

## **SPECIAL NOTICES**

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This syllabus is valid worldwide from January 2005 and will remain in force until further notice.

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## TABLE OF ASSOCIATED BOARD DIPLOMAS

|                                    | DipABRSM  | LRSM  | FRSM   |
|------------------------------------|---|---|--|
| <b>Music Direction</b>             | <p><b>Prerequisite</b><br/>ABRSM Grade 8 Practical or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b><br/>Rehearsal and Performance of syllabus-listed or approved own-choice repertoire (30–35 mins)</p> <p><b>Section 2</b><br/>1 Viva Voce including discussion of Programme Notes 1,100 words (<math>\pm 10\%</math>)<br/>2*Arrangement for the ensemble directed (score &amp; recording)</p>   | <p><b>Prerequisite</b><br/>DipABRSM (Music Direction) or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b><br/>Rehearsal and Performance of syllabus-listed or approved own-choice repertoire (40–45 mins)</p> <p><b>Section 2</b><br/>1 Viva Voce including discussion of Programme Notes 1,800 words (<math>\pm 10\%</math>)<br/>2*Arrangement for the ensemble directed (score &amp; recording)</p>  | <p><b>Prerequisite</b><br/>LRSM (Music Direction) or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b><br/>Rehearsal and Performance of syllabus-listed or approved own-choice repertoire (55–60 mins)</p> <p><b>Section 2</b><br/>1 Viva Voce including discussion of *Written Submission 4,500 words (<math>\pm 10\%</math>) (on issues connected with programme presented)<br/>2*Arrangement for the ensemble directed (score &amp; recording)</p>    |
| <b>Music Performance</b>           | <p><b>Prerequisite</b><br/>ABRSM Grade 8 Practical in the instrument presented or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b><br/>Recital (35 mins: <math>\pm 10\%</math>) including optional free choice of repertoire</p> <p><b>Section 2</b><br/>1 Viva Voce including discussion of Programme Notes 1,100 words (<math>\pm 10\%</math>)<br/>2 Quick Study</p>   | <p><b>Prerequisite</b><br/>DipABRSM (Music Performance) in the instrument presented or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b><br/>Recital (40 mins: <math>\pm 10\%</math>) including optional free choice of repertoire and one-third specialist option</p> <p><b>Section 2</b><br/>1 Viva Voce including discussion of Programme Notes 1,800 words (<math>\pm 10\%</math>)<br/>2 Quick Study</p>  | <p><b>Prerequisite</b><br/>LRSM (Music Performance) in the instrument presented or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b><br/>Recital (50 mins: <math>\pm 10\%</math>) including optional free choice of repertoire and maximum two-thirds specialist option</p> <p><b>Section 2</b><br/>1 Viva Voce including discussion of *Written Submission 4,500 words (<math>\pm 10\%</math>) (on issues connected with Recital)<br/>2 Quick Study</p> |
| <b>Instrumental/Vocal Teaching</b> | <p><b>Prerequisites</b><br/>Minimum age 18; ABRSM Grade 8 Practical in the instrument taught or a permitted substitution, and ABRSM Grade 6 Theory (1992 syllabus) or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b><br/>Teaching Skills Viva Voce (up to 40 mins) including demonstrations using current ABRSM Grade 6 repertoire; Written Submission will be drawn into discussion</p> <p><b>Section 2</b><br/>1*Written Submission 1,800 words (<math>\pm 10\%</math>) (prescribed topic)<br/>2 Quick Study</p> | <p><b>Prerequisites</b><br/>Minimum age 20; DipABRSM (Principles of Instrumental/Vocal Teaching) in the instrument taught or a permitted substitution, and ABRSM Grade 8 Theory (1992 syllabus) or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b><br/>Teaching Skills Viva Voce (up to 50 mins) including demonstrations using current ABRSM Grade 8 repertoire; Written Submission will be drawn into discussion Also includes discussion of:<br/>† Case Study Portfolio<br/>† Video of Teaching Practice</p> <p><b>Section 2</b><br/>1*Written Submission 4,500 words (<math>\pm 10\%</math>) (prescribed topic)<br/>2 Quick Study</p> | <p><b>Prerequisite</b><br/>LRSM (Instrumental/Vocal Teaching) in the instrument taught or a permitted substitution</p> <p><b>Requirements</b></p> <p><b>Section 1</b><br/>Teaching Skills Viva Voce (up to 60 mins) including demonstrations of current DipABRSM (Music Performance) repertoire; Written Submission will be drawn into discussion</p> <p><b>Section 2</b><br/>1*Written Submission 11,000 words (<math>\pm 10\%</math>) (approved topic)<br/>2 Quick Study</p>     |

\* items to be submitted at point of entry

† items to be submitted at least three months prior to the published closing date for entry

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## INTRODUCTION

The Associated Board's Diplomas provide an authoritative assessment framework for a wide range of musicians – directors, performers and teachers. Whether you are intending to pursue a career in music, are currently working as a professional and wish to broaden your qualifications, or are purely after the satisfaction of achieving a personal goal, you will find that one of our Diplomas is right for you.

