

ABRSM

Qualification Specification

Instrumental/Vocal Teaching diplomas

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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.

How we are regulated

ABRSM diploma exams in Instrumental/Vocal Teaching 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. For further information, see 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 diploma exams in Instrumental/Vocal Teaching in the exam subjects listed below. It should be read in conjunction with the Instrumental/Vocal Teaching diploma syllabus, which contains details of the exam requirements.

Baritone, Bassoon, Bass Trombone, Cello, Clarinet, Cornet, Double Bass, E♭ Horn, Euphonium, Flugelhorn, Flute, Guitar, Harp, Harpsichord, Horn, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Singing, Trombone, Trumpet, Tuba, Viola and Violin.

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.

About these qualifications

Overview

Qualification objectives

Encouraging diverse approaches to the teaching of music, the diplomas stimulate enjoyment and achievement through the progressive acquisition of skills, knowledge and understanding. They are compatible with systems of assessment widely applied in higher education and encourage lifelong learning without restrictions on length of study or the requirement that the learner is taught in an institution. At each level of diploma, the candidate's skills as an instrumental teacher - of individuals and/or groups - are explored and assessed in depth.

Who the qualifications are for

The diplomas are designed for candidates who are intending to take up, or have already embarked upon, the teaching of an instrument or instruments. Diploma exams in Instrumental/Vocal Teaching provide an authoritative assessment framework for a wide range of musicians. Whether learners are intending to pursue a career in music, are currently working as a professional and wish to broaden their qualifications, or are purely after the satisfaction of achieving a personal goal, they will find that one of our diplomas is right for them. In order to establish basic levels of competence, a specific prerequisite is required before entry can be made to any level. However, in line with our aim to provide open access and to recognise learners' achievements, we offer a range of substitutions for these prerequisites, including previous learning and experience.

Progression route

Candidates who successfully complete Grade 8 on their instrument (or voice) can progress on to one of ABRSM's higher-level Instrumental/Vocal Teaching qualifications, initially the DipABRSM diploma. DipABRSM assess the candidate's knowledge and understanding of the teaching of their chosen instrument. While candidates are required to demonstrate their knowledge to the examiners in a clear and communicative way, it is their grasp of the *principles* of teaching their instrument up to and including Grade 6 level, rather than their ability to apply them with pupils, that forms the basis of assessment. DipABRSM candidates are not required to have taught, and therefore examiners will not ask about any personal teaching experiences, although candidates may volunteer information if they *have* taught.

DipABRSM progresses to LRSM, which calls for a practical application of candidates' knowledge and understanding of teaching pupils up to and including ABRSM Grade 8 level. Key components in this are the preparation of a Case Study Portfolio detailing candidates' work with pupils as well as the submission of a Video of Teaching Practice. At this level, the emphasis is on the skills and 'business' of teaching, and elements such as lesson-planning, tailoring approaches to accommodate different learning styles, assessment and pupil motivation are featured. It is the effectiveness and flexibility of candidates' personal approach, and the quality of their ability to demonstrate how to engage and motivate pupils that form the basis of the assessment.

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

Regulated qualification details

Qualification titles

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

Qualification number	Qualification title	ABRSM title*
600/1187/7	ABRSM Level 4 Diploma in Principles of Instrumental/Vocal Teaching	DipABRSM
600/1186/5	ABRSM Level 6 Diploma in Instrumental/Vocal Teaching	LRSM
600/1178/6	ABRSM Level 7 Diploma in Music Education	FRSM

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

Qualification size

The table below describes the size of the Instrumental/Vocal Teaching diploma qualifications by showing the amount of time that a candidate would typically need to spend preparing for them:

- 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).

Diploma	Guided Learning Hours (GLH)	Total Qualification Time (TQT)	Credits
DipABRSM	60	1,000	100
LRSM	120	2,000	200
FRSM	150	2,400	240

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 these qualifications, 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.

Instrumental/Vocal Teaching diplomas

This section provides a summary of the information that candidates, teachers, parents and organisations need to know when preparing for Instrumental/Vocal Teaching diploma exams.

Syllabus

Availability

When preparing for an exam, it is important to read the relevant syllabus. The syllabus sets out the rules for completing the exams listed 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/exams. Advance notice of any significant changes will be given at www.abrsm.org/diplomas.

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.

Entry requirements

Candidates for Instrumental/Vocal Teaching diploma exams must satisfy the following prerequisites for entry. Further information, including a list of permitted substitutions, is available in the Instrumental/Vocal Teaching diploma syllabus and at www.abrsm.org/diplomas.

Diploma	Prerequisite
DipABRSM	<ul style="list-style-type: none">ABRSM Grade 8 practical in the instrument taught or a permitted substitution (see www.abrsm.org/diplomas)<ul style="list-style-type: none">ABRSM Grade 6 Theory (1992 syllabus) or a permitted substitution (see www.abrsm.org/diplomas)
LRSM	<ul style="list-style-type: none">DipABRSM Principles of Instrumental/Vocal Teaching in the instrument taught or a permitted substitution (see www.abrsm.org/diplomas)<ul style="list-style-type: none">ABRSM Grade 8 Theory (1992 syllabus) or a permitted substitution (see www.abrsm.org/diplomas)
FRSM	<ul style="list-style-type: none">LRSM Instrumental/Vocal Teaching in the instrument taught or a permitted substitution (see www.abrsm.org/diplomas)

Supporting documentation

For candidates in the UK and Republic of Ireland offering the standard ABRSM prerequisite a photocopy of the certificate (or mark form) should be enclosed *only* if the exam was taken before 1994 or in a centre outside the UK/Republic of Ireland. For candidates in all other countries, a photocopy of the certificate (or mark form) should be enclosed in all cases.

