

# **ABRSM**

## **Qualification Specification**

---

**ARSM (Associate of the Royal  
Schools of Music)**

# Contents

---

<b>Introduction</b> .....	<b>3</b>
About ABRSM, 3	
This qualification specification, 3	
<b>About this qualification</b> .....	<b>4</b>
Overview, 4	
Regulated qualification details, 5	
<b>ARSM diploma</b> .....	<b>5</b>
Syllabus, 5	
Exam Regulations, 5	
Entry requirements, 5	
Exam booking, 6	
Access (for candidates with specific needs), 6	
In the exam, 6	
Elements of the exam, 7	
<b>Assessment objectives</b> .....	<b>8</b>
About assessment objectives, 8	
ARSM (RQF Level 4), 8	
<b>Exam requirements</b> .....	<b>9</b>
Overview, 9	
Scope of the assessment, 9	
Exam Music, 11	
<b>Assessment</b> .....	<b>12</b>
Mark allocation, 12	
Result categories, 12	
Marking criteria, 12	
<b>Results</b> .....	<b>14</b>
Results, mark forms and certificates, 14	
Malpractice and maladministration, 14	

# Introduction

---

## About ABRSM

### Who we are

We are the Associated Board of the Royal Schools of Music (ABRSM), a company registered in England and Wales (company registration number 1926395) and a registered charity (charity registration number 292182). Our registered office is at 4 London Wall Place, London EC2Y 5AU.

### Our mission

ABRSM's mission is to inspire achievement in music. We do this in partnership with four Royal Schools of Music: Royal Academy of Music, Royal College of Music, Royal Northern College of Music and Royal Conservatoire of Scotland.

We are passionate about music, its value as an art form and the importance of music education. We believe that being involved with music gives people unique, positive experiences with life-long benefits.

Through our world-leading assessments, books and resources we provide people worldwide with the tools they need to teach, learn, make and enjoy music. Our scholarships, donations, sponsorship and partnerships create opportunities for people of all ages to discover music and fulfil their potential. Everything we do is designed to support candidates and teachers on their musical journey. Find out more at [www.abrsm.org](http://www.abrsm.org).

### How we are regulated

The ARSM diploma is regulated in the UK by the Office of Qualifications and Examinations Regulation (Ofqual), Qualifications Wales and Council for Curriculum, Examinations and Assessment (CCEA Regulation). It is part of the Regulated Qualifications Framework (RQF) in England and Northern Ireland. For further information, see [www.abrsm.org/regulation](http://www.abrsm.org/regulation).

## This qualification specification

### What this specification covers

This specification includes all the information required to deliver a qualification, including regulated qualification details, and assessment and learning outcomes. It is designed to help teachers, candidates, parents and organisations when preparing for an ARSM in the exam subjects listed below. It should be read in conjunction with the ARSM syllabus, which contains details of the exam requirements.

**Keyboard:** *Piano, Harpsichord, Organ*

**Strings:** *Violin, Viola, Cello, Double Bass, Guitar, Harp (pedal only)*

**Woodwind:** *Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone*

**Brass:** *Horn, Trumpet, Cornet, Flugelhorn, Eb Horn, Trombone, Bass Trombone, Baritone, Euphonium, Tuba*

**Percussion**

**Singing**

### Validity of this specification

This specification is valid from January 2020, and will be reviewed again in January 2021. We may change or add to this specification from time to time. The latest version will be available from [www.abrsm.org](http://www.abrsm.org).

# About this qualification

---

## Overview

### Qualification objectives

ARSM (Associate of the Royal Schools of Music) is a performance diploma from ABRSM. The ARSM is designed to showcase performance skills after Grade 8, and to help bridge the gap between Grade 8 and DipABRSM.

### Who the qualification is for

The ARSM is for instrumentalists and singers of any age who have already passed Grade 8. There are no written or spoken elements and no scales, sight-reading or aural tests, making it a very accessible exam.