There are three Diploma **subject-lines** – Music Direction, Music Performance, and Instrumental/Vocal Teaching. Each subject-line has three **levels** of award:

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

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

Encouraging diverse approaches to the directing, performing and teaching of music, the Diplomas stimulate enjoyment and achievement through the progressive acquisition of skills, knowledge and understanding. As a result, their usefulness has been acknowledged by music services and agencies around the world. They are compatible with systems of assessment widely applied in higher education and encourage lifelong learning, without restrictions on length of study or the requirement that you, the candidate, are taught in an institution. In the UK they have been admitted to the National Qualifications Framework and are accredited by the Qualifications and Curriculum Authority (see p. 66).

The **Music Direction Diplomas** are designed to reflect your day-to-day experience as a director, whether amateur or professional, and to accommodate a variety of different kinds of ensemble – symphony, chamber and string orchestras, wind, military and brass bands, and choirs (accompanied or unaccompanied). The following tasks are included:

- organizing a venue and rehearsal
- compiling a programme and writing and talking with confidence about the music
- rehearsing the repertoire
- putting on the best possible performance on the day
- arranging a piece which may not be available in a suitable version for an ensemble.

The Diplomas balance the demands of the repertoire against the musical, technical and interpersonal skills needed by successful directors. You are accordingly required to demonstrate a command of directing technique in rehearsal and performance alongside an appropriate knowledge of the instruments or voices within your ensemble. As you move up through the Diploma levels you will find that the repertoire becomes more demanding, the rehearsal and performance time lengthens, and the challenge of the required Arrangement, and the scope and length of your written work, increase. At each level you will be assessed according to the overall quality of your direction, as well as your understanding of and sensitivity to the demands of different types of repertoire.

In order to establish basic levels of competence, a specific prerequisite is required before entry can be made to any level. However, in line with our aim to provide open access and to recognize your achievements, we offer a range of substitutions for these prerequisites, including your previous learning and experience. You are also allowed to substitute one of the Diploma requirements. The prerequisites and all possible substitutions are listed in the tables on pp. 18–19 and 21. They are also to be found on our website ([www.abrsm.org/exams/diplomas](http://www.abrsm.org/exams/diplomas)), where any substitutions appearing after the issue of this syllabus will also be listed. Administrative arrangements regarding Diplomas are negotiated individually between the Associated Board and you. We hope that you find the experience of taking one of our Diplomas stimulating, challenging and worthwhile, both during the period of preparation and in the exam itself.

# CONTENT OF THE MUSIC DIRECTION DIPLOMAS

- 6 **Overview**
- 7 **DipABRSM**
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## Overview

The Music Direction Diplomas are available to directors of instrumental groups or choirs. Through live and written components, you, the candidate, will be examined in your command of directing technique in rehearsal and performance, your understanding of the repertoire and your knowledge of the instruments or voices within your ensemble. The Diplomas are conducted in English (see p. 36) and are assessed wherever possible by two examiners.

Before you can enter for a Music Direction Diploma, you will need to show that you fulfil a specific ABRSM **prerequisite** as evidence that you have reached a required minimum level of competence. The table on pp. 18–19 lists the prerequisites and their possible substitutions.

Each level of Diploma comprises a number of **requirements** that you must satisfy in full. The requirements are divided into two Sections, as outlined below. You must pass all the requirements of both Sections in order for your Diploma to be awarded. The requirements must be met in full within three years. The table on p. 21 lists the possible substitutions for requirements.

**SECTION 1** ● a **Rehearsal and Performance** using an instrumental or choral ensemble provided and directed by you.

### SECTION 2 Section 2.1

- a **Viva Voce**, entailing a discussion with the examiners. The Viva Voce follows the Rehearsal and Performance and does not involve your ensemble.
- a written assignment (relating to your Rehearsal and Performance programme) which you should be prepared to discuss as part of your Viva Voce, and which contributes to the Viva Voce mark. At DipABRSM and LRSM levels, this assignment takes the form of **Programme Notes**, which must be presented to the examiners on the day of the exam. At FRSM level, you are required to prepare a **Written Submission**, which you must send to the Board with your entry.

### Section 2.2

- an **Arrangement** for your ensemble, which you must submit with your entry. You should be prepared to discuss your Arrangement during the Viva Voce.

Full descriptions of each level of Diploma, including preparation guidance, are given on the following pages. All practical information about taking a Diploma is described in Practicalities (pp. 32–36).