If fulfilling the prerequisite through one of the substitutions listed in the Instrumental/Vocal Teaching diploma syllabus, candidates will need to enclose supporting documentation with the entry form. In the case of qualifications, a copy of the relevant certificate should be enclosed. For courses (or parts of courses), a signed declaration from the institution concerned is acceptable (standard wording for this declaration is given in the Instrumental/Vocal Teaching diploma syllabus).

Appropriate professional experience

At all three levels, candidates may apply to offer appropriate professional experience as a substitution for the standard ABRSM prerequisite. This is done by filling in the application form in the Instrumental/Vocal Teaching diploma syllabus and sending it to ABRSM (diplomas) for consideration. The form must reach ABRSM at least six weeks before the published closing date for the session in which the candidate wishes to be examined. It is important to note that

applying for this substitution is a *separate* procedure from sending in your entry form, and that approval of professional experience must already have been given *before* the candidate can enter for the diploma. Further guidance is available in the Instrumental/Vocal Teaching diploma syllabus.

Making an entry

Details of exam dates, locations, fees and how to book an exam are available at www.abrsm.org/exambooking.

DipABRSM and FRSM candidates must carefully complete the checklist (on the entry form), enclosing any of the following required documentation and submissions:

- documentation supporting the prerequisite or substitution for a prerequisite
- the Written Submission (three copies) with authentication declaration form
- (FRSM only) ABRSM's letter approving the Written Submission topic
- documentation supporting a substitution for the Written Submission
- ABRSM's letter approving appropriate professional experience

LRSM candidates must submit their entry form at least three months prior to the published closing date for entry. This is to allow ABRSM sufficient time to assess the Case Study Portfolio and Video of Teaching Practice. A fee for the assessment of the Portfolio and Video is required when you submit your entry. Candidates must carefully complete the checklist (on the entry form), enclosing the following:

- the Case Study Portfolio and Video of Teaching Practice (three copies of each) with authenticating declaration form
- documentation supporting the prerequisite or substitution for a prerequisite
- ABRSM's letter approving appropriate professional experience

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

- the Written Submission (three copies) with authenticating declaration form
- documentation supporting a substitution for the Written Submission.

Access (for candidates with specific needs)

We are committed to providing all candidates with fair access to our assessments by putting in place access arrangements and reasonable adjustments. We publish guidelines for candidates with specific needs (see www.abrsm.org/specifneeds). Where a candidate's needs are not covered by the guidelines, each case is considered individually. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk) or from www.abrsm.org/specifneeds.

In the exam

Examiners

One or two examiners will be present in Instrumental/Vocal Teaching diploma exams. At ABRSM's discretion, an additional person appointed by ABRSM may also be present for monitoring purposes. Where two examiners are present, one examiner will, wherever possible, be a specialist in the discipline, and the other will be a generalist. Both will have been fully trained by ABRSM. Each examiner will mark independently.

Monitoring

For monitoring and moderation purposes, the live aspects of each diploma will normally be audio-recorded by the examiners and returned to ABRSM's London office after the exam. By submitting an entry, candidates agree to their exam being recorded and to the recording becoming the property of ABRSM (no copy will be made available to the candidate and, for the avoidance of doubt, the audio-recording has the status of an examination script and is therefore exempt from subject access requests under the Data Protection Act 2018). The recording may be used anonymously for training purposes.

Order of the exam

Candidates may perform their Quick Study before or after the Viva Voce, at their choice. They should tell the examiners their preferred order at the start of the exam.

Instruments

ABRSM public venues provide an upright or grand piano. All other candidates must provide their own instruments (and any other equipment e.g. footstools).

Tuning

Candidates must tune their instrument themselves. Examiners are unable to help with tuning.

Equipment

All ABRSM public venues provide a music stand, but candidates are welcome to bring their own if they prefer. Candidates are recommended to bring their own stool, if required. Candidates may not bring into the exam room any material or equipment unconnected with their exam; any infringement of this rule may lead to disqualification.

Elements of the exam**Structure**

Instrumental/Vocal Teaching diploma exams each consist of three sections, as follows:

Diploma	Submissions	Section 1	Section 2.1	Section 2.2
DipABRSM	N/A	Viva Voce	Written Submission	Quick Study
LRSM	Case Study Portfolio <i>and</i> Video of Teaching Practice	Viva Voce	Written Submission	Quick Study
FRSM	N/A	Viva Voce	Written Submission	Quick Study

Exam timings

The timings in the table below show the approximate length of each exam in minutes, including 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 timings. Additional time is built into the timetable for Instrumental/Vocal Teaching exams to allow for the smooth running of the exam.

Diploma	Section 1	Section 2.1	Section 2.2	Total
DipABRSM	40	N/A	10	60
LRSM	50	N/A	10	75
FRSM	60	N/A	10	90

General information about submitted work

Submitted work

Candidates should be aware of the following:

- For quality assurance purposes, candidates should not identify their name on or inside any submitted work. Instead, ABRSM will attach a candidate number to each submission before passing it onto the examiners.
- Permission to use copyright extracts from musical scores is not usually required for exam submissions. Candidates must make sure, however, that the appropriate publisher credit is given. If in any doubt, candidates should contact the publisher concerned.
- A submission may not be drawn upon for future use at a higher level of ABRSM diploma, although reference to it may be cited.
- A failed submission may form the basis of a resubmission at the same level.
- A submission must neither have been previously published nor submitted to any institution or agency for another academic award.
- ABRSM reserves the right to refuse examination of any submitted work if, in its view, it contains material of an suitable, unseemly or libellous nature.
- ABRSM regrets that it cannot return any submitted work, so candidates are advised to keep a copy for their records.