### Progression route

Candidates who successfully complete Grade 8 can progress on to one of ABRSM's higher-level qualifications, initially the ARSM and DipABRSM diplomas. The performance-only ARSM ([www.abrsm.org/specifications](http://www.abrsm.org/specifications)) diploma bridges the gap between Grade 8 and DipABRSM, providing candidates with an opportunity to develop their performance technique and interpretative skills, while focusing on programme building and extending their repertoire. Through a combination of live and written components, candidates at DipABRSM, and the later LRSM and FRSM levels, demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. DipABRSM and LRSM each progress to the next level. Further details of these can be found at [www.abrsm.org/diplomas](http://www.abrsm.org/diplomas).

As candidates move up through the diploma levels they will find that the repertoire becomes more demanding, the exam time lengthens, and the challenge of the requirements, and the scope and length of the written work, increase.

## Regulated qualification details

### Qualification title

The table below shows the regulated title and qualification number of the ARSM diploma. Further information can be found at <https://register.ofqual.gov.uk>.

Qualification number	Qualification title	ABRSM title*
603/0677/4	ABRSM Level 4 Diploma in Music Performance (ARSM)	ARSM

\*Throughout this document, the acronym ARSM is used in place of the full qualification title.

### Qualification size

The table below describes the size of the ARSM diploma qualification by showing the amount of time that a candidate would typically need to spend preparing for it:

- Under the guidance of a teacher (Guided Learning Hours);
- Under the guidance of a teacher *and* time spent preparing independently (Total Qualification Time);

and:

- The assigned credit value (which denotes the size of the qualification).

Guided Learning Hours (GLH)	Total Qualification Time (TQT)	Credits
54	900	90

The Guided Learning Hours and Total Qualification Time are estimates of the average amount of time that it might take a candidate to prepare for this qualification, 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.

# ARSM diploma

This section provides a summary of the information that candidates, teachers, parents and organisations need to know when preparing for an ARSM diploma exam.

## Syllabus

### Availability

When preparing for an exam, it is important to read the relevant syllabus. The syllabus sets out the rules for completing the exam covered in this specification. We update and refresh our syllabuses from time to time. For the most up to date version, please visit [www.abrsm.org/arsmdiploma](http://www.abrsm.org/arsmdiploma), where advance notice of any significant changes will also be given.

### Amendments

Any updates to a syllabus - e.g. changes to publication details or other minor corrections or clarifications - will be posted at [www.abrsm.org/syllabuscorrections](http://www.abrsm.org/syllabuscorrections).

## 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 the specification. This information is available at [www.abrsm.org/examregulations](http://www.abrsm.org/examregulations).

## Entry requirements

There are no lower or upper age limits. Candidates must already have passed ABRSM Grade 8 in the instrument being presented. We will accept a number of alternative qualifications in place of the ABRSM Grade 8 prerequisite, as shown in the table below.

Alternative qualifications	
Grade 8 Practical from:	<ul style="list-style-type: none"><li>Trinity College London</li><li>London College of Music</li><li>Guildhall School of Music &amp; Drama</li><li>Royal Irish Academy of Music</li><li>Dublin Institute of Technology Conservatory of Music &amp; Drama</li><li>Australian Music Examinations Board</li></ul>
Grade 9 Practical from:	<ul style="list-style-type: none"><li>The Royal Conservatory of Music [Canada]</li></ul>

Please note that:

- We will only accept qualifications in classical music performance.
- We will only accept the qualifications listed above; it will not be possible to substitute qualifications or experience that may be at the same level or a higher level.
- Candidates presenting one of the above alternative qualifications do not need to have a theory qualification.

A Grade 8 on an instrument closely related to that being presented for the ARSM will be accepted as follows:

Related instruments
Piano - Harpsichord - Organ
Violin - Viola
Soprano Saxophone - Alto Saxophone - Tenor Saxophone - Baritone Saxophone
Trumpet - Cornet (B♭ Cornet or E♭ Soprano Cornet) - Flugelhorn
Trombone - Bass Trombone
Baritone - Euphonium - Tuba

**Supporting documentation**

We may request a copy of the certificate or other supporting documentation. If documentation cannot be provided when requested, or if a candidate is found not to have one of the specific qualifications listed above, the exam entry will be rejected without refund of the fee.

**Exam booking**

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

**Access (for candidates with specific needs)**

We aim to make our exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. It is important to understand that while we are able to make provisions for the administration of the exams, we do not make any concessions in the marking - all candidates are treated equally.

