>ARSM in Music Teaching .....</b>	<b>12</b>
Introducing the qualification .....	12
Unit 1A: Music Teaching in Practice .....	13
Unit 1B: Music Teaching in Context.....	15
Unit 2: Reflective Practice and Professional Values .....	17
<b>LRSM in Music Teaching .....</b>	<b>18</b>
Introducing the qualification .....	18
Unit 1A: Music Teaching in Practice .....	19
Unit 1B: Music Teaching in Context.....	21
Unit 2: Reflective Practice and Professional Values .....	23
ARSM and LRSM Administrative information.....	24
<b>FRSM in Music Education .....</b>	<b>26</b>
Introducing the qualification .....	26
Unit 1: Music Education in Practice .....	27
Unit 2: Reflective Practice and Professional Values .....	29
<b>ARSM Assessment and marking .....</b>	<b>30</b>
Assessment objectives and Learning outcomes .....	30
Assessment criteria - Unit 1A: Music Teaching in Practice .....	31
Assessment criteria - Unit 1B: Music Teaching in Context .....	32
Assessment criteria - Unit 2: Reflective Practice and Professional Values.....	33
<b>LRSM Assessment and marking .....</b>	<b>34</b>
Assessment objectives and Learning outcomes .....	34
Assessment criteria - Unit 1A: Music Teaching in Practice .....	36
Assessment criteria - Unit 1B: Music Teaching in Context .....	37
Assessment criteria - Unit 2: Reflective Practice and Professional Values.....	38
<b>FRSM Assessment and marking .....</b>	<b>39</b>
Assessment objectives and Learning outcomes .....	39
Assessment criteria - Unit 1: Music Education in Practice .....	40
Assessment criteria - Unit 2: Reflective Practice and Professional Values .....	41
<b>Grading and awarding .....</b>	<b>43</b>

---

# Introduction

## About ABRSM

ABRSM is The Associated Board of the Royal Schools of Music and a global music education charity. At the heart of everything we do is our belief that music enriches lives. Building on our heritage, we offer face-to-face and digital exams, sheet music, recordings, apps and courses for students and teachers across the world. Our music qualifications provide clear goals, reliable and consistent marking, and guidance for future learning.

In partnership with four Royal Schools of Music, we carry on a long legacy of musical excellence. More than an awarding organisation, we support learners from the first note they play, and empower teachers who help build musical skills and encourage progress around the world.

As a charity, we use all of the surpluses we generate to make significant donations towards music education initiatives and to develop our support for learners and teachers around the world. We advocate for music and its many forms, playing our part to ensure the future of music education and its place in society.

Together with our partners, our teachers and others around the world, we've been nurturing the future of music since 1889 – to help people start or continue their journey.

## This qualification specification

### What it covers

This specification provides all the relevant requirements and information learners need to prepare for the following qualifications:

- ABRSM Level 4 Diploma in Music Teaching (ARSM)
- ABRSM Level 6 Diploma in Music Teaching (LRSM)
- ABRSM Level 7 Diploma in Music Education (FRSM)

### Validity of this specification

This specification is valid from January 2024 until further notice. We may update this document from time to time but will not make changes to the syllabus other than in exceptional circumstances. In such cases, advance notice of any changes will be posted on our website.

---

# ARSM and LRSM diplomas at a glance

## Diploma content

Unit 1A: Music Teaching in Practice

Unit 1B: Music Teaching in Context

Unit 2: Reflective Practice and Professional Values

## Assessment

---

### Unit 1A: Music Teaching in Practice (ARSM and LRSM)

---

#### What is assessed

This unit assesses the demonstration of skills in leading musical work with others, including:

- Planning and responding to the needs and aspirations of learners
- How you engage and inspire others
- Musical interactions
- Reflection and self-evaluation

ARSM: Video: 30 minutes duration ( $\pm 10\%$ ) **and**  
Supporting Commentary: 1500 words ( $\pm 10\%$ ), or Spoken: 8 minutes ( $\pm 10\%$ )

LRSM: Video: 45 minutes duration ( $\pm 10\%$ ) **and**  
Supporting Commentary: 3000 words ( $\pm 10\%$ ), or Spoken: 16 minutes ( $\pm 10\%$ )

#### How it is assessed

- Video: A live recording of teaching
- Commentary: one or more documents in PDF format **or** spoken video presentation

ARSM: 15 marks (30% of diploma)

LRSM: 30 marks (40% of diploma)

---

### Unit 1B: Music Teaching in Context (ARSM and LRSM)

---

#### What is assessed

This unit assesses knowledge and understanding of music teaching more generally, including:

- Values and professional behaviours
- How you adapt strategies or activities and resources to suit the needs of others
- Evaluating your approach and that of others
- Your responsibilities as a teacher

ARSM and LRSM: Written submission: 2000 words ( $\pm 10\%$ ), or spoken: 10 minutes ( $\pm 10\%$ )

#### How it is assessed

- Written: one or more documents in PDF format **or** spoken video presentation

ARSM: 15 marks (30% of diploma)

LRSM: 15 Marks (20% of diploma)

---

## Unit 2: Reflective Practice and Professional Values (ARSM and LRSM)

### What is assessed

A structured conversation with an ABRSM Examiner, to demonstrate your knowledge and understanding of music teaching, including:

- Principles and values of music teaching
- Evaluation of teaching approaches, activities and resources
- Communicating personal research and reflection as a music teacher
- How the units of study have helped inform your own practice as a teacher

ARSM: 30-minute structured conversation with an examiner

LRSM: 40-minute structured conversation with an examiner

### How it is assessed

- A structured conversation using video conferencing software

ARSM: 20 marks (40% of diploma)

LRSM: 30 marks (40% of diploma)

---

# FRSM diploma at a glance

---

## Unit 1: Music Education in Practice

### What is assessed

This unit assesses your expertise in the field of music education and wide knowledge of the sector through the creation of a significant and original piece of work. Some examples are:

- Significant piece of academic research in the field of music education
- Substantial set of musical resources, to meet a specific need
- A programme of training for teachers, or an original curriculum
- An assessment regime designed to meet a specific need or outcome
- Detailed evaluation of an institution or programme of study

Written submission (subject pre-approved): 10,000 words ( $\pm 10\%$ ), or Spoken: 50 minutes ( $\pm 10\%$ )

### How it is assessed

- Written: one or more documents in PDF format **or** spoken video presentation

45 marks (60% of diploma)

---

## Unit 2: Reflective Practice and Professional Values

### What is assessed

A structured conversation with an ABRSM examiner, to demonstrate your knowledge and understanding of music teaching, including:

- Critical evaluation and analytical skills
- Insight into broad trends in music education, to help guide and influence others
- Understanding of the needs of learners working in a range of contexts
- Original thought and persuasive communication skills

50-minute structured conversation with an examiner

### How it is assessed

- A structured conversation using video conferencing software

30 marks (40% of diploma)

---

# About these qualifications

## Qualification objectives

Encouraging diverse approaches to music teaching, these diplomas stimulate enjoyment and achievement through the progressive development of skills, knowledge and understanding, and enable a candidate's teaching skills to be formally recognised and rewarded. They encourage lifelong learning without restrictions on length of study or the need for formal study in a college or university. At each level of the diploma, the candidate's skills as a music teacher of individuals and/or groups are explored and assessed in depth.

## Who the qualifications are for

Our ARSM and LRSM Music Teaching diplomas provide a pathway for a wide range of individuals involved in music teaching and have been developed to reflect the current practices, contexts, and responsibilities of the role, whether in a formal or informal setting. The FRSM diploma in Music Education is for experienced music education practitioners to make an original contribution to the music education field or broader sector, through research or resource production.

The Teaching diploma suite also allows candidates to measure their abilities against internationally recognised levels:

- Level 4 – equivalent in level to the end of the first year of an undergraduate degree course
- Level 6 – equivalent in level to the final year of an undergraduate degree course
- Level 7 – equivalent in level to a master's level degree course

ABRSM Teaching diplomas are available to anyone who can demonstrate the appropriate level of skill and understanding required for the qualification. Information about entry requirements can be found below.

## Progression routes

As candidates move through the diploma levels, they will find that the tasks become more demanding. The focus moves from delivering an individual teaching session, to planning and delivering multiple sessions and evaluating learner progress over an extended period of time. The complexity of the supporting evidence required also increases.

The LRSM and FRSM diplomas are progressive from the ARSM, our Level 4 diploma in Music Teaching. This qualification focuses on a single teaching session where candidates will inspire, engage and motivate their learners.

Through a combination of live teaching and written or spoken components, candidates at ARSM and LRSM level demonstrate planning, communication and evaluation skills, and provide contextual evidence to support the teaching decisions they have made.

For FRSM candidates, we invite experienced teachers to make an original contribution to the music education field, or for use in the wider sector. This is an extended research project which could lead to either a thesis as a result of research, or a set of resources intended to enable others in a particular area.

Irrespective of a learner's personal motivation to achieve one of ABRSM's Teaching diplomas, each qualification can provide a pathway to:

- Higher level qualifications offered by other awarding organisations
- Graduate or postgraduate programmes of study
- Employment in the creative arts sector

Further details of our diploma qualifications can be found at: [www.abrsm.org/other-assessments/diplomas](http://www.abrsm.org/other-assessments/diplomas)

---

## Entry requirements

There are no upper age limits for any of the Teaching diplomas.

- **ARSM**
  - Recommended minimum age of 16

We advise that candidates do not attempt the ARSM until they have a minimum of six months' experience in the field of music teaching. This could encompass a range of activities including observing, being part of a team delivering teaching, coaching, leading rehearsals, contributing activities to group sessions, supervising practice, attending training etc.

- **LRSM**
  - Recommended minimum age of 21
  - ARSM in Music Teaching or Grade 8 in the instrument being taught, or one that is closely related

Candidates should have demonstrable experience designing, delivering and evaluating work for which they are accountable in a range of settings, typically for at least a year.

- **FRSM**
  - Recommended minimum age of 24
  - LRSM in Music Teaching or ARSM Performance in the instrument being taught, or one that is closely related

Candidates should have demonstrable experience as a teacher, designing, delivering and evaluating work for which they are accountable in a range of settings, typically for at least three years.

Aligned with our aim to provide open access and to recognise learners' achievements, we offer a range of substitutions for the entry requirements, including previous learning and professional experience (detailed below).

Candidates should ensure that their music teaching and supporting skills are appropriate for the level of diploma they wish to take. Further information on the requirements of each diploma can be found on the relevant page.

In place of an ABRSM Grade 8, we accept equivalent qualifications from other awarding organisations, such as:

- Australian Music Examinations Board
- Tu Dublin Conservatoire
- Guildhall School of Music & Drama
- London College of Music Examinations
- RSL
- Music Teachers' Board
- Royal Conservatory of Music (Canada) (Grade 9)
- Royal Irish Academy of Music
- University of South Africa
- Trinity College London

We may request a copy of the appropriate certificate as evidence of the entry requirement. If this cannot be provided when requested, the exam entry will be rejected without refund of the fee.