Declaration of genuine work

All submitted work must genuinely be the candidate's own, and the candidate is required to complete a candidate declaration form substantiating each piece of work (for LRSM candidates submitting their Case Study Portfolio and Video of Teaching Practice, please note that the declaration form required candidates to confirm that they have obtained parental permission for any children appearing on the Video). This form can be found on our website at www.abrsm.org/entryforms. Declaration forms must be submitted with the candidate's entry. LRSM candidates submitting their Case Study Portfolio and Video of Teaching Practice must confirm on the declaration form t

If the examiners perceive a significant discrepancy between the level of authority of submitted work and the performance in the Teaching Skills Viva Voce (allowing for the fact that candidates may be nervous), it may be necessary to probe deeper to establish that the work is genuinely the candidate's own.

Plagiarism

ABRSM defines plagiarism as an attempt to pass off the work of others as one's own. This means that 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 including - but not limited to - printed and electronic books and articles, and website content.

Programme Notes must be written in candidates' own words. Where material has been cited in Written Submissions, candidates may use footnotes, endnotes or bibliography/discography, where appropriate, to acknowledge all sources. Any academic referencing system (e.g. Havard, Chicago, APA) may be used, but candidates should apply one style consistently.

The Quality and Compliance Officer, in accordance with the Malpractice and Maladministration Policy (www.abrsm.org/policies), will consider all suspected cases and 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.

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 Instrumental/Vocal Teaching diploma exams. The marking criteria used by examiners is available on pages 20 to 22 of this specification and in the Instrumental/Vocal Teaching diploma syllabus.

DipABRSM (RQF Level 4)

Assessment objectives	Marking criteria
Learners will:	Learners can:
<ul style="list-style-type: none"> Respond to questioning of defined length and scope, addressing the principles of instrumental/vocal teaching up to and including Grade 6 level. Perform extracts and demonstrate teaching techniques based on repertoire set for ABRSM Grade 6. 	<ul style="list-style-type: none"> Demonstrate an informed awareness of the principles of instrumental/vocal teaching up to and including Grade 6 level. Competently communicate a broad theoretical knowledge of the instrument/voice, its idiom and repertoire, and professional values and practice, in response to questioning. Demonstrate the musical and technical skills required to teach repertoire up to the specified level.
<ul style="list-style-type: none"> Produce a written submission of a prescribed length, from a set list of topics 	<ul style="list-style-type: none"> Research, identify and analyse relevant literature and sources. Adequately communicate evidence of perceptive and critical thinking verbally and in writing, and respond with points of clarification, as required.
<ul style="list-style-type: none"> Perform unaccompanied a prescribed piece of previously unseen music of a standard broadly equivalent to ABRSM Grade 6 repertoire, following study time of a set length. 	<ul style="list-style-type: none"> Demonstrate musical literacy and musicianship skills appropriate to the technical and musical challenges of the piece. Produce a competent performance using a systematic approach, showing awareness of the musical content and style.

LRSM (RQF Level 6)

Assessment objectives	Marking criteria
Learners will:	Learners can:
<ul style="list-style-type: none"> ▪ Produce a portfolio of written case studies about three pupils taught within an individual or group context over the course of at least six months. ▪ Record a video of teaching practice of a prescribed length and format, covering a typical lesson, demonstrating teaching of pieces/studies plus two other areas of choice. 	<ul style="list-style-type: none"> ▪ Provide a broadly convincing account and description of individual pupils' technical and musical attributes and needs. ▪ Provide evidence of teaching skills and underpinning concepts in a practical context. ▪ Evaluate the effectiveness, flexibility and breadth of their personal teaching approach. ▪ Demonstrate achievements made and review the impact of their approach over time.
<ul style="list-style-type: none"> ▪ Respond to questioning of defined length and scope, addressing concepts, techniques and processes for instrumental/vocal teaching up to Grade 8 level. ▪ Perform extracts and demonstrate teaching techniques based on repertoire set for ABRSM Grade 8. 	<ul style="list-style-type: none"> ▪ Demonstrate a sound working knowledge of the practical application of concepts, processes and techniques for instrumental/vocal teaching up to and including Grade 8 level, including awareness of alternative methodologies. ▪ Competently communicate a sound working knowledge of the instrument/voice, its idiom and repertoire, and professional values and practice, in response to questioning. ▪ Demonstrate the musical and technical skills required to convincingly teach repertoire up to the specified level.
<ul style="list-style-type: none"> ▪ Produce a written submission of a prescribed length from a set list of topics 	<ul style="list-style-type: none"> ▪ Research, identify and evaluate a broad range of relevant literature and sources. ▪ Competently communicate evidence of perceptive and critical thinking verbally and in writing, and respond with points of clarification, as required.
<ul style="list-style-type: none"> ▪ Perform unaccompanied a prescribed piece of previously unseen music of a standard broadly equivalent to ABRSM Grade 8 repertoire, following study time of set length. 	<ul style="list-style-type: none"> ▪ Demonstrate musical literacy and musicianship skills appropriate to the technical and musical challenges of the piece. ▪ Produce a competent performance using a systematic approach, interpreting and realising the musical content and style.