The ARSM involves no supporting tests, or anything which requires candidates to respond to questions from the examiner, so extra-time allowances are not normally needed. However, if a candidate has access requirements that the examiner should be aware of, please contact our Access Co-ordinator ([accesscoordinator@abrsm.ac.uk](mailto:accesscoordinator@abrsm.ac.uk)) with the relevant details before booking an exam. We will then liaise with the applicant, the examiner and the exam venue to ensure that all appropriate arrangements are made.

Applicants are also welcome to contact the Access Co-ordinator before making a booking, for further information or to discuss arrangements.

Deaf and hearing-impaired candidates are welcome to bring a sign-language interpreter. We do not need prior notification of this.

**In the exam****Examiners**

Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present.

Examiners may ask to look at the music before or after the performance of the whole programme. A separate copy of the music is not needed - examiners can use the candidate's or accompanist's copy.

**Before beginning**

Candidates are welcome to test the acoustic of the room by briefly playing or singing before beginning their performance. Pianists, in particular, are encouraged to take a few moments to get used to the piano.

**Monitoring**

We audio record exams for monitoring, quality assurance and training purposes. These recordings are the property of ABRSM and are deleted after the conclusion of each exam session, with the exception of selected examples which may be used for training. Candidates will not be identified or identifiable in recordings used for training.

**Instruments**

At ABRSM public venues:

- A suitable upright or grand piano will be provided.
- We can't arrange for candidates to practise before the exam, but examiners will recognise that candidates may be unfamiliar with the instrument.
- Candidates are encouraged to take a few moments to try out the piano before beginning their performance.

At Private Visits (i.e. premises provided by the Visit Organiser):

- A suitable piano must be provided, if needed.
- A digital piano may be used, provided it has a touch-sensitive keyboard with full-size weighted keys and an action, tone, compass and facilities that match those of a conventional acoustic piano, including a sustaining pedal.

### **Equipment**

A music stand will be provided at ABRSM public venues although candidates are welcome to bring their own if they prefer. A chair/stool will be provided for those who require it, e.g. cellists; double bassists should provide their own stool if required. Candidates may not bring any material or equipment unconnected with their exam into the exam room – this includes any device capable of recording. All mobile phones must be switched off.

### **Elements of the exam**

#### **Structure and timing**

The ARSM diploma is a performance-only exam, in which candidates perform a programme lasting 30 minutes. The overall exam time is 40 minutes, which allows for the candidate's entry and exit, any tuning time and time for the examiner to write between exams. Examiners may take more or less time than the given timing.

# Assessment objectives

---

## About assessment objectives

The Regulated Qualification Framework (RQF) level describes the difficulty level of the qualification. There are nine qualification levels in the framework, labelled in order of difficulty from Entry Level to Level 8. For further information, visit <https://register.ofqual.gov.uk>.

The information below describes the level of knowledge and skill required of candidates taking an ARSM diploma exam. The marking criteria used by examiners is available on page 13 of this specification and in the ARSM Diploma Syllabus, available at [www.abrsm.org/arsmdiploma](http://www.abrsm.org/arsmdiploma).

## ARSM (RQF Level 4)

Assessment objectives	Marking criteria
<b>Learners will:</b> <ul style="list-style-type: none"><li>Perform a programme of music of prescribed length, with a variety of mood, key and tempo, and of which at least two-thirds will be at a level beyond Grade 8.</li></ul>	<b>Learners can:</b> <ul style="list-style-type: none"><li>Perform a programme of musically and technically advanced repertoire with:<ul style="list-style-type: none"><li>Reliable pitch and intonation</li><li>Stable rhythm at a suitable tempo</li><li>Reliable tonal control and awareness</li><li>Musical shape and detail</li><li>Communication of character and style</li></ul></li><li>Demonstrate musical communication, interpretation and delivery across the performance as a whole, matching the demands of the performance context and programme.</li></ul>



# Exam requirements

---

## Overview

Candidates prepare and present a 30-minute performance of a balanced and varied programme, where at least 20 minutes of music is chosen from the ARSM repertoire list (this is the same list set for DipABRSM) and up to 10 minutes of music can be own-choice repertoire (of Grade 8 standard or above).