### Appropriate professional experience and Recognised Prior Learning (RPL)

Candidates may apply to offer appropriate professional experience or prior learning as a substitution for the entry requirements, which includes legacy qualifications from ABRSM or another awarding organisation. For more details on how to apply, please see: [www.abrsm.org/other-assessments/diplomas](http://www.abrsm.org/other-assessments/diplomas)

Important: Applying for this substitution is a *separate* procedure from booking to take the diploma, and can take up to six weeks. Approval of professional experience must have been granted **before a candidate enters** for a diploma.

### How we are regulated

ABRSM exams are regulated in the UK by the Office of Qualifications and Examinations Regulation (Ofqual), Qualifications Wales and Council for Curriculum, Examinations and Assessment (CCEA Regulation). They are part of the Regulated Qualifications Framework (RQF) in England and Northern Ireland.



---

## Regulated qualification details

The table below shows the regulated titles and qualification numbers of Music Performance diplomas. Further information can be found at: <https://register.ofqual.gov.uk/>

Qualification number	Qualification title	ABRSM title*
610/3338/8	ABRSM Level 4 Diploma in Music Teaching	ARSM
610/3339/X	ABRSM Level 6 Diploma in Music Teaching	LRSM
610/3340/6	ABRSM Level 7 Diploma in Music Education	FRSM

\* Throughout this document, the ABRSM title is used to refer to each diploma.

## Regulation (rest of world)

Information on how ABRSM exams are recognised in individual countries can be found at: [www.abrsm.org/more-information/regulation-and-ucas-points](http://www.abrsm.org/more-information/regulation-and-ucas-points)

## Qualification size

Diploma	Guided Learning Hours (GLH)	Total Qualification Time (TQT)	Credits
ARSM	60	1000	100
LRSM	120	2000	200
FRSM	150	2400	240

The GLH and TQT are estimates of the average time required and should be used as guidance only; it is recognised that there will be variance dependent on each individual's level of experience and ability.

## Malpractice and maladministration

We take any form of malpractice or maladministration very seriously.

- Malpractice is defined as any act that compromises or is an attempt to compromise the assessment process, the integrity of any qualification or the validity of a result or certificate. This also includes any act that damages our reputation or credibility as an awarding organisation
- Maladministration is defined as any act that breaches the regulations through a mismanagement of administrative processes, particularly where such a breach could compromise the integrity of a qualification or assessment

Candidates must follow the requirements set out in the relevant specification, Exam Regulations and all other ABRSM policies about the delivery of our exams. In cases where candidates have committed malpractice, a sanction or penalty may be given. Our Malpractice and Maladministration Policy can be found at: [www.abrsm.org/more-information/policies](http://www.abrsm.org/more-information/policies)

## Plagiarism

ABRSM defines plagiarism as an attempt by the candidate to reuse the work of others as their own. This means copying from a published or unpublished source without acknowledging it, constructing a précis of someone else's writing or ideas without citing that writer, or colluding with another candidate to submit the same or similar work, constitutes plagiarism. Plagiarism applies to all sources.

The Compliance Officer, in accordance with the Malpractice and Maladministration Policy ([www.abrsm.org/more-information/policies](http://www.abrsm.org/more-information/policies)), will consider all suspected cases and candidates will be penalised or disqualified if a charge of plagiarism is upheld. Candidates will have a right of appeal and representation if such a charge is made.

---

## Infringements

It is important that the relevant exam requirements as set out in this qualification specification are read and understood in full. If these are not met in any way, it could lead to a warning, mark deduction or disqualification at ABRSM's discretion. Example of infringements include:

- Presenting video evidence that is too short or too long
- Presenting supporting evidence that is above or below the suggested wordcount or time specified

Action is typically taken as follows:

- Warnings, in the form of written correspondence, are applied to minor infringements
- Mark deductions from a component of the exam are applied to more serious cases and may be two marks or more, depending on the circumstances
- Disqualification is applied to cases where requirements are not fulfilled in a fundamental way:
  - video evidence that is significantly too short
  - where we believe evidence submitted may not be the candidate's own
  - evidence (the performance or written/spoken work) is posted on any social media channels

Examiners report infringements to ABRSM who investigate and decide what action is to be taken. This process may delay the release of the exam result.

ABRSM's decision on any infringement is final. Prior acceptance of an infringement without penalty does not set a precedent and appeals will not be accepted on this basis.

### Access (for candidates with specific needs)

We are committed to providing fair access to our assessments for candidates with specific needs by putting in place access arrangements and reasonable adjustments. ABRSM's Fair Access Guidelines and Specific Needs Policy is available at: [www.abrsm.org/about-our-exams/specific-needs](http://www.abrsm.org/about-our-exams/specific-needs)

Where a candidate's needs are not covered by the guidelines, each case is considered individually.

### Special considerations

Special consideration is given to candidates who suffer temporary illness, injury or indisposition, or adverse circumstances at or near the time of the assessment that are beyond the candidate's control. This will not result in an adjustment to marks and will not change the assessment criteria. Please refer to our Special Consideration Policy at: [www.abrsm.org/more-information/policies](http://www.abrsm.org/more-information/policies)

### Diversity

ABRSM is committed to creating greater diversity, equality and inclusion in the field of music and we are actively working to achieve this across our portfolio of assessments, and wider organisation. Our Diversity and Inclusion Plan is available at: [www.abrsm.org/diversity-inclusion](http://www.abrsm.org/diversity-inclusion)

## General information

### Exam Regulations

When preparing for an exam, it is important to read ABRSM's Exam Regulations, which set out the rules for completing the exams listed in this specification. This information is available at: [www.abrsm.org/about-our-exams/exam-regulations](http://www.abrsm.org/about-our-exams/exam-regulations)

### Amendments

Any updates to this specification, such as minor corrections or clarifications, will be posted at: [www.abrsm.org/about-our-exams/syllabuses](http://www.abrsm.org/about-our-exams/syllabuses)

### Making an entry

Details of exam dates, fees and how to book an exam are available at: [www.abrsm.org/how-to-book](http://www.abrsm.org/how-to-book)

### Available subjects

The ARSM, LRSM and FRSM diplomas are available for any instrument as the focus is on the planning, delivery and evaluation of the teaching, irrespective of the subject.

---

# ARSM, LRSM and FRSM diploma overview

ARSM (Associate of the Royal Schools of Music) and LRSM (Licentiate of the Royal Schools of Music) are both music teaching diplomas, designed to showcase the planning, delivery and evaluation of teaching music. They provide music teachers with flexibility and responsibility in planning programmes of learning, encouraging and equipping them to explore and extend strategies and approaches in a variety of settings. They also provide further opportunity for teachers to develop overarching practitioner skills through the contextual evidence required to support the decisions they have made.

The FRSM in Music Education (Fellowship of the Royal Schools of Music) has been designed to provide candidates with the opportunity to contribute to the field of music education or the wider education sector through significant research or designing and producing resources, on a pre-approved subject.

At all three levels, candidates are required to demonstrate their knowledge and expertise in music teaching, how the provision of music teaching can be expanded on and improved by high quality musical interactions, and how communication skills play such a vital role.

Candidates awarded the diploma can use the relevant letters ARSM, LRSM or FRSM after their name.

These qualifications allow candidates to receive formal recognition of their level of achievement, in addition to feedback to support their own learning journey. They provide those wishing to hone and refine their practitioner skills with motivation and structure, as well as providing an opportunity to demonstrate contextual understanding of the field of music education and the needs of the broader sector.

## Structure

These diplomas have been carefully designed to synoptically assess the underpinning knowledge and understanding required for teaching music. These skills are presented through contact with individuals or groups, an awareness of how candidates plan and respond to their learner/s needs in a live setting, and an appreciation of the context in which both the teaching and learning takes place. Candidates are also provided with the opportunity for critical evaluation and self-reflection enabling them to skilfully navigate the evolving landscape of music teaching and allowing for continuous improvement.

The ARSM and LRSM both have 3 components with the following marks:

<b>Unit 1A</b>	Music Teaching in Practice	ARSM 15 marks, LRSM 30 marks
<b>Unit 1B</b>	Music Teaching in Context	ARSM 15 marks, LRSM 15 marks
<b>Unit 2</b>	Reflective Practice and Professional Values	ARSM 20 marks, LRSM 30 marks

The FRSM has two components with the following marks:

<b>Unit 1</b>	Music Education in Practice	45 marks
<b>Unit 2</b>	Reflective Practice and Professional Values	30 marks

## How the exams work

- Both the ARSM and LRSM diplomas are delivered as digital exams, where a video recording of the candidate's teaching and the supporting evidence (written or spoken) are assessed by one of our examiners.
- The FRSM is a submission of written work, uploaded and assessed by one of our examiners.
- For all three diplomas, candidates will attend a professional discussion with an examiner, using video conferencing software.

These exams are 'on demand' in nature, and the teaching can be recorded at a venue of the candidates choosing.

---

# ARSM in Music Teaching

## Introducing the qualification

The ARSM in Music Teaching focuses on the quality of the interaction between you and the learner/s with whom you are working. This encompasses a wide range of scenarios. For example, you could be an instrumental teacher delivering an individual lesson or a creative practitioner leading a workshop for a community group. You could be leading a rehearsal of an orchestra/choir/band or a section within it, or a teacher working with a group of young people with additional needs. You could be a classroom or early years practitioner or working with a group of adults returning to music learning.

The qualification consists of three parts - Unit 1A, Unit 1B and Unit 2. Each part has a different focus, allowing you to demonstrate a broad range of skills.

---

### Unit 1A: Music Teaching in Practice (15 marks) is designed to focus on:

- the quality of your planning for the session(s)
- your awareness of, and responsiveness to, the needs of the learner/s with whom you are working
- the range and creativity of strategies you employ to inspire, motivate and engage learner/s
- the musical behaviours you demonstrate and the confidence with which you do this
- your ability to adapt in the moment in an active situation
- your ability to reflect on and evaluate your own practice, and the success of your initial plans in light of your experience

---

### Unit 1B: Music Teaching in Context (15 marks) is designed to focus on:

- your understanding of what it means to be a music teacher
- the range of strategies, approaches, activities and resources you have at your disposal
- the ways in which you employ skills of reflection and self-evaluation to deepen your insight into your own areas of strength and weakness
- the wider professional context and your responsibilities within it

---

### Unit 2: Reflective Practice and Professional Values (20 marks) is designed to focus on:

- providing the opportunity for you to reflect on your experiences gained as a music teacher/leader
- discussing the responsibilities of the role of the music teacher/leader
- how you engage in a structured conversation with an ABRSM examiner, allowing you to express your knowledge and understanding of the principles and values of music teaching/leading

---

# Unit 1A: Music Teaching in Practice

## Content

Two submissions are required for Unit 1A: Video Evidence and Supporting Commentary. (15 marks)

### Video Evidence:

The 30-minute video allows for the practical demonstration of teaching music skills delivered through a live, one-off session. For clarity, session refers to any singular event where you have taken responsibility as a leader. This could be as the day-to-day teacher of an individual or group, or someone called in to cover.