FRSM (RQF Level 7)

Assessment objectives	Marking criteria
<p>Learners will:</p> <ul style="list-style-type: none"> ▪ Respond to comprehensive questioning of defined length and scope addressing concepts, techniques and processes for teaching advanced musicianship at post-Grade 8 level. ▪ Perform and demonstrate teaching techniques based on set repertoire of DipABRSM level, including one complete item (or short programme) from a prescribed list. 	<p>Learners can:</p> <ul style="list-style-type: none"> ▪ Critically evaluate current issues within a specialised area of music education, as well as demonstrating understanding of the wider context. ▪ Authoritatively demonstrate concepts, techniques and processes for teaching advanced instrumental playing musicianship at post-Grade 8 level, selecting appropriate methodologies and modifying approaches to suit the needs of the learner. ▪ Persuasively communicate a commanding knowledge of the instrument/voice, its idiom and repertoire, and professional values and practice. ▪ Authoritatively demonstrate the musical and technical skills required to teach repertoire up to the specified level.
<ul style="list-style-type: none"> ▪ Produce a written submission of a prescribed length on a pre-approved topic, exploring complex issues related to a specialised area of music education. 	<ul style="list-style-type: none"> ▪ Demonstrate high-level research skills, personal insight and critical evaluation of sources and pedagogical approaches. ▪ Demonstrate knowledge and understanding of theoretical and methodological perspectives. ▪ Synthesise and clearly communicate conclusions verbally and in writing, and respond with points of clarification, expansion and evaluation, as required.
<ul style="list-style-type: none"> ▪ Perform unaccompanied a set piece of previously unseen music of a standard broadly equivalent to ABRSM Grade 8 repertoire following study time of a prescribed length. 	<ul style="list-style-type: none"> ▪ Demonstrate musical literacy and musicianship skills appropriate to the technical and musical challenges of the piece. ▪ Produce an idiomatic performance with an assured approach, interpreting and conveying the musical content and style expressively.

Exam requirements: Section 1

Overview

For this section of the exam, candidates take part in a Teaching Skills Viva Voce, entailing a discussion with the examiners and demonstrations of teaching approaches and the ability to perform to a set standard. At each level, the Viva Voce includes a discussion of the Written Submission, and for LRSM the Case Study Portfolio and Video of Teaching Practice.

Scope of the assessment

Duration

The Viva Voce is planned to meet the timings shown in the table below.

Diploma	Viva Voce duration
DipABRSM	up to 40 minutes
LRSM	up to 50 minutes
FRSM	up to 60 minutes

Typical areas of discussion

The Viva Voce is an opportunity for candidates to demonstrate their knowledge, approach and understanding to the examiners. Questions will cover the teaching materials, demonstration and the Written Submission (and Case Study Portfolio and Video of Teaching Practice for LRSM candidates), as well as other aspects of teaching. Typical areas of discussion include: musical outlook; technique; pedagogy; repertoire; style and interpretation; history and background of the instrument/voice; strategies for making pupils familiar with the accompaniment (does not apply to keyboard, guitar or harp teachers); and professional values and practice. Candidates will have the opportunity to add any further points that they wish to draw the examiners' attention to before conclusion. Sample questions and indicative responses are given for each level in Appendix 1 of the Instrumental/Vocal Teaching diploma syllabus.

Teaching materials

DipABRSM candidates should bring a variety of the materials for use with pupils, among which should be some of the current ABRSM graded repertoire for their instrument up to and including Grade 6 level. Candidates should be familiar with not only with the repertoire but also with the requirements for each of these grades for your instrument (and the Prep Test, if applicable) and should be prepared to discuss issues relating to the teaching of pupils up to and including Grade 6. A representative sample of the teaching materials candidates have brought with them will be referred to during the Viva Voce.

LRSM candidates should bring a variety of the materials that they use to teach their pupils, among which should be some of the current ABRSM graded repertoire for their instrument up to and including Grade 8 level, although the Viva Voce will focus mainly on the teaching of repertoire of the higher grades. Candidates should be familiar not only with the repertoire but also with the requirements for each of these grades and for their instrument and should be prepared to discuss issues relating to the teaching of pupils up to and including Grade 8. A representative sample of the teaching materials candidates have brought with them will be referred to during the Viva Voce.

FRSM candidates should bring a variety of the materials that they use to teach their pupils, among which should be some of the current ABRSM graded repertoire for their instrument up to and including DipABRSM, although the Viva Voce will focus mainly on the teaching of post-Grade 8 repertoire. Candidates should be familiar not only with the repertoire but also with the requirements for their instrument and should be prepared to discuss issues relating to the teaching of pupils up to and including DipABRSM. A representative sample of the teaching materials candidates have brought with them will be referred to during the Viva Voce.

Demonstration

In order to demonstrate to the examiners that candidates are able to perform authoritatively to students at the specified level, the candidate must bring a selection of pieces for the relevant level chosen by them from the current syllabus for their instrument, as shown in the table below:

Diploma	Demonstration requirements
DipABRSM	Three pieces one chosen from <i>each</i> of the <i>three</i> lists (Lists A, B and C)* from the Grade 6 syllabus for the instrument being taught
LRSM	Three pieces one chosen from <i>each</i> of the <i>three</i> lists (Lists A, B and C)* from the Grade 8 syllabus for the instrument being taught
FRSM	Three pieces from the DipABRSM (Music Performance) syllabus repertoire list for the instrument being taught (one of which must come from the list of compulsory pieces on pages 42–43 of the Instrumental/Vocal Teaching syllabus).