## Scope of the assessment

### Duration

The performance should last 30 minutes.

- It may be up to two minutes shorter or longer.
- The 30 minutes includes any breaks between items.
- Woodwind, brass and singing candidates may take one longer break of up to three minutes (within the 30 minutes).

### Programme requirements

The following programme requirements apply to the 30-minute performance:

- The programme should include at least 20 minutes of music chosen from the ARSM repertoire list. Separate lists for each instrument are available at [www.abrsm.org/arsmdiploma](http://www.abrsm.org/arsmdiploma).
- Candidates may perform up to 10 minutes of own-choice music. Please note that:
  - own-choice repertoire should be at, or above, ABRSM Grade 8 standard
  - prior approval from ABRSM is not needed (and can't be given) for any own-choice repertoire
  - woodwind, brass and singing candidates taking a break must take the time from this 10-minute allowance
  - performing a full programme chosen from the ARSM repertoire lists gives no advantage over choosing to include some own-choice repertoire.
- The programme should be balanced and varied, containing:
  - a variety of moods, keys and tempi
  - at least two contrasting (by period or style) pieces, or movements from larger works
  - no more than one work by any single composer (except for vocal items or where a combination of movements or pieces from a composer's collection is indicated in the ARSM repertoire lists).
- Where a combination of movements or pieces from a larger work is set on the ARSM repertoire lists under a single number, they should all be performed.
- Candidates should perform all works/movements complete, although discretion may be used in matters such as the omission of tutti sections or the inclusion of cadenzas in concerto movements or other works.
- Candidates should follow any additional instructions shown at the start of the relevant repertoire list.

### Related instrument option

For certain instruments (listed in the table on page 10 under 'Main instrument'), candidates have the optional to play one work on a related instrument, while ensuring that the majority of the programme is performed on their main instrument.

Please note that:

- If the repertoire played on a related instrument is set on an ARSM repertoire list, it can count towards the 20-minute programming requirement; it is not necessary to meet this requirement on the main instrument
- We do not need to be informed if a candidate intends to take the related instrument option
- There is no advantage to be gained by offering a work on a related instrument.

There are different related-instrument options for **Recorder**, **Saxophone** and **Trombone**, which are given at the start of their repertoire lists.

Main instrument	Related instrument(s)
Violin	Viola
Viola	Violin
Cello	Viola da Gamba
Flute	Piccolo, Alto Flute
Oboe	Cor Anglais
Clarinet	E♭ Clarinet, Bass Clarinet
Bassoon	Contrabassoon
Trumpet	Cornet, Flugelhorn
Cornet	Trumpet, Flugelhorn
Flugelhorn	Cornet, Trumpet
Baritone	Euphonium
Euphonium	Baritone
Tuba	Sousaphone, Euphonium
Harp (pedal)	Non-pedal Harp
Harpsichord	Spinnet, Virginal

### Programme form

Candidates are required to complete a programme form and give it to the examiner at the start of the exam. A blank form is provided at [www.abrsm.org/arsmdiploma](http://www.abrsm.org/arsmdiploma).

The following information is needed, presented in programme order:

- The candidate's name and instrument.
- The list number, for items chosen from the ARSM repertoire list. Own-choice repertoire can be marked with a dash ( — ).
- The composer's name and, where applicable, the arranger's/transcriber's name.
- Full information on each piece to be performed, including:
  - the name of the piece/larger work
  - the catalogue number, where available - Opus number, BWV for Bach, K. for Mozart, etc.
  - details of the individual movements/sections
  - for own-choice repertoire, the edition used.
- For woodwind, brass and singing candidates, where the break (if planned) will be taken and its length.
- An approximate timing for each piece (broken down for individual movements/sections of larger works).
- The overall programme length, which should include gaps between items and, where applicable, a longer break.

In cases where there isn't enough room on the form, the programme information can be continued on a second form. A sample completed programme form is provided in the ARSM Diploma Syllabus ([www.abrsm.org/arsm-diploma](http://www.abrsm.org/arsm-diploma)).

### Accompanists

Candidates must provide their own piano accompanist, where appropriate. The candidate's teacher may act as accompanist. Pre-recorded accompaniments are not allowed and the examiner cannot act as accompanist.