Some examples would include:

- Delivering an individual instrumental/vocal lesson
- Leading a creative session
- Leading a music session in an early years setting
- Providing coaching input to an individual or ensemble
- An orchestral/choral/band rehearsal
- Delivering a school-based music lesson
- Delivering a session designed to help a group
- Preparing for a task/area of study/upcoming assessment
- Taking a sectional or small group rehearsal
- Leading a professional development session for colleagues

The session you choose to record should be one for which you have had the chance to prepare thoroughly. This may be through observing a similar session on previous occasions, and/or in dialogue with the colleague who usually delivers it. This is so that you can build up knowledge of the needs, strengths and areas for development of participants as you plan for the session that you will lead. It can focus on any aspect of musical learning that you choose.

Some examples are:

- Preparing for performance
- Creative music-making
- Supporting skills such as improvisation, aural, sight-reading, theory
- Instrumental technique
- Increasing vocal confidence
- Contemporary performance practice

The session should last approximately 30 minutes with you as the teacher/leader, and you will need to provide a one-take video of the whole session as part of your submission. It is important you pay attention to how you will communicate musically, as this forms part of the assessment.

For example, this could include:

- Demonstrating on your instrument
- Musical interaction with the participant/s
- Creative music-making
- Using your voice
- Providing musical accompaniment, etc.

---

### **Supporting Commentary:**

You should create a written submission of approximately 1500 words ( $\pm 10\%$ ) or spoken presentation of 8 minutes ( $\pm 10\%$ ). This work takes the form of a series of short items, organised using additional information provided by ABRSM. These are not extended writing tasks.

The Candidate Resource document available at [www.abrsm.org/other-assessments/diplomas/music-teaching](http://www.abrsm.org/other-assessments/diplomas/music-teaching) provides detailed information about the additional evidence required:

- A description of the context in which the session will take place
- An analysis of the previous experience, needs and aspirations of the participants involved
- An overview of what you intend to achieve within the time given, and the reasons for choosing the content, activities and strategies
- A detailed plan, with timings
- A narrative description of the session, written shortly after it is completed
- Feedback from participants in any format of your choice – this could be a couple of minutes at the end of your video submission
- A detailed evaluation of the effectiveness of both your planning for, and delivery of, the session and any lessons learned/further research needed
- A self-reflection detailing next steps for your own development and further research etc.

### **How is it assessed?**

For this component, examiners are looking for demonstrable skills in leading musical work with others, including:

- Realistic and imaginative planning
- Awareness of, and responsiveness to, both the context in which candidates are working and the needs and aspirations of the individual/s with whom they are working
- The range of strategies used to inspire and motivate
- The effectiveness of those strategies and how they are adapted in the light of experience
- The musical behaviours demonstrated, making music a natural part of each interaction
- The ability to reflect on, and learn from, experience and to evaluate the effectiveness of work as a teacher.

Specific assessment criteria can be found on the relevant pages.

### **What is assessed?**

**Your Music Teaching Video**, 30-minute duration ( $\pm 10\%$ )

**Supporting Commentary** 1500 words ( $\pm 10\%$ ) or Spoken: 8 minutes ( $\pm 10\%$ ) If you choose the spoken option, you do not have to record this at the same time as the Music Teaching video.

- You can record your teaching video in any language. If English is not used, English subtitles must be provided on the video recording.
- You can submit the written commentary in any language. If English is not used, a certified translation into English must be provided at the same time. All written evidence must be uploaded in PDF format.
- You can give your spoken presentation in any language. If English is not used, English subtitles must be provided on the video recording.

---

## Unit 1B: Music Teaching in Context

This component is designed to give you the opportunity to demonstrate your knowledge and understanding of music teaching more generally, and to express the conclusions reached as a result of your developing experience as a music teacher.

This includes:

- Awareness of wider issues in music teaching – the values and professional behaviours that underpin them
- Ways in which you can adapt strategies, activities and resources to suit the needs of a diverse range of learners working in different contexts
- Evaluation of your own approach and that of other music teachers, material and activities, with a sensitive understanding of the dynamics of teaching and learning
- Making interactions musical
- Self-reflection based on where you are in your teaching journey
- Knowledge of your responsibilities as a teacher

### Content

#### Written work (15 marks):

You must select four tasks, one mandatory and three others to be chosen from the groups below. The tasks have been designed to provide you with the opportunity to showcase your strengths, demonstrating your understanding and developing expertise as a music teacher.

You must also conclude your written work with a summary reflection based on where you are in your teaching journey.

Using the Candidate Resource available at [www.abrsm.org/other-assessments/diplomas/music-teaching](http://www.abrsm.org/other-assessments/diplomas/music-teaching) you must create a submission made up of four different tasks:

- **One mandatory task, plus**
- One task chosen from Group A, **plus**
- Two tasks chosen from Group B

**Mandatory Task:** Your personal philosophy and values as a teacher

**Group A** Choose **one** task from the following:

1. An analysis of your own experiences as a learner, and the influence this has had on your own teaching
2. A description of a training event or resource you found particularly inspirational, and the impact it has had on your teaching
3. An account of how you went about identifying and solving a problem in your teaching, changing the strategies/resources/activities you chose in order to achieve your aims

**Group B** Choose **two** tasks from the following:

1. A case study based on another session you have led in a different context to that covered in Unit 1A
2. A short evaluation of two published resources and how you have used them in your teaching
3. Two lesson/session observations where you are the observer
4. An example of an original resource that you have developed or adapted to use in your teaching

---

## How is it assessed?

For this component, examiners are looking for evidence of analytical skills, well-developed and convincing insights, based on thorough and relevant research, confident communication, whether written or spoken, and thorough self-evaluation, based on significant personal commitment and thought. Specific assessment criteria can be found on the relevant pages.

## What is assessed?

This component is a piece of written work or a spoken presentation, video recorded. As well as the content outlined in the topics above, the submission should include examples of awareness of the wider issues in teaching, examples of adaptability, and evaluation. The spoken presentation (if chosen) does not have to be recorded at the same time as the video evidence required for Unit 1A.

- Submission of approximately 2000 words ( $\pm 10\%$ ) or spoken 10 minutes ( $\pm 10\%$ ).
- You can submit the written document in any language. If English is not used, a certified translation into English must be provided at the same time. All written evidence must be uploaded in PDF format.
- You can give your spoken presentation in any language. If English is not used, English subtitles must be provided on the video recording, and a transcript.



---

## Unit 2: Reflective Practice and Professional Values

This component is designed to allow you to demonstrate your knowledge and understanding of music teaching in a structured conversation with an examiner, to express, explore and illustrate the conclusions you have reached as a result of your developing experience as a music teacher/leader. (20 marks)

### Content

For this unit, candidates are invited to take part in a professional discussion with an examiner lasting 30 minutes. The discussion will take place using video conferencing software, and you are encouraged to have to hand anything you feel would enhance your response, including your instrument for demonstration purposes, sample resources etc. Technical guidance for this part of the diploma is available at: [www.abrsm.org/other-assessments/diplomas/guidance](http://www.abrsm.org/other-assessments/diplomas/guidance)

The professional discussion, led by the examiner, will be structured as follows:

- Questions arising from the Unit 1 submissions, giving you the opportunity to expand on any information provided, and clarify any areas which would benefit from greater detail. The examiner may, for example, ask you to expand on the approach you took to technique, the reasons behind the choice of activities and repertoire or the impact the way the room was set up might have had on the effectiveness of the session.
- Scenario-based questions designed to explore the teaching decisions taken, including any differentiation or reactive changes. For example, "If this had been a larger group, how would you have adapted your approach?", "If this student had been older/younger...?" "How could you have gone about introducing an element of improvisation into this lesson?" "How did the warm-up activity you chose relate to the main substance of the session?" etc.
- Questions arising from Unit 1 submissions, including music teachers' responsibilities towards students
- Questions about anything you have found particularly interesting during your exploration of music teaching such as significant insights drawn from your experience, new resources you have discovered, personal research and reflection etc.
- Discussion of your self-reflection and any next steps you have identified for your own professional development

### How is it assessed?

You are encouraged to draw upon your own experience when answering the questions, providing concrete examples from your own teaching, your observations of others, approaches, activities and resources you have explored, material you have read or researched, etc. The examiners are not looking for one specific answer to each question. Instead, they want to discover your engagement with the role of music teacher, and the reference of experience and knowledge on which you can draw, based on personal research and reflection, and the depth of the insights you have to share.

We can conduct the professional discussion in any language, but you must provide your own translator and an English transcript of the conversation. Further details can be found at: [www.abrsm.org/other-assessments/diplomas/guidance](http://www.abrsm.org/other-assessments/diplomas/guidance)

### What is assessed?

You are expected to be able to demonstrate the following:

- Contextual awareness; understanding of the underlying principles and values of music teaching; understanding the role of music teacher and its inherent responsibilities, including safeguarding
- The ability to draw on a broad frame of reference to talk about music teaching with insight and understanding
- The ability to evaluate teaching approaches, activities and resources
- The ability to communicate the results of your personal research and reflection, drawing on a range of sources
- Description of how this has informed your own practice going forwards and any next steps in your own development as a music teacher.

---

# LRSM in Music Teaching

## Introducing the qualification

The LRSM in Music Teaching focuses on your ability to plan, deliver and evaluate programmes of musical study, which enable the learner/s with whom you are working to be motivated, supported to attain to the best of their ability, and make sustained progress over time. This work could be taking place in a range of contexts. For example, you could be an instrumental teacher delivering a series of individual lessons, or a creative practitioner leading a series of workshops for a community group, leading to a final performance. You could be leading a series of rehearsals of an orchestra/choir/band or a section within it, or a teacher working creatively with a group of young people with additional needs over time. You could be a classroom or early years practitioner following a set curriculum, with associated assessments, or a further education lecturer working with a group of adults returning to music learning.

The qualification consists of three parts - Unit 1A, Unit 1B and Unit 2. Each part has a different focus, allowing you to demonstrate a broad range of skills.

---

### Unit 1A: Music Teaching in Practice (30 marks) is designed to focus on:

- the quality of your planning for the sessions
- your awareness of, and responsiveness to, the needs of the learner/s with whom you are working
- the range and creativity of strategies you employ to inspire, motivate and engage learner/s
- the musical behaviours you demonstrate and the confidence with which you use them
- your ability to adapt in the moment
- your ability to reflect on and evaluate the success of your initial plans in the light of experience

---

### Unit 1B: Music Teaching in Context (15 marks) is designed to focus on:

- your values and professional behaviours
- your adaptation of the range of strategies, activities and resources you have at your disposal
- your evaluation of your own approach and that of others
- your knowledge and understanding of the wider professional considerations of music teaching

---

### Unit 2: Reflective Practice and Professional Values (30 marks) is designed to focus on:

- communication of the results of your research and reflection
- your critical evaluation and analytical skills
- your knowledge of legal and professional issues around music teaching
- how you engage in a structured conversation with an ABRSM examiner, allowing you to express and explore your work as a music teacher

---

# Unit 1A: Music Teaching in Practice

## Content

Two submissions are required for Unit 1A: Video Evidence and Supporting Commentary. (30 marks)

### Video Evidence:

A 45-minute video, focused on musical progression. It should include a series of examples of work you have led as a musician that clearly evidences learners improving **over time**. These could be drawn from any context where you have taken responsibility as a leader. This could be as the day-to-day teacher of an individual or of a group.