- Prerequisite** ABSRM Grade 8 in any Practical subject *or* a permitted substitution (see p. 18).
- To be submitted with your entry** When you enter for the Diploma, you must submit three copies and one recording of an **Arrangement** for your ensemble. If you are an instrumental director, your Arrangement must be of one of the original piano works listed under DipABRSM on p. 28. If you are a choral director, your Arrangement must be of a folk song of your choice lasting 2–3 minutes. Full details regarding the Arrangement and recording are given on pp. 28–29.
- To be submitted on the day of the exam** Two copies of **Programme Notes**, written by you and illuminating in your own words the repertoire you have chosen to rehearse and perform with your ensemble, must be presented to the examiners at the start of the exam. Full details regarding the Programme Notes, including length, are given on pp. 24–26.
- Timing** 60 minutes are allocated to the DipABRSM, of which 30–35 minutes are devoted to the Rehearsal and Performance, and up to 18 minutes to the Viva Voce.

## SECTION 1 REHEARSAL AND PERFORMANCE

- Number and duration of works** You should be prepared to rehearse and perform with your ensemble a set number of contrasting movements/works (see below), whose combined total duration is 15–20 minutes. Instrumental directors must choose *two* movements/works, while choral directors must choose at least *two or three* movements/works (accompanied or unaccompanied, or a combination).
- Of the total 30–35 minutes' duration of this Section, 20 minutes are allotted to rehearsal, with the remainder allotted to performance.
- Examination music and programming** Lists of suitable instrumental and choral works are given on pp. 38–46. However, you are free to create your programme either partly or entirely from works *not* listed on these pages but comparable in level with them. In such cases you must seek approval of your choices from the Board, at least six weeks before entry, by writing to the Syllabus Director. In the case of unpublished works you should enclose a copy of the score(s).
- In your choice of repertoire, you should aim to present a programme that is balanced, coherent and containing stylistic contrast. It should also be appropriate to the venue. You are free to choose any edition of the full score of the works listed on pp. 38–46 or of any alternative work(s) approved by the Board. Please note that on the day of the exam you will need to provide the examiners with a full score of each work that you have chosen.
- Your ensemble** You must provide your own ensemble, which in most cases will number at least 20 players or singers. It is not the standard of the ensemble itself that will form the basis of the examiners' appraisal but the quality of your rehearsal and directing techniques and your understanding of the various styles. That said, you should ensure that you have an ensemble that allows you to reveal the full range of your skills and that can cope with the demands of the chosen repertoire.
- Other requirements** Candidates not meeting the syllabus requirements in any way, such as failing to achieve platform times or not being prepared to rehearse and/or perform the required number of movements/works or the whole of a work, will be liable to penalty. In addition, 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.

## SECTION 1

## PREPARATION GUIDANCE FOR REHEARSAL AND PERFORMANCE

The examiners will first select the works, or sections of works, that they wish to see rehearsed. This is your opportunity to show how you deal with problems as they arise and to show the personal impact you are able to make. The examiners will be looking for evidence of your technical command – not just your use of gesture but your ability to choose, control and indicate tempo, phrasing, balance, dynamics and timbre. Your aural skill in recognizing and responding to intonation and balance problems or reading errors within the ensemble will also be assessed. At the same time your understanding of technical problems facing individual members of your ensemble will be scrutinized. Additionally, your rapport with the ensemble and its response to you will be taken into account.

After the Rehearsal, the examiners will choose which works/movements are to be performed. As well as judging your technique and overall command of the ensemble and your interpretation of the music, the examiners will be looking to see how you respond practically to the experiences of the Rehearsal.

In preparing for the exam, you may find it helpful to attend rehearsals and performances on a regular basis in order to learn from approaches taken by professional directors. Critical listening and comparison of interpretations on record will also be helpful, as will reading about orchestration/part-writing and conducting techniques – there is a list of recommended texts on the Board's website ([www.abrsm.org/exams/diplomas](http://www.abrsm.org/exams/diplomas)), also available from the Board's office in London. Finally, get to know not only the scores within your programme but also their general context within each composer's output and the musical era.

## SECTION 2.1 VIVA VOCE

The Viva Voce, which follows the Rehearsal and Performance, is an opportunity for you to demonstrate your knowledge, approach and understanding to the examiners. Questions will cover the Rehearsal and Performance, your Programme Notes and Arrangement, as well as other aspects of directing. The Viva Voce lasts up to 18 minutes.

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

- **Musical outlook:** questions designed to put you at ease and to lead into the discussion, including: choice of repertoire, the challenges presented and the preparation involved; knowledge of the underlying concepts and principles associated with your area of study.
- **Technique:** knowledge and understanding of the techniques required to direct DipABRSM repertoire, including: the basic physical gestures used to choose and indicate tempo, phrasing, balance, dynamics and timbre; the use of comment; your personal style and influences and how these could be further adapted or developed; score and part preparation; communication to the ensemble of your interpretation of the music, balanced against the need to listen to its members' ideas and to draw on their experience; understanding the technical problems facing individual members of the ensemble.
- **Rehearsal and Performance:** warm-ups; rehearsal techniques chosen for the exam and discussion of other approaches; problem solving and responding to work in progress, including aural skill in recognizing and responding to intonation and balance problems or reading errors; ability to advise helpfully to address technical problems within your ensemble and other problems that arose in the Rehearsal; planning and objectives; providing effective feedback; negotiation skills and rapport; time management; applying the experiences of the Rehearsal to achieving the best possible performance; critical reflection on both the Rehearsal and Performance.