* For Harpsichord, one piece must be chosen from each of the lists B and C and one chosen from either List A or D; for Percussion, one piece must be chosen from each of the three subjects (Tuned Percussion, Timpani and Snare Drum); for Singing one piece must be chosen from any three of the five lists (Lists A, B, C, D and E).

DipABRSM and LRSM candidates will be asked to perform extracts from these pieces, as selected by the examiners, and to discuss teaching and learning issues as they arise. The extracts must be performed unaccompanied. The examiners may also ask candidates about their knowledge of some of the other pieces in the lists for the Grade.

FRSM candidates (except percussion and singing) will be asked to perform one of their three pieces complete, normally at the beginning of the exam, with the accompaniment (unless they are a keyboard player, guitarist or harpist). This compulsory piece must reach DipABRSM (Music Performance) pass standard for Section 1 to be awarded a pass. Percussion and Singing candidates must prepare a short programme, of about eight minutes' duration, selected from the DipABRSM (Music Performance) syllabus repertoire lists in accordance with the instructions given at the head of the respective lists. The programme will normally be performed at the beginning of the exam, and with accompaniment. It must reach DipABRSM (Music Performance) pass standard for Section 1 to be awarded a pass. Two *other* pieces, providing stylistic contrast, should also be chosen by the candidate from the respective DipABRSM lists, and the candidate will be asked to perform unaccompanied extracts from them, as selected by the examiner, and to discuss teaching and learning issues as they arise. The examiners may also ask about other pieces in the DipABRSM (Music Performance) lists for percussion/singing.

Accompanists (FRSM only)

Candidates must provide their own accompanist (unless they are a keyboard player, guitarist or harpist). The accompanist may remain in the exam room only while actually engaged in accompanying the compulsory piece (or the short programme for percussion/singing teachers). Examiners will not act as accompanists under any circumstances.

Page turners (FRSM only)

The candidate and accompanist may bring a page-turner, if required. In the case of organ candidates, the page-turner may also act as registrant.

Infringements

Candidates not meeting the syllabus requirements in any way, such as not being prepared to perform extracts from the required number of movements/pieces, will be liable to penalty.

Photocopies

The making or use of photocopies of copyright material is not permitted without prior permission from the publisher/copyright holder.

Exam requirements: Section 2.1

Overview

Candidates are required to complete a Written Submission on a prescribed (pre-approved, for FRSM) topic. The Submission, and matters arising from it, will be discussed in the Teaching Skills Viva Voce.

Scope of the assessment

Word count

The required length of the written work is shown in the table below. Written work may be up to 10% longer or 10% shorter than the given lengths; any work falling outside of these limits will be penalised.

Diploma	Written Submission length
DipABRSM	1,800 words
LRSM	4,500 words
FRSM	11,000 words

Topics

DipABRSM and LRSM candidates must write about one of the topics prescribed in the of the Instrumental/Vocal Teaching diploma syllabus lists. At FRSM level, candidates must seek approval of their chosen topic at least three months before the published closing date for entry by submitting an exact title and a précis of about 200 words defining the parameters of their subject and research. This should be sent to ABRSM (diplomas). The Written Submission at FRSM level should include personal insights into the art of teaching and contain substantial evidence of critical evaluation and appropriate research.

Format

The Written Submission must be in the following format:

- typed or printed in black on good-quality white paper of international A4 (297mm x 210mm) or US Legal size
- the margins should be of the following minimum widths: inside margin 30mm; top and outside margins 15mm; bottom margin 20mm
- only one side of each sheet should be used
- each copy must be securely bound, with all pages consecutively numbered
- the title page must contain the following information: the full title of the diploma and the candidate's instrument; the Submission's title; the date of submission; the word count (excluding title page, endnotes/footnotes, bibliography/discography)
- the title page must be followed by an outline or précis of the Submission of about 200 words and a contents page (*FRSM only*)
- references to either endnotes or footnotes, if used, must be clearly inserted in the text
- the Submission must be consistent in its presentation and approach to the citation of sources
- a bibliography and, where appropriate a discography, must be included, citing all works used in the preparation of the Submission.

Candidates must not identify their name anywhere on or inside their Written Submission. See also page 9 for general information about submitted work.

Exam requirements: Section 2.2

Overview

In this section of the exam, candidates are required to perform a short piece of unaccompanied and previously unseen music.

Scope of the assessment

Preparation time

Before performing the Quick Study, candidates at all levels will be given five minutes preparation time in which to look through the music and to try out any parts of it. During this time the examiners will not be assessing the candidate. In total, the Quick Study lasts up to 10 minutes.

Standard of unseen piece

The unseen piece will be of a standard similar to ABRSM repertoire at a level shown in the table below:

Diploma	Approx. standard of unseen music
DipABRSM	equivalent to ABRSM Grade 6 standard repertoire
LRSM	equivalent to ABRSM Grade 7 standard repertoire
FRSM	equivalent to ABRSM Grade 8 standard repertoire

Notes for percussionists

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

Notes for singers

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

Supporting publications

A sample specimen Quick Study test for each diploma is available at www.abrsm.org/diplomasupport for each diploma and instrument, to help candidates understand the technical level required and what to expect in the exam; this resource can be accessed for free. For further practice, candidates can explore the Grade 6, 7 or 8 repertoire lists for their instrument. For practice purposes, ABRSM also publishes a book of *Piano Specimen Quick Studies* Which contains practice material for DipABRSM, LRSM and FRSM exams in Piano. Purchasing this book is not a requirement.