Some examples would include:

- Delivering individual instrumental/vocal lessons
- Leading music sessions in a primary school setting
- Providing coaching input to an individual or ensemble towards a specific performance or assessment opportunity
- Leading orchestral/choral/band rehearsals towards a specific performance or assessment opportunity
- Delivering school-based music lessons
- Leading creative sessions
- Delivering sessions designed to help a group prepare for a task/area of study/upcoming assessment
- Leading professional development sessions for colleagues

The work captured in your video must be sustained over a period of at least 10 weeks, with the same learner/s, and be delivered to a concrete plan against which you can evaluate your effectiveness. It can focus on any aspect of musical development that you choose but must evidence musical progression. Some examples for topics are:

- Preparing for performance
- Creative music-making
- Supporting skills such as improvisation, aural, sight-reading, theory
- Instrumental technique
- Increasing vocal confidence
- Contemporary performance practice

The video evidence may take place at any point in the learning sequence, but it must cover the beginning, middle and end of the process. You must ensure that the video demonstrates your teaching in action and captures real progress on the part of those you are working with, against a set of clear aims. It is important you pay attention to how you will communicate musically, as this forms part of the assessment. This could be through a range of different ways, such as:

- demonstrating on your instrument
- musical interaction with the participant/s
- creative music-making
- using your voice
- providing musical accompaniment

---

### Supporting commentary:

You should create a commentary of 3000 words ( $\pm 10\%$ ) or a spoken presentation of 16 minutes ( $\pm 10\%$ ). The content of this work takes the form of a series of short items, organised using additional information provided by ABRSM. These are not extended writing tasks.

The Candidate Resource document available at [www.abrsm.org/other-assessments/diplomas/music-teaching](http://www.abrsm.org/other-assessments/diplomas/music-teaching) provides detailed information about the additional evidence required, which includes:

- A description of the context in which the sessions are taking place
- An analysis of the previous experience, needs and aspirations of the participants involved
- A plan of what you intend to achieve, and the reasons for choosing the content, activities and strategies
- An overview of the learning programme (minimum of 10 weeks) with clear aims
- An accompanying narrative or teaching diary containing your ongoing self-reflection
- Detailed plans, with timings, covering the sessions from which you have taken the video clips
- Some mechanism for capturing feedback from participants
- A detailed evaluation of the effectiveness of both your planning for, and delivery of, these specific sessions and any lessons learned
- A self-reflection detailing next steps for your own development/further research

### How is it assessed?

For this component, examiners are looking for demonstrable skills in leading musical work with others over an extended period of time, including:

- Realistic and imaginative large-scale planning
- Awareness of, and responsiveness to, both the context in which you are working and the needs and aspirations of the individual/s with whom you are working
- The range of strategies you use to inspire and motivate, leading to sustained progress
- The effectiveness of those strategies and how you adapt them in the light of experience
- The musical behaviours you demonstrate, making music a natural part of each interaction
- The confident and impactful use of various types of feedback and assessment you make
- Your ability to reflect on, and learn from, experience, and to evaluate the effectiveness of your own work as a teacher on an ongoing basis, in the spirit of continuous improvement.

Specific assessment criteria can be found on the relevant pages.

### What is assessed?

**Your Music Teaching Video**, 45-minute duration ( $\pm 10\%$ )

**Supporting Commentary** 3000 words ( $\pm 10\%$ ) or spoken 16 minutes ( $\pm 10\%$ ). If you choose the spoken option, this does not have to be recorded at the same time as the Music Teaching video.

- You can record your video of teaching in any language. If English is not used, English subtitles must be provided on the video recording.
- You can submit the written document in any language. If English is not used, a certified translation into English must be provided at the same time. All written evidence must be uploaded in PDF format.
- You can give your spoken presentation in any language. If English is not used, English subtitles must be provided on the video recording, and a transcript.

---

# Unit 1B: Music Teaching in Context

This component is designed to give you the opportunity to demonstrate your knowledge and understanding of music teaching more generally, and to express the conclusions reached as a result of your developing experience as a music teacher.

This includes:

- Awareness of wider issues in music teaching – the values and professional behaviours that underpin them
- Ways in which you can adapt strategies, activities, and resources to suit the needs of a diverse range of learners working in different contexts
- Evaluation of your own approach and that of others, with a sensitive understanding of the dynamics of teaching and learning
- Making interactions musical
- Your ability to reflect on, and learn from, experience, and your understanding of wider professional considerations that impact on work as a music teacher, including any legal frameworks that apply, such as safeguarding, equality, diversity and inclusion.

## Content

One written or spoken submission is required for this unit (15 marks).

You must select four tasks from the groups below. The tasks have been designed to provide you with the opportunity to showcase your strengths, demonstrating your understanding and developing expertise as a music teacher.

You must also conclude your written work with a summary reflection based on where you are in your teaching journey.

Using the Candidate Resource document available at [www.abrsm.org/other-assessments/diplomas/music-teaching](http://www.abrsm.org/other-assessments/diplomas/music-teaching) you must create a submission of **four** different tasks:

- Two tasks chosen from Group A, **plus**
- Two tasks chosen from Group B

### Group A (Select two)

- An account of, when taking on teaching responsibilities in a previously unfamiliar context, the ways in which you had to adapt your approach to suit different types of learners and meet their needs
- An account, with examples, of your approach to nurturing musical progression, and how you evaluate your success as a teacher
- A description of a training event or resource you found particularly inspirational, and the impact it has had on your teaching
- An account of any legislation that impacts on you as a music teacher, and what your professional responsibilities are towards those with whom you are working

### Group B (Select two)

- A case study on a particular aspect of your music teaching and how you have worked over an extended period of time to develop a specific musical skill or understanding
- An example of an original resource you have either developed or adapted to support your work on a particular topic
- A case study of preparing learner/s for formal assessment of any kind, together with the final result
- The result of a formal observation you have undergone in your workplace, conducted by a senior manager, Head of School etc. and how this has impacted your teaching approach.

---

## How is it assessed?

For this component, examiners are looking for evidence of analytical skills, well-developed and convincing insights, based on thorough and relevant research, confident communication, whether written or spoken, and thorough self-evaluation, based on significant personal commitment and thought. Specific assessment criteria can be found on the relevant pages.

## What is assessed?

This component is a piece of written work or a spoken presentation, video recorded. As well as the content outlined in the topics above, the submission should include examples of awareness of the wider issues in teaching, examples of adaptability, and evaluation. The spoken presentation (if chosen) does not have to be recorded at the same time as the video evidence required for Unit 1A.

- Written submission of 2000 words ( $\pm 10\%$ ) or spoken presentation of 10 minutes ( $\pm 10\%$ ).
- You can submit the written document in any language. If English is not used, a certified translation into English must be provided at the same time. All written evidence must be uploaded in PDF format.
- You can give your spoken presentation in any language. If English is not used, English subtitles must be provided on the video recording, and a transcript.

---

## Unit 2: Reflective Practice and Professional Values

This component is designed to allow you to demonstrate your knowledge and understanding of music teaching through a structured conversation with an examiner, to express, explore and illustrate the conclusions you have reached as a result of your experience as a music teacher. (30 marks)

### Content

For this unit, you are invited to take part in a professional discussion with an examiner lasting 40 minutes. The discussion will take place using video conferencing software, and you are encouraged to have to hand anything you feel would enhance your response, including your instrument for demonstration purposes, sample resources etc. Technical guidance for this part of the diploma is available at: [www.abrsm.org/other-assessments/diplomas/guidance](http://www.abrsm.org/other-assessments/diplomas/guidance)

The professional discussion, led by the examiner, will be structured as follows:

- Questions arising from the Unit 1 submissions and video, giving you the opportunity to expand on any information provided and clarify any areas which would benefit from greater detail. The examiner may, for example, ask you to expand on the approach you took to technique, or the reasons behind the choice of activities and repertoire, or the impact the way the room was set up might have had on the effectiveness of the sessions.
- Scenario-based questions designed to explore the teaching decisions taken and demonstrate your ability to react to changes. For example, "If this had been a larger group, how would you have adapted your approach?", "If this student had been older/younger...?" "How could you have gone about introducing an element of improvisation into the sessions?" "How did the warm-up activities you chose relate to the main body of the sessions?" etc.
- Questions arising from the Unit 1B submission, including exploration of the legal framework in which teaching takes place, safeguarding, diversity and inclusion, and music teachers' responsibilities towards their learners
- Questions about anything you have found particularly interesting during your exploration of music teaching such as significant insights drawn from your experience, new resources they have discovered, personal research and reflection etc.
- Discussion of your self-reflection and any next steps you have identified for your own professional development

### How is it assessed?

You are encouraged to draw on your own experience when answering the questions, providing concrete examples from your own teaching, your observations of others, approaches, activities and resources you have explored, material you have read or researched etc. The examiners are not looking for one specific answer to each question. Instead, they want to discover the extent to which you are fully engaged with the role of music teacher, the breadth of the frame of reference on which you can draw, based on personal research and reflection, and the depth of the insights you have to share.

We can conduct the professional discussion in your language, but you must provide your own interpreter and provide a transcript of the conversation in English. Further details can be found in the guidance on our website at: [www.abrsm.org/other-assessments/diplomas/guidance](http://www.abrsm.org/other-assessments/diplomas/guidance)

### What is assessed?

You are expected to be able to demonstrate the following:

- critical evaluation and analytical skills
- communicating the results of your personal research and reflection, drawing on a range of sources
- describing how this has informed your own practice going forwards, and any next steps in your own development as a music teacher
- your knowledge of legal and professional issues around music teaching, including safeguarding responsibilities
- your ability to use specialist terminology, both musical and educational, confidently and clearly; clear and imaginative communication
- creative strategies to engage those you work with
- insightful self-reflection, and the ability to locate your practice in the wider context of music education more generally.

---

# ARSM and LRSM administrative information

## Submitting written or spoken evidence for ARSM and LRSM (Unit 1A and Unit 1B)

In addition to a live recording of teaching (Unit 1A), candidates must also submit supporting evidence which can be either written or spoken (video-recorded) at their choice. Candidates should be aware of the following:

- For quality assurance purposes, candidates should use their ABRSM Contact ID, not their name, on any submitted work
- Submitted work may not be re-used at another level of ABRSM diploma, although reference to it can be made
- ABRSM reserves the right to refuse examination of any submitted work if it contains material of an unsuitable nature
- ABRSM regrets that it cannot return any submitted work; candidates are advised to keep a copy for their records.