- **Repertoire and Programme Notes:** knowledge of the repertoire directed, including biographical information about each composer and the context of each work in the composer's life and output; details of commission (if any); the process of composition and first performance; knowledge of the general musical trends of the era and the place of each work in the context of the core repertoire.
- **Musical language and form:** understanding of the structure of each work and the features of its musical language.
- **Style and interpretation:** understanding of style, technique and ensemble; knowledge of the works directed in the context of the ensemble itself: historical developments, idiom, core repertoire and technical demands; the interpretation of notation and ways to communicate the composer's intentions; performance practices including original instrumentation; approaches to performance, including the use of physical space, and communication with an audience.
- **Arrangement:** instrumentation/part-writing; language and form; evaluating the Arrangement's practicality and musical effectiveness.
- **Professional values and practice:** understanding of the legal framework relating to directing, including child protection, maintaining a safe rehearsing and performing environment, the physical well-being of the ensemble, and equal opportunities for all members.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

## SECTION 2.1

### PREPARATION GUIDANCE FOR VIVA VOCE

The tone and manner of the Viva Voce will be as relaxed as possible and the examiners will make every effort to put you at ease. The opening questions will be informal, progressing to topics on which you are likely to be knowledgeable, then on to more challenging questions. All the questions will be clearly and directly expressed by the examiners; some will be open-ended, others will be more specific. You will not be penalized if you ask for clarification of a question, and the examiners will not be concerned by short periods of silence when an answer is being considered.

You may opt not to answer a question because, for example, you feel you might expose an area of fundamental ignorance. If this happens, the examiners will assist you with a number of helpful prompts. They will form a judgement as to whether your incapacity to offer an answer to a particular question or series of questions is a significant factor in the assessment of your overall performance in the exam.

Appendix 1 contains a number of specimen questions and indicative responses, showing the types of question examiners might ask in the Viva Voce and an indication of appropriate responses.

If you are not fluent in English you are strongly advised to bring an interpreter (see Language and interpreters, p. 36).

## SECTION 2.2 ARRANGEMENT

See pp. 24 and 28–29 for requirements and details regarding the Instrumental or Choral Arrangement.

**Prerequisite** DipABRSM (Music Direction) *or* a permitted substitution (see p. 18).

**To be submitted with your entry** When you enter for the Diploma, you must submit three copies and one recording of an **Arrangement** for your ensemble. If you are an instrumental director, your Arrangement must be of one of the original piano works listed under LRSM on p. 29. If you are a choral director, your Arrangement must be of a folk song of your choice lasting 3–4 minutes. Full details regarding the Arrangement and recording are given on pp. 28–29.

**To be submitted on the day of the exam** Two copies of **Programme Notes**, written by you and illuminating in your own words the repertoire you have chosen to rehearse and perform with your ensemble, must be presented to the examiners at the start of the exam. Full details regarding the Programme Notes, including length, are given on pp. 24–26.

**Timing** 75 minutes are allocated to the LRSM, of which 40–45 minutes are devoted to the Rehearsal and Performance, and up to 20 minutes to the Viva Voce.

## SECTION 1 REHEARSAL AND PERFORMANCE

**Number and duration of works** You should be prepared to rehearse and perform with your ensemble a set number of contrasting movements/works (see below), whose combined total duration is 20–25 minutes. Instrumental directors must choose *two* movements/works, while choral directors must choose at least *two or three* movements/works (accompanied or unaccompanied, or a combination).

Of the total 40–45 minutes' duration of this Section, 25 minutes are allotted to rehearsal, with the remainder allotted to performance.

**Examination music and programming** Lists of suitable instrumental and choral works are given on pp. 38–46. However, you are free to create your programme either partly or entirely from works *not* listed on these pages but comparable in level with them. In such cases you must seek approval of your choices from the Board, at least six weeks before entry, by writing to the Syllabus Director. In the case of unpublished works you should enclose a copy of the score(s).

In your choice of repertoire, you should aim to present a programme that is balanced, coherent and containing stylistic contrast. It should also be appropriate to the venue. You are free to choose any edition of the full score of the works listed on pp. 38–46 or of any alternative work(s) approved by the Board. Please note that on the day of the exam you will need to provide the examiners with a full score of each work that you have chosen. You should also be prepared to discuss your choice of editions, and their advantages and disadvantages, with the examiners in the Viva Voce.