### Interpreting the score

The observance of repeats and interpretative decisions such as phrasing, the realisation of ornaments and the use of vibrato or pedalling are matters in which candidates are expected to use their discretion to achieve a stylistically appropriate and musically satisfying performance.

For pieces in a jazz style, candidates may add slight embellishment, as stylistically appropriate, but significant improvisation is not allowed.

### **Performing from memory**

There is no specific requirement to perform from memory. However, candidates are encouraged to do so if they believe it will enhance their performance. We advise singers to perform their programme from memory, with the exception of oratorio/sacred items and complex contemporary scores. Please note that:

- No additional marks are directly awarded for performing from memory.
- A copy of the music should be available for the examiner to refer to (before or after the performance of the programme) if necessary. This may be the accompanist's copy.

### **Infringements**

Where the ARSM diploma exam requirements are not adequately fulfilled, this could lead to mark deductions or disqualification, at ABRSM's discretion. Examples include:

- Offering an inappropriate standard of own-choice repertoire.
- Presenting a programme that is too short or too long (candidates must adhere to the specified programme length requirement).
- Presenting a programme containing less than 20 minutes of music from the ARSM repertoire lists.
- Presenting ARSM-listed repertoire, but not as specified, e.g. incorrect number of movements.

Candidates who present a performance which is more than two minutes shorter, or which contains less than 20 minutes of repertoire from the ARSM syllabus, may be subject to a penalty. This could range from a 1 mark deduction to disqualification from the exam, depending on the length of the performance.

## **Exam music**

### **Exam music and editions**

Where the repertoire lists include an arrangement or transcription, candidates should use the edition listed; in all such cases the abbreviation 'arr.' or 'trans.' appears in the entry. For all other pieces, the editions quoted in the repertoire lists are recommendations only and candidates can use any edition of their choice (in- or out-of-print or downloadable).

All own-choice repertoire should exist in a published edition (either in print or downloadable), which candidates should indicate on the programme form (see page 10).

### **Page-turns**

Candidates and accompanists may bring a page-turner to assist with awkward page-turns; prior permission is not needed. Examiners cannot help with page-turning. In the case of organ candidates, the page-turner may also act as registrant.

### **Buying exam music**

The ARSM repertoire lists are the same as the existing lists for the DipABRSM (Music Performance) diploma. We have made every effort to ensure that the publications listed remain available for the duration of both syllabuses. We advise candidates to get their music well before the exam in case of any delays with items temporarily out of print or not kept in stock by retailers.

Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher. Contact details are listed at [www.abrsm.org/publishers](http://www.abrsm.org/publishers).

### **Photocopies**

Performing from unauthorised photocopies (or other kinds of copies) 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). In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

# Assessment

---

## Mark allocation

The marks for the ARSM diploma are allocated as follows:

	Pass mark	Maximum mark	% Total mark
Pieces/songs presented	20	30	60%
Performance as a whole	14	20	40%
<b>Total</b>	<b>34</b>	<b>50</b>	<b>100%</b>

Pieces are first marked out of 30 using the marking criteria on page 13, which are the same as those used in our graded music exams. These criteria guide the examiner's approach to writing comments, piece by piece, while listening, and are used to award a single mark out of 30 to cover all works presented.

After it has finished, the performance as a whole is then marked out of 20, using a second set of criteria, also given on page 13. Here the examiner assesses the entirety of the performance in terms of overall musical communication, including interpretation and delivery.

The combination of the two marks awarded (one out of 30 plus one out of 20) provides a total mark out of 50, giving a result in one of four categories: Distinction, Merit, Pass, or Below Pass. The total mark determines the ARSM result; there is no need to achieve a pass in each assessment area to pass overall.

## Result categories

The result categories for the ARSM diploma are set as follows.

Result category	Mark band
Distinction	45-50
Merit	40-44
Pass	34-39
Below Pass	17-33

## Marking criteria

The tables on page 13 of this specification show the marking criteria used by examiners. In all ABRSM exams, our examiners mark upwards or downwards from the pass mark. When awarding marks, examiners balance the extent to which control of the qualities and skills listed in the marking criteria is demonstrated and contributes towards the overall musical outcome.