## Video of Teaching evidence

Candidates must submit videos of teaching at the same time as the evidence required for units 1A and 1B. If this is in a language other than English, English subtitles must be provided on the video recording.

The video of teaching must:

- be recorded with the candidate and learners visible to camera throughout
- be recordings of uninterrupted teaching session/s
- follow the recording and submission guidance at: [www.abrsm.org/other-assessments/diplomas/guidance](http://www.abrsm.org/other-assessments/diplomas/guidance)
- for ARSM, be recorded in one continuous take
- include a spoken introduction by the candidate, which includes:
  - ABRSM Contact ID
  - date
  - length of video

## Written evidence format

Candidates must upload all of their Unit 1A and 1B evidence at the same time, along with any necessary translation.

The document must be in the following format:

- typed and saved as a PDF
- all pages must be numbered
- the front page must contain:
  - ABRSM Contact ID
  - date
  - word count (excluding any footnotes, bibliography/discography)
- the work must be consistent in its presentation and referencing style

## Spoken evidence format

Candidates must upload videos of any spoken evidence for Units 1A and 1B at the same time. If this is in a language other than English, English subtitles must be provided on the video recording.

The spoken evidence must:

- be saved in an identical video format to the Unit 1A video of teaching
- be recorded with the candidate visible to camera throughout
- follow the recording and submission guidance at: [www.abrsm.org/other-assessments/diplomas/guidance](http://www.abrsm.org/other-assessments/diplomas/guidance)
- include a spoken introduction by the candidate, which includes:
  - ABRSM Contact ID
  - date
  - length of video (excluding any footnotes, bibliography/discography)
- include reference to sources, including bibliography/discography

The spoken evidence does not have to be recorded in one continuous take.



---

## **Professional discussion**

This will be conducted online, using video conferencing software. ABRSM will schedule the discussion between the candidate and Examiner. Guidance is available at: [www.abrsm.org/other-assessments/diplomas/guidance](http://www.abrsm.org/other-assessments/diplomas/guidance)

## **Declaration of genuine work**

All evidence must be the candidate's own, and they are required to complete the candidate declaration form as part of the online submission process.

## **Photocopies**

The use of unauthorised photocopies of copyright editions is not allowed. We may withhold the exam result where there is evidence of an illegal copy (or copies) being used. In the UK, copies may be used in some limited circumstances – for full details, see the MPA's Code of Fair Practice at: [www.mpaonline.org.uk](http://www.mpaonline.org.uk)

## **Venues and equipment**

The video of teaching is made at a venue of the candidate's choosing. This can be any location with the required space and equipment, including instruments. The candidate is responsible for organising the venue.

## **Making the recording**

For ARSM, the teaching session must be recorded in one continuous take and recording must not be paused at any point during that take. The teaching session used should also be uninterrupted and a complete session.

For LRSM, multiple extracts from a number of teaching sessions are required, and each extract should be of uninterrupted teaching. Should candidates for the ARSM be under 18, the recording process must be overseen by a Responsible Adult who must be aged 18 or over, and may be the applicant (who booked the exam), or parent/carer.

Candidates must ensure that parental permission for learners under the age of 18 to be recorded for the purpose of this teaching assessment has been given.

Detailed instructions on how to record and submit the evidence are given in the guidance available at: [www.abrsm.org/other-assessments/diplomas/guidance](http://www.abrsm.org/other-assessments/diplomas/guidance)

## **Overlong recordings**

The examiner may stop assessing the video recording for Unit 1A if a candidate's teaching evidence goes beyond the maximum time.

---

# FRSM in Music Education

## Introducing the qualification

The FRSM in Music Education focuses on your ability to deeply reflect on your experience and that of others, personal research and reading, and knowledge of music education more widely, and synthesise it into a single original piece of work, which could be academic or more practical in focus.

The work on which you base your study could have taken place, and be taking place, in a range of contexts. For example, you could be an experienced instrumental/vocal teacher taking a lead on developing a music curriculum or a creative practitioner developing a series of musical resources to support other, less experienced colleagues. You could be a choral director leading work with a highly experienced choir, reflecting on the most effective techniques for achieving a blended sound or an experienced teacher of children with additional needs, putting together a training programme to deliver to others. You could be a classroom or early years practitioner developing resources to promote musical engagement or a further education lecturer interested in investigating the motivations of adults returning to music later in life.

You will then be invited to take part in a professional discussion with an examiner which will allow you to discuss your submission in more depth, as well as giving you the opportunity to demonstrate your broad and deep knowledge of music education more widely.

---

# Unit 1: Music Education in Practice

## Content

One written submission is required (45 marks)

This unit allows you to demonstrate your wide knowledge of music education to create a significant original piece of work. This should draw upon a combination of your deep experience in the music education field, extensive personal research, profound skills of self-reflection and self-evaluation, wide knowledge of current trends and significant developments in the sector, multifaceted knowledge of your specialist subject, and astute evaluative insight into the field of music education.

Some examples of the types of original work that would be suitable for submission for this unit are:

- A significant piece of academic research in the field of music education
- A substantial set of musical resources, designed to meet specific unmet needs in a given context
- A substantial programme of training for music teachers, with supporting resources
- An original curriculum document or scheme of work covering an entire school phase designed to meet the specific needs of the context, with supporting resources
- An assessment regime designed to meet specific unmet needs in a given context
- A detailed evaluation of a musical institution, programme of study or community/outreach programme or a comparative study of more than one

For this unit, you are asked to create a piece of work equivalent to approximately 10,000 words ( $\pm 10\%$ ).

First, you will submit a detailed description of the work you intend to undertake, for ABRSM to provide feedback on. This initial submission will contain the following information:

- Context for the work and rationale for undertaking it
- A short summary of your experience and why you have chosen to focus on this topic
- For academic research:
  - the research question you are posing
  - how you intend to structure your work
- For resources, training, and curriculum or assessment design:
  - the types of learners you are seeking to support
  - the unmet needs you are seeking to address
  - the working method you intend to adopt
- For detailed evaluation:
  - the subject/s you intend to study
  - the methodology you intend to use
- For submissions which are in a format other than the written word – such as visual art, music, film - how you intend meeting the 10,000 word equivalent (e.g. extent of resources, number of web pages etc.)

**You should not embark on the work until you have had feedback on this initial submission from ABRSM.**

---

## **How is it assessed?**

For this component, examiners are looking for work that signifies an original contribution to the field of music education. Your work will be assessed on the range of skills you demonstrate as a music education specialist, including your subject matter expertise in a chosen area, your ability to design and conduct original research using appropriate methodologies and your broad understanding of the pedagogical techniques relevant to the field and wider education sector.

Specific assessment criteria can be found on the relevant pages.

You can submit the written document in any language. If English is not used, a certified translation into English must be provided at the same time. All written evidence must be uploaded in PDF format, including any accompanying PowerPoint Presentations, MS Word documents, etc.

## **What is assessed?**

Written submission 10,000 words ( $\pm 10\%$ ).

---

## Unit 2: Reflective Practice and Professional Values

Unit 2 is designed to allow you to demonstrate your deep insight into music education in a structured discussion with an examiner, to express, explore and illustrate the conclusions you reached through your research or resource development.

### Content

Professional discussion (30 marks)

For this Unit, you are invited to take part in a professional discussion with an examiner lasting 50 minutes. The discussion will take place using video conferencing software, and you are encouraged to have to hand anything you feel would enhance your responses. This could include your instrument for demonstration purposes, sample resources etc.

The professional discussion, led by the examiner, will be structured as follows:

- You will first provide a 10-minute spoken summary of either the findings of your research, or the resources developed
- The examiner will then start with questions arising from the summary, giving you the opportunity to expand on any information provided, and clarify any areas which would benefit from greater detail
- Questions on the approach taken to the work submitted: how you formulated the plan, the research undertaken, how plans changed in the light of experience etc.
- Questions on the conclusions reached or resource developed, their impact on your practice, and the implications for others working in music education, including decision and policy-makers
- Questions to determine candidates' own approach to complying with the legal framework which pertains in the context in which they work, with concrete examples of how they have responded to secure a safe and inclusive environment for those they work with
- Questions about wider trends in music education, inviting you to identify significant recent developments that will impact on both your own work and that of others
- Discussion of the candidate's self-reflection and any next steps you have identified for your own professional development

### What is assessed?

You are expected to be able to demonstrate the following:

- High-level critical evaluation and analytical skills
- Authoritative communication of the results of personal research and reflection, drawing on a wide range of sources
- Insight into broad trends in music education allied to a strong sense of how you might want to guide colleagues, and influence and persuade decision-makers; a sensitive and nuanced understanding of the needs of learners working in a range of contexts
- Full professional awareness of the legalities of working as a music educator
- Original thought, supported by strong evidence
- Persuasive communication skills, and a creative, generative approach towards the subject of music

### How is it assessed?

You are encouraged to draw upon your own experience when answering the questions, providing authentic and genuine examples drawn from your experience of working in music education. The examiners are exploring the extent to which you are fully engaged in, and knowledgeable about, the field of music education and the sector more widely, the breadth of the frame of reference on which you can draw, based on personal research and reflection, and the depth, impact and originality of the insights you have to share.

We can conduct the professional discussion in any language, but you must provide your own translator and provide a transcript of the conversation in English. Further details can be found in the guidance at:

[www.abrsm.org/other-assessments/diplomas/guidance](http://www.abrsm.org/other-assessments/diplomas/guidance)

# ARSM assessment and marking

## Assessment Objectives and Learning Outcomes

The following table describes the level of knowledge and skills required of the candidate. It also shows the specific expertise successful candidates will be able to demonstrate.

### ARSM (RQF Level 4)

Assessment objectives	Learning outcomes
<p>Prepare a portfolio of evidence based on a session you have led as a musician, drawing together video, plans, resources, activities and self-evaluation, presenting persuasively and convincingly the results of personal research and reflection and the next steps to develop that practice further.</p> <p><b>30%</b></p>	<ol style="list-style-type: none"> <li>1. Present a portfolio reflecting proficiency in music teaching to include planning, a range of strategies and resources, and evidence of musical communication.</li> <li>2. Demonstrate competency in delivering music teaching which is inclusive and adapts to learner needs, integrating different approaches to enhance musical engagement.</li> <li>3. Demonstrate an understanding of musical concepts and teaching techniques and, through self-evaluation and reflection, identify areas for development.</li> </ol>
<p>Prepare a submission based on your wider own practice and that of others, drawing together self-reflective work, lesson observations, case studies etc.</p> <p><b>30%</b></p>	<ol style="list-style-type: none"> <li>1. Develop an integrated understanding of the wider context of professional practice in music teaching, connecting concepts with practical experience.</li> <li>2. Demonstrate an awareness of the underlying principles and values of music education, including the behaviours and responsibilities of a teacher.</li> <li>3. Communicate a thorough knowledge of the different techniques and strategies relevant to music teaching that engage learners and support musical learning.</li> </ol>
<p>Demonstrate knowledge and understanding of music teaching by discussing, clearly and in detail, the work you have provided evidence of, issues in music teaching more broadly, and the results of the self-reflection and evaluation they are engaged in.</p> <p><b>40%</b></p>	<ol style="list-style-type: none"> <li>1. Communicate a well-developed understanding of music teaching concepts, techniques and approaches.</li> <li>2. Generate responses that are supported by evidence, insight and experience.</li> <li>3. Engage in dialogue with an examiner, demonstrating teaching competency and the ability to articulate perspectives and to self-reflect maturely.</li> </ol>

### Mark allocation

Marks are allocated for each component of the assessment, as shown in the table below.