**Your ensemble** You must provide your own ensemble, which in most cases will number at least 20 players or singers. It is not the standard of the ensemble itself that will form the basis of the examiners' appraisal but the quality of your rehearsal and directing techniques and your understanding of the various styles. That said, you should ensure that you have an ensemble that allows you to reveal the full range of your skills and that can cope with the demands of the chosen repertoire.

**Other requirements** Candidates not meeting the syllabus requirements in any way, such as failing to achieve platform times or not being prepared to rehearse and/or perform the required number of movements/works or the whole of a work, will be liable to penalty. In addition, 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.

## SECTION 1 PREPARATION GUIDANCE FOR REHEARSAL AND PERFORMANCE

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

## SECTION 2.1 VIVA VOCE

The Viva Voce, which follows the Rehearsal and Performance, is an opportunity for you to demonstrate your knowledge, approach and understanding to the examiners. Questions will cover the Rehearsal and Performance, your Programme Notes and Arrangement, as well as other aspects of directing. The Viva Voce lasts up to 20 minutes.

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

- **Musical outlook:** questions designed to put you at ease and to lead into the discussion, including choice of repertoire, the challenges presented and the preparation involved.
- **Technique:** knowledge and understanding of the techniques required to direct LRSM repertoire, including: appropriate physical gestures used to choose, indicate and control tempo, phrasing, balance, dynamics and timbre; precise use of language; your personal style and influences and how these could be further adapted or developed; score and part preparation; artistic leadership and communication to the ensemble of your interpretation of the music, balanced against the need to listen to its members' ideas and to draw on their experience; understanding the technical problems facing individual members of the ensemble and offering guidance; understanding the timbral possibilities of individual sections and their use in combination.
- **Rehearsal and Performance:** warm-ups; rehearsal techniques chosen for the exam and discussion of other approaches; problem solving and responding to work in progress, including aural skill in diagnosing and curing intonation and balance problems or reading errors; ability to advise helpfully to overcome technical problems within your ensemble and other problems that arose in the Rehearsal; planning and objectives; providing effective feedback; negotiation skills and rapport; time management; applying the experiences of the Rehearsal to achieving the best possible performance; critical reflection on, and evaluation of, both the Rehearsal and Performance.
- **Repertoire and Programme Notes:** detailed knowledge of the repertoire directed, including biographical information about each composer and the context of each work in the composer's life and output; details of commission (if any); the process of composition and first performance; detailed knowledge of the general musical trends of the era and the place of each work in the context of the core repertoire and programme building.
- **Musical language and form:** in-depth understanding of the structure of each work and its musical language; influences on the composer; each work's individuality and how far it is representative of the composer and the era.
- **Style and interpretation:** understanding of style, technique and ensemble; knowledge of the works directed in the context of the ensemble itself: historical developments, idiom, core repertoire and technical demands; the interpretation of notation and ways to communicate the composer's intentions; performance practices including original instrumentation; editions; performances and recordings; approaches to performance, including the use of physical space, and communication with an audience.
- **Arrangement:** instrumentation/part-writing; language and form; evaluating the Arrangement's practicality and musical effectiveness.
- **Professional values and practice:** understanding of the legal framework relating to directing, including child protection, maintaining a safe rehearsing and performing environment, the physical well-being of the ensemble, and equal opportunities for all members; knowledge of relevant support organizations and own professional opportunities, including continuing professional development.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

**SECTION 2.1 PREPARATION GUIDANCE FOR VIVA VOCE**

See guidance on p. 9 which also applies to LRSM candidates.

**SECTION 2.2 ARRANGEMENT**

See pp. 24 and 28–29 for requirements and details regarding the Instrumental or Choral Arrangement.

**Prerequisite** LRSM (Music Direction) *or* a permitted substitution (see p. 19).

**To be submitted with your entry** When you enter for the Diploma, you must submit three copies and one recording of an **Arrangement** for your ensemble. If you are an instrumental director, your Arrangement must be of one of the original piano works listed under FRSM on p. 29. If you are a choral director, your Arrangement must be of a folk song of your choice lasting 3½–5 minutes. Full details regarding the Arrangement and recording are given on pp. 28–29.

**To be submitted with your entry** Three copies of a **Written Submission**, which should address idiomatic features and performance issues connected with the Rehearsal and Performance, must be submitted when you enter for the Diploma. Full details regarding the Written Submission, including length, are given on pp. 24 and 26–27.

**Timing** 90 minutes are allocated to the FRSM, of which 55–60 minutes are devoted to the Rehearsal and Performance, and up to 25 minutes to the Viva Voce.

## SECTION 1 REHEARSAL AND PERFORMANCE

**Number and duration of works** You should be prepared to rehearse and perform with your ensemble a set number of contrasting movements/works (see below), whose combined total duration is 30–35 minutes. Instrumental directors must choose *two* movements/works, while choral directors must choose at least *two or three* movements/works (accompanied or unaccompanied, or a combination).

Of the total 55–60 minutes' duration of this Section, 35 minutes are allotted to rehearsal, with the remainder allotted to performance.