Using the two sets of marking criteria (given on page 13), our examiners assess the quality of the performance as generalist musicians, rather than as instrumental or vocal specialists, enabling examiners to mark consistently across all subjects. Using the approach outlined above, they assess and mark the musical performance, not the technical means used to achieve it.

## Marking criteria: PIECES/SONGS PRESENTED

	<i>Pitch</i>	<i>Time</i>	<i>Tone</i>	<i>Shape</i>	<i>Performance</i>
<b>Distinction 27-30</b>	<ul style="list-style-type: none"> <li>Highly accurate notes and intonation</li> </ul>	<ul style="list-style-type: none"> <li>Fluent, with flexibility where appropriate</li> <li>Rhythmic character well conveyed</li> </ul>	<ul style="list-style-type: none"> <li>Well projected</li> <li>Sensitive use of tonal qualities</li> </ul>	<ul style="list-style-type: none"> <li>Expressive, idiomatic musical shaping and detail</li> </ul>	<ul style="list-style-type: none"> <li>Assured</li> <li>Fully committed</li> <li>Vivid communication of character and style</li> </ul>
<b>Merit 24-26</b>	<ul style="list-style-type: none"> <li>Largely accurate notes and intonation</li> </ul>	<ul style="list-style-type: none"> <li>Sustained, effective tempo</li> <li>Good sense of rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Mainly controlled and consistent</li> <li>Good tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>Clear musical shaping, well-realised detail</li> </ul>	<ul style="list-style-type: none"> <li>Positive</li> <li>Carrying musical conviction</li> <li>Character and style communicated</li> </ul>
<b>Pass 20-23</b>	<ul style="list-style-type: none"> <li>Generally correct notes</li> <li>Sufficiently reliable intonation to maintain tonality</li> </ul>	<ul style="list-style-type: none"> <li>Suitable tempo</li> <li>Generally stable pulse</li> <li>Overall rhythmic accuracy</li> </ul>	<ul style="list-style-type: none"> <li>Generally reliable</li> <li>Adequate tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>Some realisation of musical shape and/or detail</li> </ul>	<ul style="list-style-type: none"> <li>Generally secure, prompt recovery from slips</li> <li>Some musical involvement</li> </ul>
<b>Below Pass 17-19</b>	<ul style="list-style-type: none"> <li>Frequent note errors</li> <li>Insufficiently reliable intonation to maintain tonality</li> </ul>	<ul style="list-style-type: none"> <li>Unsuitable and/or uncontrolled tempo</li> <li>Irregular pulse</li> <li>Inaccurate rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Uneven and/or unreliable</li> <li>Inadequate tonal awareness</li> </ul>	<ul style="list-style-type: none"> <li>Musical shape and detail insufficiently conveyed</li> </ul>	<ul style="list-style-type: none"> <li>Insecure, inadequate recovery from slips</li> <li>Insufficient musical involvement</li> </ul>
<b>13-16</b>	<ul style="list-style-type: none"> <li>Largely inaccurate notes and/or intonation</li> </ul>	<ul style="list-style-type: none"> <li>Erratic tempo and/or pulse</li> </ul>	<ul style="list-style-type: none"> <li>Serious lack of tonal control</li> </ul>	<ul style="list-style-type: none"> <li>Musical shape and detail largely unrealised</li> </ul>	<ul style="list-style-type: none"> <li>Lacking continuity</li> <li>No musical involvement</li> </ul>
<b>10-12</b>	<ul style="list-style-type: none"> <li>Highly inaccurate notes and/or intonation</li> </ul>	<ul style="list-style-type: none"> <li>Incoherent tempo and/or pulse</li> </ul>	<ul style="list-style-type: none"> <li>No tonal control</li> </ul>	<ul style="list-style-type: none"> <li>No shape or detail</li> </ul>	<ul style="list-style-type: none"> <li>Unable to continue for more than a short section</li> </ul>