Component	Maximum marks	% of total mark
<i>Music Teaching in Practice</i>	15	30%
<i>Music Teaching in Context</i>	15	30%
<i>Reflective Practice and Professional Values</i>	20	40%
<b>Total</b>	<b>50</b>	<b>100%</b>

### Result categories

The result categories for the ARSM diploma are set as follows. A pass in each component of the assessment is not required to pass overall.

Result category	Mark band
<i>Distinction</i>	45-50
<i>Merit</i>	40-44
<i>Pass</i>	34-39
<i>Below Pass 1</i>	25-33
<i>Below Pass 2</i>	17-24

## Assessment criteria – Unit 1A: Music Teaching in Practice

Distinction 15-14 marks	Merit 13-12 marks	Pass 11-10 marks
<ul style="list-style-type: none"> <li>• Thorough, sensitive and nuanced awareness of the context in which the session is taking place, the needs of learners and the impact on teaching choices</li> <li>• Authoritative musical communication; music is at the forefront of the interaction</li> <li>• Communication with learners is assured and shows considerable empathy with their needs</li> <li>• Planning, approaches and resources are suitable and they engage, include and motivate participants; there is strong evidence that the aims of the session have been met in full</li> <li>• Self-evaluation is comprehensive, with compelling evidence of significant personal commitment and reflection, identifying substantive next steps for own development</li> </ul>	<ul style="list-style-type: none"> <li>• Thorough awareness of the context in which the session is taking place, the needs of learners and the impact on teaching choices</li> <li>• Effective musical communication; music is central to the interaction</li> <li>• Communication with learners is effective and shows clear empathy with their needs</li> <li>• Planning, approaches and resources are suitable and they engage and include participants; there is clear evidence that the aims of the session have been met</li> <li>• Self-evaluation is thorough, with detailed evidence of personal commitment and reflection, identifying clear next steps for own development</li> </ul>	<ul style="list-style-type: none"> <li>• Good overall awareness of the context in which the session is taking place, the needs of learners and the impact on teaching choices</li> <li>• Reliable musical communication: interactions have a musical focus</li> <li>• Communication with learners is good and shows overall empathy with their needs</li> <li>• Planning, approaches and resources are suitable; there is some evidence that the aims of the session have been met</li> <li>• Self-evaluation is sufficient, with evidence of personal commitment and reflection, identifying some next steps for own development</li> </ul>

Below Pass 1 9-7 marks	Below Pass 2 6-5 marks
<ul style="list-style-type: none"> <li>• Limited awareness of the context in which the session is taking place, the needs of learners and the impact on teaching choices</li> <li>• Inconsistently reliable musical communication; music is not central to the interaction</li> <li>• Communication with learners is inconsistently clear, and shows limited empathy with their needs</li> <li>• Planning, approaches and resources chosen are only partially suitable; there is evidence that the aims of the session have been only partly met</li> <li>• Self-evaluation is unconvincing, with limited evidence of personal commitment and reflection and of identifying next steps for own development</li> </ul>	<ul style="list-style-type: none"> <li>• Little or no awareness of the context in which the session is taking place, the needs of learners and the impact on teaching choices</li> <li>• Poor musical communication; music is largely absent from the interaction</li> <li>• Communication with learners is weak and shows little or no empathy with their needs</li> <li>• Planning is minimal, approaches and resources chosen are unsuitable; there is evidence that the aims of the session have not been met</li> <li>• Lacking self-evaluation, with little or no evidence of personal commitment and reflection, nor of identifying next steps for own development</li> </ul>

## Assessment criteria – Unit 1B: Music Teaching in Context

Distinction 15-14 marks	Merit 13-12 marks	Pass 11-10 marks
<ul style="list-style-type: none"> <li>Insights into the underlying principles and values of music teaching, and the responsibilities inherent in the role of music teacher, are authoritative, nuanced and relevant to the contexts described</li> <li>Use of specialist terminology is appropriate throughout</li> <li>The submission is excellently researched and considers a broad range of approaches, activities and resources to include, motivate and inspire participants in music-making</li> <li>Self-evaluation is comprehensive, with compelling evidence of significant personal commitment and reflection</li> </ul>	<ul style="list-style-type: none"> <li>Insights into the underlying principles and values of music teaching, and the responsibilities inherent in the role of music teacher, are convincing and relevant to the contexts described</li> <li>Use of specialist terminology is mostly appropriate</li> <li>The submission is convincingly researched and considers a range of approaches, activities and resources to include, motivate and inspire participants in music-making</li> <li>Self-evaluation is thorough, with detailed evidence of personal commitment and reflection</li> </ul>	<ul style="list-style-type: none"> <li>Insights into the underlying principles and values of music teaching, and the responsibilities inherent in the role of music teacher, are relevant to the contexts described</li> <li>Use of specialist terminology is generally appropriate</li> <li>The submission is well researched and considers some approaches, activities and resources to include, motivate and inspire participants in music-making</li> <li>Self-evaluation is sufficient, with evidence of personal commitment and reflection</li> </ul>

Below Pass 1 9-7 marks	Below Pass 2 6-5 marks
<ul style="list-style-type: none"> <li>Insights into the underlying principles and values of music teaching, and the responsibilities inherent in the role of music teacher, are unconvincing with limited relevance to the contexts described</li> <li>Use of specialist terminology is rarely appropriate</li> <li>The submission is not well researched and considers a limited range of approaches, activities and resources to include, motivate and inspire participants in music-making</li> <li>Self-evaluation is unconvincing, with limited evidence of personal commitment and reflection</li> </ul>	<ul style="list-style-type: none"> <li>Insights into the underlying principles and values of music teaching, and the responsibilities inherent in the role of music teacher, are lacking and/or irrelevant to the contexts described</li> <li>Specialist terminology is not appropriately used.</li> <li>The submission is lacking in research and considers few approaches, activities and resources to include, motivate and inspire participants in music-making</li> <li>Lacking self-evaluation with little or no evidence of personal commitment and reflection</li> </ul>



# Assessment criteria – Unit 2: Reflective Practice and Professional Values

Distinction 20-19 marks	Merit 18-17 marks	Pass 16-14 marks
<ul style="list-style-type: none"> <li>• Thorough, sensitive and nuanced awareness of the context in which music teaching takes place and the responsibilities inherent in the role of music teacher</li> <li>• Responses are confident and highly detailed, demonstrating extensive knowledge and deep understanding; conclusions are supported by strong experience-based evidence</li> <li>• Insights into music teaching are extensive and convincing, with evidence of detailed and relevant research and evaluation</li> <li>• Self-evaluation is comprehensive, with compelling evidence of significant personal commitment and reflection</li> <li>• Strong evidence is provided of next steps for own development</li> </ul>	<ul style="list-style-type: none"> <li>• Thorough awareness of the context in which music teaching takes place and the responsibilities inherent in the role of music teacher</li> <li>• Responses are detailed, demonstrating a breadth of knowledge and understanding; conclusions are supported by clear experience-based evidence</li> <li>• Insights into music teaching are convincing, with evidence of relevant research and evaluation</li> <li>• Self-evaluation is thorough, with detailed evidence of personal commitment and reflection</li> <li>• Clear evidence is provided of next steps for own development</li> </ul>	<ul style="list-style-type: none"> <li>• Good awareness of the context in which music teaching takes place and the responsibilities inherent in the role of music teacher</li> <li>• Responses have some detail, demonstrating good overall knowledge and understanding; conclusions are supported by experience-based evidence</li> <li>• Insights into music teaching are good, with evidence of research and evaluation</li> <li>• Self-evaluation is sufficient, with evidence of personal commitment and reflection</li> <li>• Some evidence is provided of next steps for own development</li> </ul>

Below Pass 1 13-10 marks	Below Pass 2 9-7 marks
<ul style="list-style-type: none"> <li>• Limited awareness of the context in which music teaching takes place and the responsibilities inherent in the role of music teacher</li> <li>• Responses are unconvincing and lack detail; conclusions are supported by little experience-based evidence</li> <li>• Insights into music teaching are unconvincing, with limited evidence of research and evaluation</li> <li>• Self-evaluation is unconvincing, with limited evidence of personal commitment and reflection</li> <li>• Limited evidence is provided of next steps for own development</li> </ul>	<ul style="list-style-type: none"> <li>• Little awareness of the context in which music teaching takes place and the responsibilities inherent in the role of music teacher</li> <li>• Responses have little or no detail; conclusions are unsupported</li> <li>• Lacking insights into music teaching, with little or no evidence of research and evaluation</li> <li>• Lacking self-evaluation, with little or no evidence of personal commitment and reflection</li> <li>• Little or no evidence is provided of next steps for own development</li> </ul>

---

# LRSM Assessment and marking

## Assessment objectives and Learning outcomes

The following table describes the level of knowledge and skills required of the candidate. It also shows the specific expertise successful candidates will be able to demonstrate.

### LRSM (RQF Level 6)

Assessment objectives	Learning outcomes
<p>Prepare a portfolio of evidence based on your own practice, drawing together video clips demonstrating musical progression over time, supported by plans, resources, activities and self-evaluation, presenting persuasively and convincingly the results of extensive personal research and reflection.</p> <p><b>40%</b></p>	<ol style="list-style-type: none"><li>1. Present a portfolio reflecting proficiency in music teaching to include effective long-term planning to support progression, a wide range of strategies and resources, and evidence of musical communication.</li><li>2. Deliver music teaching which is engaging, inclusive, and adapts to learner needs, integrating different approaches to enhance musical progression over time.</li><li>3. Demonstrate an understanding of musical concepts and teaching techniques and, through self-evaluation and reflection, target specific areas of development.</li></ol>
<p>Prepare a submission based on your wider own practice and that of others, drawing together self-reflective work, lesson observations, case studies etc.</p> <p><b>20%</b></p>	<ol style="list-style-type: none"><li>1. Communicate a deep understanding of the wider context of professional practice in music teaching, connecting concepts to a breadth of practical experience.</li><li>2. Demonstrate knowledge and understanding of the underlying principles and values of music education, including the behaviours and professional responsibilities of a teacher.</li><li>3. Communicate a developed understanding of the different techniques and strategies relevant to music teaching that engage learners and facilitate musical progression.</li></ol>
<p>Demonstrate knowledge and understanding of music teaching over an extended time by discussing, in detail and cogently, the work you have provided evidence of, issues in music teaching more broadly, and the results of the self-reflection and evaluation you are engaged in.</p> <p><b>40%</b></p>	<ol style="list-style-type: none"><li>1. Communicate a comprehensive and sophisticated understanding of music teaching concepts, techniques and approaches.</li><li>2. Articulate and defend teaching approaches, ensuring they are supported by evidence, insight and broad experiences.</li><li>3. Demonstrate, through nuanced and well supported responses in dialogue with an examiner: teaching expertise that integrates different perspectives and concepts, reflective independent thought, critical reflection and self-evaluation.</li></ol>

---

### Mark allocation

Marks are allocated for each component of the assessment, as shown in the table below:

<i>Component</i>	<i>Maximum marks</i>	<i>% of total mark</i>
<i>Music Teaching in Practice</i>	30	40%
<i>Music Teaching in Context</i>	15	20%
<i>Reflective Practice and Professional Values</i>	30	40%
<b>Total</b>	<b>75</b>	<b>100%</b>

### Result categories

The result categories for the LRSM diploma are set as follows. A Pass in each component of the assessment is not required to pass overall.