**Examination music and programming** Lists of suitable instrumental and choral works are given on pp. 38–46. However, you are free to create your programme either partly or entirely from works *not* listed on these pages but comparable in level with them. In such cases you must seek approval of your choices from the Board, at least six weeks before entry, by writing to the Syllabus Director. In the case of unpublished works you should enclose a copy of the score(s).

In your choice of repertoire, you should aim to present a programme that is balanced, coherent and containing stylistic contrast. It should also be appropriate to the venue. You are free to choose any edition of the full score of the works listed on pp. 38–46 or of any alternative work(s) approved by the Board. Please note that on the day of the exam you will need to provide the examiners with a full score of each work that you have chosen. You should also be prepared to discuss your choice of editions, and their advantages and disadvantages, with the examiners in the Viva Voce.

**Your ensemble** You must provide your own ensemble, which in most cases will number at least 20 players or singers. It is not the standard of the ensemble itself that will form the basis of the examiners' appraisal but the quality of your rehearsal and directing techniques and your understanding of the various styles. That said, you should ensure that you have an ensemble that allows you to reveal the full range of your skills and that can cope with the demands of the chosen repertoire.

**Other requirements** Candidates not meeting the syllabus requirements in any way, such as failing to achieve platform times or not being prepared to rehearse and/or perform the required number of movements/works or the whole of a work, will be liable to penalty. In addition, 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.

## SECTION 1 PREPARATION GUIDANCE FOR REHEARSAL AND PERFORMANCE

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

## SECTION 2.1 VIVA VOCE

The Viva Voce, which follows the Rehearsal and Performance, is an opportunity for you to demonstrate your knowledge, approach and understanding to the examiners. Questions will cover the Rehearsal and Performance, your Written Submission and Arrangement, as well as other aspects of directing. The Viva Voce lasts up to 25 minutes.

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

- **Musical outlook:** questions designed to put you at ease and to lead into the discussion, including choice of repertoire, the challenges presented and the preparation involved.
- **Technique:** comprehensive knowledge and systematic understanding of the techniques required to direct FRSM repertoire, including: advanced understanding of the full range of gesture; articulate use of language; analysis of your style and influences and how these could be further adapted or developed; score and part preparation; mature artistic leadership and communication to the ensemble of your interpretation of the music, balanced against the need to listen to its members' ideas and to draw on their experience; understanding the technical problems facing individual members of the ensemble and finding solutions; insights into the timbral possibilities of individual sections and their use in combination.
- **Rehearsal and Performance:** warm-ups; rehearsal techniques chosen for the exam and discussion and evaluation of other approaches; problem solving and responding to work in progress, including perceptive aural ability to diagnose intonation and balance problems and to cure errors efficiently; ability to give authoritative advice on overcoming technical problems within your ensemble and other problems that arose in the Rehearsal; planning and objectives; providing effective feedback; negotiation skills, psychological understanding and rapport; time management; applying the experiences of the Rehearsal to achieving the best possible performance; critical reflection on, and perceptive evaluation of, both the Rehearsal and Performance.
- **Repertoire and Written Submission:** comprehensive knowledge of the repertoire directed, including biographical information about each composer and the context of each work in the composer's life and output; familiarity with significant contemporaries; knowledge of the standard repertoire and programme building; points of clarification in the Written Submission; questions prompting expansion, analysis and evaluation of particularly interesting or original points; ability to deal with complex issues and to communicate conclusions clearly to a specialist and non-specialist audience.
- **Musical language and form:** perceptive insights into the structure of each work and its musical language; influences on the composer; each work's degree of innovation and personal style as opposed to conformity with contemporary trends and received or traditional style, and the level of success achieved; understanding of each composer's world of sound-colour and an ability to analyse personal instrumental devices and orchestral techniques.
- **Style and interpretation:** understanding of style, technique and ensemble; knowledge of the works directed in the context of the ensemble itself: historical developments, idiom, technical demands, the composer's use of the ensemble in relation to standard practice; the interpretation of notation and ways to communicate the composer's intentions; performance practices including original instrumentation; sources, editions and the editorial apparatus (logic and consistency of approach and faithfulness to the original source) and any alternatively viable solutions; the most important exponents of the repertoire and their influence on performing conventions now in common usage; seminal performances and recordings; leading directors; approaches to performance and performance preparation, including psychology, nerves and tension, the use of physical space, and communication with an audience.

- **Arrangement:** instrumentation/part-writing; language and form; evaluating the Arrangement's practicality and musical effectiveness.
- **Professional values and practice:** understanding of the legal framework relating to directing, including child protection, maintaining a safe rehearsing and performing environment, the physical well-being of the ensemble, and equal opportunities for all members; knowledge of relevant support organizations and own professional opportunities, including continuing professional development and the wider employment context.
- **Any further points** you wish to draw to the examiners' attention before the conclusion.