Exam requirements: Case Study Portfolio

LRSM Instrumental/Vocal Teaching only

Overview

At LRSM level only, candidates are required to submit a Case Study Portfolio together with a Video of Teaching Practice at least three months before the closing date for entries. The Portfolio and Video must have been awarded a pass before the candidate can proceed with the rest of their diploma.

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

Scope of the assessment

About the Case Study Portfolio

The Case Study Portfolio should comprise written case studies of three pupils whom the candidate has taught, either individually or in a group, for at least six months, within one year prior to submission of the Portfolio. At least one of these pupils must currently be having lessons with the candidate, and one of them must appear on the Video of Teaching Practice (see page 18 of this specification and the Instrumental/Vocal Teaching diploma syllabus for further information). Different skill levels should, wherever possible, be covered (e.g. beginner, intermediate, advanced). If possible, the three pupils should also be of varying maturity and potential.

The Case Study Portfolio should describe the pupils' technical, intellectual and musical attributes and problems, record the progress made over the period of the Portfolio in relation to those attributes, describe the work undertaken and assess the achievements made. The case studies should cover at least one term's worth of lessons for each student. Further guidance on the preparation for the Case Study Portfolio can be found in the Instrumental/Vocal Teaching syllabus.

Format

There are no set word counts or formatting requirements for the case studies. However, if your Case Study Portfolio is written in a language other than English, one copy of the original should be submitted together with three copies of an independently verified translation into English.

Exam requirements: Video of Teaching Practice

LRSM Instrumental/Vocal Teaching only

Overview

At LRSM level only, candidates are required to submit a Case Study Portfolio together with a Video of Teaching Practice at least three months before the closing date for entries. The Portfolio and Video must have been awarded a pass before the candidate can proceed with the rest of their diploma.

The Video of Teaching Practice supports and complements the Case Study Portfolio and will ideally give the examiners a good idea of the candidate's approach to teaching, both on a personal level and in terms of its effectiveness.

Scope of the assessment

About the Video of Teaching Practice

At least two pupils must be featured on the Video, which should demonstrate the breadth of the candidate's teaching and must be presented in two parts, as follows:

Part one: A typical lesson (individual or group) of between 30 and 40 minutes' durations, covering a range of activities and featuring a pupil (or pupils) whose progress is discussed in the Case Study Portfolio. The lesson should be recorded without edits and the video should be subtitled with the date and time of the recording.

Part two: A demonstration of the candidate's approaches to the teaching of pieces/studies as well as at least two of the following areas:

- technical exercises
- sight-reading
- aural awareness
- improvisation
- composition
- group teaching

Candidates are welcome to feature several different lessons in the demonstration. Any areas not covered on the Video are open to exploration during the Teaching Skills Viva Voce. If a language other than English is used on the Video, a typed manuscript in English must be provided.

Format

The Video of Teaching Practice must be submitted in a digital format (DVD or Mini DVD). The total running time should be 60 minutes (plus or minus 10%).

Assessment

Mark allocation

Marks are allocated for each section of Instrumental/Vocal Teaching diploma exams, as shown in the table below. A pass in each section (Section 1, Section 2.1 and Section 2.2) is required to pass overall.

Diploma section	Pass mark	Maximum mark	% Total mark
Section 1*	24	60	60%
Section 2.1	10	25	25%
Section 2.2	6	15	15%
Total	40	100	100%

*FRSM candidates must also reach DipABRSM (Music Performance) pass standard in their compulsory piece in order for Section 1 to be awarded a pass. It will be assessed against the DipABRSM (Music Performance) marking criteria outlined in the Music Performance diploma syllabus, though only a pass or fail will be awarded.

Written Submission

The Written Submission is assessed before the exam; however the mark awarded may be subsequently adjusted on the basis of the candidate's responses in the Teaching Skills Viva Voce.

Case Study Portfolio and Video of Teaching Practice

For LRSM exams, the maximum 60 marks awarded to Section 1 are distributed as follows:

Section 1 component	Pass mark	Maximum mark
Case Study Portfolio & Video of Teaching Practice (combined)	12	30
Viva Voce	12	30
Total	24	60

These pieces of work are marked against the marking criteria detailed on page 21 of this specification. A pass in both parts is required to proceed with entry to the LRSM Instrumental/Vocal Teaching diploma. The combined mark for the Case Study Portfolio and Video of Teaching Practice will not be adjusted on the basis of the candidate's responses in the Teaching Skills Viva Voce.

Result categories

The result categories for Instrumental/Vocal Teaching diploma exams are set as follows.

Result category	Mark band
Distinction	70-100
Pass	40-69
Below Pass	0-39

Marking criteria

The tables on pages 20 to 22 of this specification show the marking criteria used by examiners. Examiners mark up or down from the pass mark for each element by balancing the extent to which the qualities and skills listed in the marking criteria are demonstrated and contribute towards the overall outcome.