## Marking criteria: PERFORMANCE AS A WHOLE

	<i>Communication</i>	<i>Interpretation</i>	<i>Delivery</i>
<b>Distinction 19-20</b>	<ul style="list-style-type: none"> <li>Consistently well-projected and involved, showing strong performance commitment and conviction</li> <li>Effective sequence and pacing of chosen programme; consistently good performance awareness and control</li> </ul>	<ul style="list-style-type: none"> <li>Consistently effective stylistic characterisation; interpretative demands of the programme well met</li> <li>Consistently good awareness and control of textures and ensemble, with effective blending and balancing</li> </ul>	<ul style="list-style-type: none"> <li>Consistently assured and controlled; technical challenges of the programme well met</li> <li>Consistently effective instrument management, fully responsive to the performance situation</li> </ul>
<b>Merit 17-19</b>	<ul style="list-style-type: none"> <li>Mainly well-projected and involved, showing positive performance commitment</li> <li>Largely effective sequence and pacing of chosen programme; mainly good performance awareness and control</li> </ul>	<ul style="list-style-type: none"> <li>Mostly effective stylistic realisation; interpretative demands of the programme largely well met</li> <li>Mainly good awareness and control of textures and ensemble, with appropriate blending and balancing</li> </ul>	<ul style="list-style-type: none"> <li>Effectively controlled; most technical challenges of the programme well met</li> <li>Mostly effective instrument management, mainly responsive to the performance situation</li> </ul>
<b>Pass 14-16</b>	<ul style="list-style-type: none"> <li>Projection and involvement sufficient to maintain an overall sense of performance</li> <li>Sequence and pacing of chosen programme shows adequate performance awareness and control</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient stylistic realisation to meet the interpretative demands of the programme</li> <li>Adequate awareness and control of textures and ensemble, with sufficient blending and balancing</li> </ul>	<ul style="list-style-type: none"> <li>Generally controlled; technical challenges of the programme securely met overall</li> <li>Sufficiently reliable instrument management to meet the demands of the performance situation</li> </ul>
<b>Below Pass 10-13</b>	<ul style="list-style-type: none"> <li>Insufficient projection or sense of involvement to maintain a sense of performance</li> <li>Sequence and/or pacing of chosen programme shows inadequate performance awareness or control</li> </ul>	<ul style="list-style-type: none"> <li>Stylistic realisation not equal to the interpretative demands of the programme</li> <li>Insufficient awareness or control of textures and ensemble, and/or unsuitable blending and balancing</li> </ul>	<ul style="list-style-type: none"> <li>Consistency of control insufficient to meet the technical challenges of the programme</li> <li>Insufficiently reliable instrument management to meet the demands of the performance situation</li> </ul>
<b>7-9</b>	<ul style="list-style-type: none"> <li>Sense of performance largely absent</li> </ul>	<ul style="list-style-type: none"> <li>Stylistic realisation and/or control of textures and ensemble largely absent</li> </ul>	<ul style="list-style-type: none"> <li>Very insecure technical control and/or instrument management</li> </ul>

# Results

---

## Results, mark forms and certificates

### Issuing results

ABRSM will issue the mark form after the exam. Examiners will not give, or comment on, the result on the day. Results are issued in line with the schedules on our website at [www.abrsm.org/results](http://www.abrsm.org/results). Candidates awarded the diploma receive a certificate and can add the letters ARSM after their name.

### Appeals

Specific guidance for questions about results and marking appeals can be found at [www.abrsm.org/examconcerns](http://www.abrsm.org/examconcerns).

## Malpractice and maladministration

We are committed to inspiring achievement in music. Our qualifications are used by thousands of people to support their music learning or teaching. Many people also use them when applying to study at further and higher education institutions. It is therefore vital that our qualifications remain a valuable and reliable measure of a candidate's skills and knowledge. We therefore take any form of malpractice or maladministration very seriously.

- **Malpractice** is defined as any act which 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 which damages our reputation or credibility as an awarding organisation.
- **Maladministration** is defined as any act which breaches the regulations through a mismanagement of administrative processes, particularly where such a breach could compromise the integrity of a qualification or assessment.

Applicants and candidates must follow the requirements set out in the exam regulations and all other ABRSM policies about the delivery of our exams. In cases where applicants or candidates have committed malpractice, a sanction or penalty may be given. Further information about our Malpractice and Maladministration Policy can be found at [www.abrsm.org/policies](http://www.abrsm.org/policies).