<i>Result category</i>	<i>Mark band</i>
<i>Distinction</i>	68-75
<i>Merit</i>	60-67
<i>Pass</i>	50-59
<i>Below Pass 1</i>	37-49
<i>Below Pass 2</i>	25-36

## Assessment criteria – Unit 1A: Music Teaching in Practice

Distinction 30-27 marks	Merit 26-24 marks	Pass 23-20 marks
<ul style="list-style-type: none"> <li>• Thorough, sensitive and nuanced awareness of the context in which the sessions are taking place, the needs of learners and the impact on teaching choices</li> <li>• Authoritative musical communication; music is at the forefront of the interaction</li> <li>• Communication with learners is assured and shows considerable empathy with their needs</li> <li>• Planning, approaches and resources are aspirational and quickly adapt in the light of experience; they engage, include and motivate participants; there is strong evidence of musical progression</li> <li>• Self-evaluation is comprehensive, with compelling evidence of significant personal commitment and reflection, identifying substantive next steps for own development</li> </ul>	<ul style="list-style-type: none"> <li>• Thorough awareness of the context in which the sessions are taking place, the needs of learners and the impact on teaching choices</li> <li>• Effective musical communication; music is central to the interaction</li> <li>• Communication with learners is effective and shows clear empathy with their needs</li> <li>• Planning, approaches and resources are suitable and show clear adaptability; they engage and include participant(s); there is clear evidence of musical progression</li> <li>• Self-evaluation is thorough, with detailed evidence of personal commitment and reflection, identifying clear next steps for own development</li> </ul>	<ul style="list-style-type: none"> <li>• Good awareness of the context in which the sessions are taking place, the needs of learners and the impact on teaching choices</li> <li>• Reliable musical communication: interactions have a musical focus</li> <li>• Communication with learners is good and shows overall empathy with their needs</li> <li>• Planning, approaches and resources are suitable and show some adaptability; there is some evidence of musical progression</li> <li>• Self-evaluation is sufficient, with evidence of personal commitment and reflection, identifying some next steps for own development</li> </ul>

Below Pass 1 19-15 marks	Below Pass 2 14-10 marks
<ul style="list-style-type: none"> <li>• Limited awareness of the context in which the session is taking place, the needs of learners and the impact on teaching choices</li> <li>• Inconsistently reliable musical communication; music is not central to the interaction</li> <li>• Communication with learners is inconsistently clear and shows limited empathy with their needs</li> <li>• Planning, approaches and resources chosen are only partially suitable and show limited adaptability; there is little evidence of musical progression</li> <li>• Self-evaluation is unconvincing, with limited evidence of personal commitment and reflection and of identifying next steps for own development</li> </ul>	<ul style="list-style-type: none"> <li>• Little or no awareness of the context in which the session is taking place, the needs of learners and the impact on teaching choices</li> <li>• Poor musical communication; music is largely absent from the interaction</li> <li>• Communication with learners is weak and shows little or no empathy with their needs</li> <li>• Planning is minimal, approaches and resources chosen are unsuitable; there is no evidence of musical progression</li> <li>• Lacking self-evaluation, with little or no evidence of personal commitment and reflection, nor of identifying next steps for own development</li> </ul>

## Assessment criteria – Unit 1B: Music Teaching in Context

Distinction 15-14 marks	Merit 13-12 marks	Pass 11-10 marks
<ul style="list-style-type: none"> <li>Insights into the underlying principles and values of music teaching, and the professional responsibilities inherent in the role of music teacher, are authoritative, nuanced and relevant to the contexts described</li> </ul>	<ul style="list-style-type: none"> <li>Insights into the underlying principles and values of music teaching, and the professional responsibilities inherent in the role of music teacher, are convincing and relevant to the contexts described</li> </ul>	<ul style="list-style-type: none"> <li>Insights into the underlying principles and values of music teaching, and the professional responsibilities inherent in the role of music teacher, are relevant to the contexts described</li> </ul>
<ul style="list-style-type: none"> <li>Use of specialist terminology is appropriate throughout</li> </ul>	<ul style="list-style-type: none"> <li>Use of specialist terminology is mostly appropriate</li> </ul>	<ul style="list-style-type: none"> <li>Use of specialist terminology is generally appropriate</li> </ul>
<ul style="list-style-type: none"> <li>The submission is excellently researched and considers a broad range of approaches, activities, and resources to include, motivate and inspire participants in music-making</li> </ul>	<ul style="list-style-type: none"> <li>The submission is convincingly researched and considers a range of approaches, activities and resources to include, motivate and inspire participants in music-making</li> </ul>	<ul style="list-style-type: none"> <li>The submission is well researched and considers some approaches, activities and resources to include, motivate and inspire participants in music-making</li> </ul>
<ul style="list-style-type: none"> <li>Self-evaluation is comprehensive, with compelling evidence of significant personal commitment and reflection</li> </ul>	<ul style="list-style-type: none"> <li>Self-evaluation is thorough, with detailed evidence of personal commitment and reflection</li> </ul>	<ul style="list-style-type: none"> <li>Self-evaluation is sufficient, with evidence of personal commitment and reflection</li> </ul>

Below Pass 1 9-7 marks	Below Pass 2 6-5 marks
<ul style="list-style-type: none"> <li>Insights into the underlying principles and values of music teaching, and the professional responsibilities inherent in the role of music teacher, are unconvincing with limited relevance to the contexts described</li> </ul>	<ul style="list-style-type: none"> <li>Insights into the underlying principles and values of music teaching, and the professional responsibilities inherent in the role of music teacher, are lacking and/or irrelevant to the contexts described</li> </ul>
<ul style="list-style-type: none"> <li>Use of specialist terminology is rarely appropriate</li> </ul>	<ul style="list-style-type: none"> <li>Specialist terminology is not appropriately used.</li> </ul>
<ul style="list-style-type: none"> <li>The submission is not well researched and considers a limited range of approaches, activities and resources to include, motivate and inspire participants in music-making</li> </ul>	<ul style="list-style-type: none"> <li>The submission is lacking in research and considers few approaches, activities and resources to include, motivate and inspire participants in music-making</li> </ul>
<ul style="list-style-type: none"> <li>Self-evaluation is unconvincing, with limited evidence of personal commitment and reflection</li> </ul>	<ul style="list-style-type: none"> <li>Lacking self-evaluation with little or no evidence of personal commitment and reflection</li> </ul>

# Assessment criteria – Unit 2: Reflective Practice and Professional Values

Distinction 30–27 marks	Merit 26–24 marks	Pass 23–20 marks
<ul style="list-style-type: none"> <li>• Thorough, sensitive and nuanced awareness of the context in which music teaching takes place and the responsibilities inherent in the role music teacher</li> <li>• Responses are confident and highly detailed, demonstrating extensive knowledge and deep understanding; conclusions are supported by strong experience-based evidence</li> <li>• Insights into music teaching are extensive and convincing, with evidence of detailed and relevant research and evaluation</li> <li>• Self-evaluation is comprehensive, with compelling evidence of significant personal commitment and reflection</li> <li>• Strong evidence is provided of next steps for own development</li> </ul>	<ul style="list-style-type: none"> <li>• Thorough awareness of the context in which music teaching takes place and the responsibilities inherent in the role of music teacher</li> <li>• Responses are detailed, demonstrating a breadth of knowledge and understanding; conclusions are supported by clear experience-based evidence</li> <li>• Insights into music teaching are convincing, with evidence of relevant research and evaluation</li> <li>• Self-evaluation is thorough, with detailed evidence of personal commitment and reflection</li> <li>• Clear evidence is provided of next steps for own development</li> </ul>	<ul style="list-style-type: none"> <li>• Good awareness of the context in which music teaching takes place and the responsibilities inherent in the role of music teacher</li> <li>• Responses have some detail, demonstrating good overall knowledge and understanding; conclusions are supported by experience-based evidence</li> <li>• Insights into music teaching are good, with evidence of research and evaluation</li> <li>• Self-evaluation is sufficient, with evidence of personal commitment and reflection</li> <li>• Some evidence is provided of next steps for own development</li> </ul>

Below Pass 1 19–15 marks	Below Pass 2 14–10 marks
<ul style="list-style-type: none"> <li>• Limited awareness of the context in which music teaching takes place and the responsibilities inherent in the role of music teacher</li> <li>• Responses are unconvincing and lack detail; conclusions are supported by little experience-based evidence</li> <li>• Insights into music teaching are unconvincing, with limited evidence of research and evaluation</li> <li>• Self-evaluation is unconvincing, with limited evidence of personal commitment and reflection</li> <li>• Limited evidence is provided of next steps for own development</li> </ul>	<ul style="list-style-type: none"> <li>• Little awareness of the context in which music teaching takes place and the responsibilities inherent in the role of music teacher</li> <li>• Responses have little or no detail; conclusions are unsupported</li> <li>• Lacking insights into music teaching, with little or no evidence of research and evaluation</li> <li>• Lacking self-evaluation, with little or no evidence of personal commitment and reflection</li> <li>• Little or no evidence is provided of next steps for own development</li> </ul>

# FRSM Assessment and marking

## Assessment objectives and Learning outcomes

The following table describes the level of knowledge and skills required of candidates taking an FRSM diploma. It also shows the specific expertise successful candidates will be able to demonstrate.