## SECTION 2.1

### PREPARATION GUIDANCE FOR VIVA VOCE

See guidance on p. 9 which also applies to FRSM candidates.

## SECTION 2.2 ARRANGEMENT

See pp. 24 and 28–29 for requirements and details regarding the Instrumental or Choral Arrangement.

## SUMMARY

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

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

- Directing skills in a practical performance context, including rehearsal technique, the use of gesture, aural awareness and responding to work in progress, score preparation and planning.
- Knowledge and understanding of the repertoire directed, including its idiom, form, style and interpretation.
- Knowledge and understanding of the ensemble, its idiom and repertoire.
- Communication skills and ability to articulate knowledge and understanding through gesture, orally and in writing.
- Research skills.
- Musical literacy, including the ability to make an arrangement and evaluate its practicality and effectiveness.
- Knowledge and understanding of professional values and practice, including the legal framework relating to directing.

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

- Ability to make critical evaluations of sources.
- Knowledge and understanding of professional values and practice, including candidates' own professional opportunities and the wider employment context.

# PREREQUISITES AND SUBSTITUTIONS

- 18 Prerequisites and substitutions
- 20 Appropriate professional experience
- 21 Substitutions for requirements

## Prerequisites and substitutions

To be eligible to enter for a Diploma, you will need to show that you fulfil a specific ABRSM **prerequisite** as evidence that you have reached a required minimum level of competence. However, reflecting our aim to provide open access and to recognize candidates' achievements, we offer a range of possible **substitutions** or alternatives for these prerequisites. The substitutions are given in the table below alongside the prerequisites.

|          | Prerequisite               | Substitutions  |
|----------|----------------------------|--|
| DipABRSM | ABRSM Grade 8 Practical    | <ul style="list-style-type: none"> <li>● Appropriate professional experience (see p. 20)</li> <li>● Grade 8 Practical from Guildhall School of Music &amp; Drama, London College of Music &amp; Media, Dublin Institute of Technology, Australian Music Examinations Board or University of South Africa; Grade 9 Certificate from Royal Conservatory of Music, Toronto</li> <li>● Grade 8 Practical from Trinity College London or Royal Irish Academy of Music (with ABRSM Grade 5 Theory or equivalent from any of the boards listed in this table)</li> <li>● ATCL Performing/Recital or Performer's Certificate from Trinity College London or ALCM Performer's Certificate from London College of Music &amp; Media (with ABRSM Grade 5 Theory or equivalent from any of the boards listed in this table)</li> <li>● CPD Training Strategy, Module 1, from Royal Air Force Music Services</li> <li>● TEQA 1 from Royal Military School of Music, Kneller Hall</li> <li>● M2 from Royal Marines School of Music</li> <li>● BMus (Hons) from Royal Academy of Music or Royal College of Music (successful completion of all course units for the first year)</li> <li>● BMus (Hons) or BA (Music) from Royal Northern College of Music (successful completion of all course units for the first year)</li> <li>● BEd (Music), BA (Musical Studies) or BMus (Performance) from Royal Scottish Academy of Music &amp; Drama (successful completion of the first year)</li> </ul> |
| LRSB     | DipABRSM (Music Direction) | <ul style="list-style-type: none"> <li>● Appropriate professional experience (see p. 20)</li> <li>● Advanced Certificate from ABRSM</li> <li>● LTCL (Conducting) from Trinity College London</li> <li>● CPD Training Strategy, Module 5.1, from Royal Air Force Music Services</li> <li>● Band Sergeant Course from Royal Military School of Music, Kneller Hall</li> <li>● BMus (Hons) from Royal Academy of Music (with conducting electives from Years 2–4)</li> <li>● BMus (Hons) from Royal College of Music (with conducting specialism in Year 3 and/or 4)</li> <li>● BMus (Hons) or BA (Music) from Royal Northern College of Music (with conducting/directing electives in Years 3 or 4)</li> <li>● BA (Musical Studies) with Hons or BMus (Performance) (with first study conducting) from Royal Scottish Academy of Music &amp; Drama</li> <li>● Intermediate Choral Conducting Course from Association of British Choral Directors</li> <li>● Advanced Course (Conducting) from Sing for Pleasure</li> </ul>   |

|             |                           |   |
|-------------|---------------------------|---|
| <b>FRSM</b> | LRSM<br>(Music Direction) | <ul style="list-style-type: none"> <li>● Appropriate professional experience (see p. 20)</li> <li>● LRAM (Conducting) from Royal Academy of Music</li> <li>● ARCM (Conducting) or DipRCM (Conducting) from Royal College of Music</li> <li>● Performer's Certificate from Royal Academy of Music (Conducting)</li> <li>● DipCHD from Royal College of Organists</li> <li>● Master's degree in Performance (Conducting), with verified performance components</li> <li>● Postgraduate Diploma in Performance (Orchestral Conducting or Choral Conducting Studies) from Royal Academy of Music</li> <li>● PGDip (Conducting) or MMus (Conducting Studies) from Royal College of Music</li> <li>● PGDipRNCM (Directing) from Royal Northern College of Music</li> <li>● PGDipMus (Conducting) or MMus (Conducting) from Royal Scottish Academy of Music &amp; Drama</li> </ul> |
|-------------|---------------------------|---|