Marking criteria

Section 1: Teaching Skills Viva Voce	DipABRSM	LRSM	FRSM
<p>42-60 Distinction Excellent. Candidate has demonstrated exemplary standards in most areas examined.</p>	<p>Outstanding communication skills and assured demonstration of the principles of instrumental/vocal teaching. Commanding knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. An excellent grasp of the issues raised in the Written Submission. An excellent knowledge of professional values and practice.</p>	<p>Outstanding communication skills and authoritative demonstration of teaching concepts, techniques and processes. Commanding knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. An excellent grasp of the issues raised in the Written Submission. An excellent knowledge of professional values and practice. Discussion of Case Study Portfolio and Video of Teaching Practice confirm exceptional qualities as a teacher.</p>	<p>Outstanding communication skills and a consummate demonstration of concepts, techniques and processes in music education. An expert knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. Mastery of the issues raised in the Written Submission. An excellent knowledge of professional values and practice. Performance skills at DipABRSM level.</p>
<p>36-41 High Pass Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some.</p>	<p>Impressive and persuasive communication skills. A thoroughly convincing demonstration of the principles of instrumental/vocal teaching. A comprehensive knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. A firm grasp of the issues raised in the Written Submission.</p>	<p>Impressive and persuasive communication skills. An assured demonstration of teaching concepts, techniques and processes. A comprehensive knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. A firm grasp of the issues raised in the Written Submission. A very good knowledge of professional values and practice. Discussion of Case Study Portfolio and Video of Teaching Practice confirm excellent qualities as a teacher.</p>	<p>24-41 Pass Impressive and persuasive communication skills. An authoritative demonstration of concepts, techniques and processes in music education. A commanding knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. Impressive understanding of the issues raised in the Written Submission. A very good knowledge of professional values and practice. Performance skills at DipABRSM level.</p>
<p>30-35 Clear Pass Good. Candidate has demonstrated a good overall standard in most areas examined.</p>	<p>Good communication skills. A convincing grasp of the principles of instrumental/vocal teaching. A thorough working knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. A broad grasp of the issues raised in the Written Submission. A good knowledge of professional values and practice.</p>	<p>Good communication skills. A thoroughly convincing demonstration of teaching concepts, techniques and processes. A thorough working knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. A broad grasp of the issues raised in the Written Submission. A good knowledge of professional values and practice. Discussion of Case Study Portfolio and Video of Teaching Practice confirm good qualities as a teacher.</p>	
<p>24-29 Pass Candidate has shown competence in most areas examined and has satisfied the requirements for the award.</p>	<p>Competent communication skills. A broadly convincing demonstration of the principles of instrumental/vocal teaching. A working knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. A grasp of the issues raised in the Written Submission. A satisfactory knowledge of professional values and practice.</p>	<p>Competent communication skills. A convincing demonstration of teaching concepts, techniques and processes. A sound working knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. A grasp of the issues raised in the Written Submission. A satisfactory knowledge of professional values and practice. Discussion of Case Study Portfolio and Video of Teaching Practice confirm competence as a teacher.</p>	
<p>0-23 Fail Candidate has not satisfied the basic requirements for the award.</p>	<p>Weak communication skills. Little understanding of the principles of instrumental/vocal teaching. Patchy knowledge of the instrument, its idiom and repertoire, and the techniques required to perform and teach that repertoire. Unconvincing grasp of the issues raised in the Written Submission. Overall, insufficient evidence to give confidence in an ability to teach.</p>	<p>Insufficient evidence that the candidate has advanced significantly beyond the competence required at DipABRSM level.</p>	<p>Insufficient evidence that the candidate has advanced significantly beyond LRSM level. No evidence of performance skills at DipABRSM level.</p>

Case Study Portfolio (LRSM only)	DipABRSM	LRSM	FRSM
Distinction Excellent. Candidate has demonstrated exemplary standards in most areas examined.	Not applicable.	Entirely convincing and insightful description and coverage of pupils' technical and musical attributes and problems. A highly perceptive evaluation of and reflection upon progress made in relation to those attributes. Outstanding and substantial evidence of achievements made.	Not applicable.
A high pass Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some.		Thoroughly convincing and thoughtful description and coverage of pupils' technical and musical attributes and problems. A perceptive evaluation of and reflection upon progress made in relation to those attributes. Clear evidence of achievements made.	
A clear pass Good. Candidate has demonstrated a good overall standard in most areas examined.		Convincing description and coverage of pupils' technical and musical attributes and problems. A generally perceptive evaluation of and reflection upon progress made in relation to those attributes. Firm evidence of achievements made.	
Pass Candidate has shown competence in most areas examined and has satisfied the requirements for the award.		Broadly convincing description and coverage of pupils' technical and musical attributes and problems. An adequate level of evaluation of and reflection upon progress made in relation to those attributes. Some evidence of achievements made.	
Fail Candidate has not satisfied the basic requirements for the award.		Inadequate description and coverage of pupils' technical and musical attributes and problems. A general lack of evaluation of and reflection upon progress made in relation to those attributes. Little evidence of achievements made. Some elements of the requirements omitted entirely or inadequate.	

Video of Teaching Practice (LRSM only)	DipABRSM	LRSM	FRSM
Distinction Excellent. Candidate has demonstrated exemplary standards in most areas examined.	Not applicable.	Assured and authoritative demonstration of teaching concepts and techniques through defined lesson objectives. An excellent grasp of the subject combined with intuitive and productive interaction with pupils.	Not applicable.
A high pass Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some.		Thoroughly convincing demonstration of teaching concepts and techniques through a firm grasp of the subject. Imaginatively devised and communicated activities and methods which challenge and motivate pupils.	
A clear pass Good. Candidate has demonstrated a good overall standard in most areas examined.		Convincing demonstration of teaching concepts and techniques through a broad grasp of the subject. Clear, focused objectives combined with well-chosen activities and methods which develop pupils' interest.	
Pass Candidate has shown competence in most areas examined and has satisfied the requirements for the award.		Broadly convincing demonstration of teaching concepts through an adequate grasp of the subject. Lesson objectives and methods which maintain pupils' interest.	
Fail Candidate has not satisfied the basic requirements for the award.		Insufficient demonstration of teaching concepts and techniques with unclear lesson objectives and unconvincing grasp of the subject. Activities poorly chosen and methods failing to engage, motivate or challenge pupils. Some elements of the requirements omitted entirely or inadequate.	