### FRSM (RQF Level 7)

Assessment objectives	Learning outcomes
<p>Prepare an extended piece of work that represents an original contribution to the music education sector, underpinned by profound and penetrating personal research and reflection.</p> <p><b>60%</b></p>	<ol style="list-style-type: none"> <li>1. Demonstrate the ability to conduct independent, creative and original research, using methodology appropriate to the topic chosen, and interpret findings in the context of music education.</li> <li>2. Demonstrate sophisticated critical, evaluative, analytical, reflective and communication skills.</li> <li>3. Possess the expertise to contribute to the improvement of music education practice or policy through original and creative research or resources.</li> </ol>
<p>Demonstrate knowledge and understanding of the field of music education by discussing, in detail and cogently, the original work you have submitted, conclusions you have come to based on significant experience in a wide range of contexts, the results of ongoing self-reflection and self-evaluation and recommendations you would make to colleagues working as music educators and policy makers more generally.</p> <p><b>40%</b></p>	<ol style="list-style-type: none"> <li>1. Articulate a consummate understanding of the field of music education and its theories, principles and practices, and of the music education sector more broadly.</li> <li>2. Demonstrate sophisticated critical thinking skills and expertise in both the evaluation of existing research/resources, and in defence of your own original work.</li> <li>3. Communicate authoritatively both using the written word (and/or other chosen medium) and orally, with the ability to synthesise wide-ranging research and reflection into detailed and creative responses.</li> </ol>

### Mark Allocation

Marks are allocated for each component of the assessment, as shown in the table below:

Component	Maximum marks	% of total mark
<i>Music Education in Practice</i>	45	60%
<i>Reflective Practice and Professional Values</i>	30	40%
<b>Total</b>	<b>75</b>	<b>100%</b>

### Result categories

The result categories for the FRSM diploma are set as follows. A Pass in each component of the assessment is not required to pass overall.

Result category	Mark band
<i>Distinction</i>	68-75
<i>Merit</i>	60-67
<i>Pass</i>	50-59
<i>Below Pass 1</i>	37-49
<i>Below Pass 2</i>	25-36

# Assessment criteria - Unit 1: Music Education in Practice

<b>Distinction 45–41 marks</b>	<b>Merit 40–36 marks</b>	<b>Pass 35–30 marks</b>
<ul style="list-style-type: none"> <li>• Comprehensive, convincing and contemporary knowledge and understanding of the field of music education</li> <li>• Profound and highly developed contextual awareness, knowledge and understanding of the sector and its needs</li> <li>• The submission is highly original with evidence of substantial and extensive research, supported by a broad range of relevant references</li> <li>• Critical evaluation skills and communication are excellent, resulting in comprehensive and convincing conclusions that represent a significant contribution to the field of music education</li> <li>• Methodology, systematically and effectively applied throughout the submission, is ideally suited to the subject</li> <li>• Self-evaluation is comprehensive, with compelling evidence of significant personal commitment and reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Broad, convincing and contemporary knowledge and understanding of the field of music education</li> <li>• Substantial and well-developed contextual awareness, knowledge and understanding of the sector and its needs</li> <li>• The submission is original with evidence of substantial research, supported by a range of relevant references</li> <li>• Critical evaluation skills and communication are strong, resulting in convincing conclusions that represent a useful contribution to the field of music education</li> <li>• Methodology, systematically applied throughout the submission, is highly suited to the subject</li> <li>• Self-evaluation is thorough, with detailed evidence of personal commitment and reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Broad and contemporary knowledge and understanding of the field of music education</li> <li>• Good contextual awareness, knowledge and understanding of the sector and its needs</li> <li>• The submission contains original elements with evidence of suitable research, supported by relevant references</li> <li>• Critical evaluation skills and communication are good, resulting in convincing conclusions that represent an appropriate contribution to the field of music education</li> <li>• Methodology, systematically applied through much of the submission, is largely suited to the subject</li> <li>• Self-evaluation is sufficient, with evidence of personal commitment and reflection</li> </ul>

<b>Below Pass 1 29–22 marks</b>	<b>Below Pass 2 21–15 marks</b>
<ul style="list-style-type: none"> <li>• Knowledge of the field of music education is inconsistent and unconvincing</li> <li>• Inconsistent contextual awareness, knowledge and understanding of the sector and its needs</li> <li>• The submission is not sufficiently original with little evidence of suitable research and/or is not supported by relevant references</li> <li>• Critical evaluation skills and communication are relatively undeveloped, resulting in unconvincing conclusions that represent a limited contribution to the field of music education.</li> <li>• Methodology, systematically applied in part of the submission, is not fully suited to the subject</li> <li>• Self-evaluation is unconvincing, with limited evidence of personal commitment and reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Knowledge of the field of music education is insufficient</li> <li>• Limited contextual awareness; knowledge and understanding of the sector and its needs is insufficient</li> <li>• The submission lacks originality, evidence of research and/or references</li> <li>• Critical evaluation skills and communication are undeveloped, resulting in conclusions that lack rigour and are not useful to the field of music education</li> <li>• Methodology is not systematically applied and/or is not suited to the subject</li> <li>• Lacking self-evaluation, with little or no evidence of personal commitment and reflection</li> </ul>



# Assessment criteria - Unit 2: Reflective Practice and Professional Values

Distinction 30-27 marks	Merit 26-24 marks	Pass 23-20 marks
<ul style="list-style-type: none"> <li>Comprehensive, convincing and contemporary knowledge and understanding of the field of music education</li> </ul>	<ul style="list-style-type: none"> <li>Broad, convincing and contemporary knowledge and understanding of the field of music education</li> </ul>	<ul style="list-style-type: none"> <li>Broad and contemporary knowledge and understanding of the field of music education</li> </ul>
<ul style="list-style-type: none"> <li>Profound and highly developed contextual awareness, knowledge and understanding of the sector and its needs</li> </ul>	<ul style="list-style-type: none"> <li>Substantial and well-developed contextual awareness, knowledge and understanding of the sector and its needs</li> </ul>	<ul style="list-style-type: none"> <li>Good contextual awareness, knowledge and understanding of the sector and its needs</li> </ul>
<ul style="list-style-type: none"> <li>Extensive research and reflection is synthesised into authoritative and highly original responses, connecting convincingly to the submission and demonstrating a level of expertise at the forefront of the subject</li> </ul>	<ul style="list-style-type: none"> <li>Extensive research and reflection is synthesised into convincing and mostly original responses, connecting closely to the submission and demonstrating a high level of expertise in the subject</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient research and reflection is synthesised into cogent responses with original elements, connecting to the submission and demonstrating a good level of expertise of the subject</li> </ul>
<ul style="list-style-type: none"> <li>Critical evaluation skills are excellent, with highly persuasive understanding of how the research would impact the relevant field of music education</li> </ul>	<ul style="list-style-type: none"> <li>Critical evaluation skills are strong, with assured understanding of how the research would impact the relevant field of music education</li> </ul>	<ul style="list-style-type: none"> <li>Critical evaluation skills are good, with understanding of how the research would impact the relevant field of music education</li> </ul>
<ul style="list-style-type: none"> <li>Communication is compelling, with insights and arguments articulated comprehensively and convincingly throughout</li> </ul>	<ul style="list-style-type: none"> <li>Communication is strong, with insights and arguments articulated convincingly</li> </ul>	<ul style="list-style-type: none"> <li>Communication is good, with most insights and arguments articulated convincingly</li> </ul>
<ul style="list-style-type: none"> <li>Self-evaluation is comprehensive, with compelling evidence of significant personal commitment and reflection</li> </ul>	<ul style="list-style-type: none"> <li>Self-evaluation is thorough, with detailed evidence of personal commitment and reflection</li> </ul>	<ul style="list-style-type: none"> <li>Self-evaluation is sufficient, with evidence of personal commitment and reflection</li> </ul>

---

## Assessment criteria - Unit 2: Reflective Practice and Professional Values (Cont.)

---

### Below Pass 1 19-15 marks

- Knowledge of the field of music education is inconsistent and unconvincing
- Inconsistent contextual awareness, knowledge and understanding of the sector and its needs
- Limited research and reflection results in unconvincing responses with few original elements, only partially connecting to the submission and demonstrating a limited level of expertise in the subject
- Critical evaluation skills are not sufficiently developed, with limited understanding of how the research would impact the relevant field of music education
- Communication is inconsistent, with few insights and arguments articulated convincingly
- Self-evaluation is unconvincing, with limited evidence of personal commitment and reflection

### Below Pass 2 14-10 marks

- Knowledge of the field of music education is insufficient
  - Limited contextual awareness, knowledge and understanding of the sector and its needs is insufficient
  - Little or no research and reflection results in halting and/or insufficient responses lacking in originality and not connected to the submission, reflecting little or no expertise in the subject.
  - Critical evaluation skills are undeveloped, with little or no understanding of how the research would impact the relevant field of music education
  - Communication is weak, with insights and arguments not articulated convincingly
  - Lacking self-evaluation, with little or no evidence of personal commitment and reflection
-

---

# Grading and awarding

In order to achieve either the ARSM, LRSM or FRSM, candidates must:

- Complete all tasks relevant to the qualification
- Achieve the minimum mark required across the totality of the qualification.

## Marking

The evidence submitted by candidates is measured using the assessment criteria found on the preceding pages.

## Awarding

An examiner's assessment will be based on the evidence given at that time towards the diploma.

For *digital exams*, a recording of music teaching or any spoken presentations can only be submitted as evidence for any diploma once. It cannot be re-used for the same or a different level of diploma at any point in time. If a previously submitted video is uploaded as evidence a second time, this will be discounted, and the candidate disqualified from that assessment.

## Synoptic assessment

Synoptic assessment is a form of assessment that requires candidates to demonstrate that they can identify and effectively use a selection of skills, techniques, concepts and knowledge to carry out a key task. The diploma allows candidates to demonstrate their ability to draw together different music and teaching skills, knowledge and understanding and apply these collectively throughout the evidence they produce.

## Results

All candidates receive a copy of their mark form. Successful candidates also receive a certificate that shows the qualification title as well as the subject and level that they have been examined in. We aim to release results for diplomas in line with the schedules at: [www.abrsm.org/about-our-exams/results-and-certificates](http://www.abrsm.org/about-our-exams/results-and-certificates); however, some results may take longer if selected for random sampling. We regret that we are not able to give any results by telephone, nor can we accept any responsibility for the loss of certificates in the post.

Unless otherwise requested at the time of booking, mark forms and certificates are issued to the applicant, whose responsibility it is to pass them on to candidates.

## Postnominals

Candidates awarded the diploma can use the relevant ARSM, LRSM or FRSM letters after their name.

## Appeals and feedback

### Appeals

If a candidate has received an unexpected exam result, this can be appealed by requesting a Results Review. This process allows us to revisit the marks awarded by an examiner and, subject to the outcome of the review, may result in a mark amendment.

### Feedback

In addition to a Results Review, we also welcome feedback about other matters, such as the overall exam experience or the mark form. All feedback is logged and plays a valuable part in our commitment to continuous improvement and quality assurance procedures.

For further information on our processes and deadlines for appealing a result, or submitting feedback, visit: [www.abrsm.org/about-our-exams/results-and-certificates/appeals-and-feedback](http://www.abrsm.org/about-our-exams/results-and-certificates/appeals-and-feedback)

---

Copyright © 2024

ABRSM retains the copyright on all its publications, including the specifications. However, candidates and teachers are permitted to copy from this specification for personal use.