Section 2.1 Written Submission	DipABRSM	LRSM	FRSM
19-25 Distinction Excellent. Candidate has demonstrated exemplary standards in most areas examined.	Pertinent and comprehensively argued Submission, with good overall structure and use of language, and competently organised. Well documented and researched. Apposite use of musical and literary quotations.	Highly perceptive and totally convincing Submission, clearly structured and expressed with excellent organisation and control of materials. High level of research and comprehensive survey of source material. Thoroughly appropriate use of musical and literary quotations.	Highly perceptive and totally convincing Submission, clearly structured and expressed with excellent organisation and control of materials. Very advanced research skills, personal insight and critical evaluation of sources. A comprehensive survey of relevant source material. Excellent use of musical and literary quotations.
16-18 A high pass Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some.	A good understanding of the topic and good balance of evidence and commentary, with well-organised materials. Well-written, with acceptable level of documentation and research. Good use of musical and literary quotations.	Pertinent and comprehensively argued Submission, with good overall structure and use of language, and competently organised. Well documented and researched. Apposite use of musical and literary quotations.	24-41 Pass Pertinent and comprehensively argued Submission, with good overall structure, use of language, and organisation. A rigorous survey of relevant source material, with a high level of research, personal insight and critical evaluation. Apposite use of musical and literary quotations.
13-15 A clear pass Good. Candidate has demonstrated a good overall standard in most areas examined.	Well argued and structured with an appropriate use of language and evidence of relevant research. Well interspersed with examples.	A good understanding of the topic and good balance of evidence and commentary, with well-organised materials. Well-written, with acceptable level of documentation and research. Good use of musical and literary quotations.	
10-12 Pass Candidate has shown competence in most areas examined and has satisfied the requirements for the award.	Adequately argued with some evidence of structural control and flow of argument. Acceptable level of literacy and grammatical accuracy, and some evidence of relevant research. Sufficiently interspersed with examples.	Adequately argued with some evidence of structural control and flow of argument. Acceptable level of literacy and grammatical accuracy, and some evidence of relevant research. Sufficiently interspersed with examples.	
0-9 Fail Candidate has not satisfied the basic requirements for the award.	Limited understanding shown in a poorly argued Submission lacking appropriate examples and quotations and with little evidence of background reading and research. Grammatically weak.	Limited understanding shown in a poorly argued Submission lacking appropriate examples and quotations and with little evidence of background reading and research. Grammatically weak.	

Section 2.2 Quick Study	DipABRSM	LRSM	FRSM
12-15 Distinction Excellent. Candidate has demonstrated exemplary standards in most areas examined.	An excellent performance, demonstrating artistry and full technical security. An instinctive approach.	An excellent performance, demonstrating artistry and full technical security. An instinctive approach.	An excellent performance, demonstrating artistry and full technical security. An instinctive approach.
10-11 A high pass Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some.	Well performed and idiomatic, with attention to all or most points of detail. An assured approach.	Well performed and idiomatic, with attention to all or most points of detail. An assured approach.	6-11 Pass An idiomatic performance despite technical imperfections and some missing points of detail. An assured approach.
8-9 A clear pass Good. Candidate has demonstrated a good overall standard in most areas examined.	A good performance despite technical imperfections and some missing points of detail. Clear evidence of a systematic approach.	A good performance despite technical imperfections and some missing points of detail. Clear evidence of a systematic approach.	
6-7 Pass Candidate has shown competence in most areas examined and has satisfied the requirements for the award.	Sufficiently competent to merit a pass despite some errors and missed points of detail. Few fundamental misreadings. Evidence of a systematic approach.	Sufficiently competent to merit a pass despite some errors and missed points of detail. Few fundamental misreadings. Evidence of a systematic approach.	
0-5 Fail Candidate has not satisfied the basic requirements for the award.	Did not meet the basic requirements of the test. Some fundamental errors and little or no attention to matters of detail. A flawed methodology and/or insufficient technique (including continuity).	Did not meet the basic requirements of the test. Some fundamental errors and little or no attention to matters of detail. A flawed methodology and/or insufficient technique (including continuity).	

Results

Results, mark forms and certificates

Issuing results

On the day of the exam, the examiners will not give any indication of the result. After the examiners have returned the mark form and recorded evidence to ABRSM, a sample of these will be reviewed as part of our rigorous quality assurance procedures. ABRSM aims to release results 8–12 weeks after the exam.

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

Retakes

If candidates are unsuccessful in any part of their diploma, they may wish to consider a retake. The diploma must be completed within three years from the first attempt. Candidates may choose to retake the entire exam in order to aim for higher marks. Alternatively, they are entitled to carry credit forward from any component (Teaching Skills Viva Voce, Written Submission or Quick Study) from their previous attempt. The examiners will be aware of any credit carried forward, but this will in no way affect the objectivity of the assessment process.

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

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

Appeals

Specific guidance for questions about results and marking appeals can be found at 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.