- NB**
- Any additions to the above list of substitutions will be posted on the Associated Board's website ([www.abrsm.org/exams/diplomas](http://www.abrsm.org/exams/diplomas)).
  - If you have a qualification that you consider to be at a higher level than those specified in the table above, you may apply for it to be accepted as a substitution for the listed prerequisite.
  - There are no time limits on the validity of prerequisites.

**Supporting documentation** If you are fulfilling the prerequisite through one of the listed substitutions, you will need to enclose supporting documentation with your Entry Form. In the case of qualifications, you should enclose a photocopy of the relevant certificate. For courses (or parts of courses), a signed declaration from the institution concerned is acceptable (standard wording for this declaration is given on p. 65).

For candidates offering the standard ABRSM prerequisite:

**UK & Republic of Ireland:** a photocopy of the certificate (or mark form) should be enclosed *only* if the exam was taken before 1994 or in a centre outside the UK/Republic of Ireland.

**All other countries:** a photocopy of the certificate (or mark form) should be enclosed in all cases.

**Appropriate professional experience**

At all three levels you may apply to offer **appropriate professional experience** as a substitution for the standard ABRSM prerequisite. This is done by filling in the application form on p. 64 and sending it to the Syllabus Director for consideration. The form must reach the Board at least six weeks before you intend to enter for your Diploma (see pp. 32–33). It is important to note that applying for this substitution is a *separate* procedure from sending in your Entry Form, and that approval of your professional experience must already have been given *before* you can enter for the Diploma. When you are ready to enter, you must enclose the Associated Board's approval letter with your completed Entry Form.

Please note the following points:

- The professional experience that you cite on your application form must be comparable in both subject and level to the prerequisite you are applying to substitute. This experience should consist of some or all of the following: full-time music courses other than those listed in the table on pp. 18–19; qualifications gained in areas specifically relating to the prerequisite; and relevant practical experience (for example, regular (semi-)professional appearances as a director). These should have been undertaken or completed within the preceding five years.
- Your professional experience must be supported by a signed declaration from an independent person of appropriate standing (for example, a course director/supervisor/tutor, a musical director, orchestral/choral manager, head teacher or other education professional). Standard wording for this declaration is given on p. 65.
- Wherever possible, your application form should be supported by documentary evidence, such as copies of certificates, details of module/course content, samples of marked work, concert programmes and reviews, or publicly available recordings.

**Substitutions for requirements**

Some **substitutions** for Section 2.2 (the Arrangement) are possible. These are given in the table below. Please note that if you are granted one of these substitutions, you will receive only a bare pass mark for Section 2.2.

|                 | Requirement                          | Substitutions   |
|-----------------|--------------------------------------|---|
| <b>DipABRSM</b> | Arrangement (Instrumental or Choral) | <ul style="list-style-type: none"> <li>● BMus (Hons) from Royal Academy of Music (successful completion of Year 3 Instrumentation and Computer Transcription)</li> <li>● BMus (Hons) from Royal College of Music (successful completion of specialism in Orchestration/Arrangement of at least Level 2)</li> <li>● BMus (Hons) or BA (Music) from Royal Northern College of Music (with specialist Orchestration/Arrangement electives in Years 3 or 4)</li> <li>● BEd (Music) or BA (Musical Studies) from Royal Scottish Academy of Music &amp; Drama (with Pass in Year 2 Orchestration/Arrangement)</li> <li>● Band Sergeant Course (Arrangement) from Royal Military School of Music, Kneller Hall</li> <li>● M1 Arrangement from Royal Marines School of Music</li> </ul> |
| <b>LRSM</b>     | Arrangement (Instrumental or Choral) | <ul style="list-style-type: none"> <li>● BMus (Hons) from Royal Academy of Music (successful completion of Year 4 Advanced Instrumentation and Computer Transcription)</li> <li>● BMus (Hons) from Royal College of Music (successful completion of Level 3 specialism in Orchestration/Arrangement)</li> <li>● BMus (Hons) or BA (Music) from Royal Northern College of Music (with composition as principal study)</li> <li>● BEd (Music) or BA (Musical Studies) from Royal Scottish Academy of Music &amp; Drama (with Pass in Year 3 Orchestration/Arrangement)</li> <li>● Band Master Course from Royal Military School of Music, Kneller Hall</li> <li>● Bandmasters Course (Arrangement) from Royal Marines School of Music</li> </ul>                                  |
| <b>FRSM</b>     | Arrangement (Instrumental or Choral) | <ul style="list-style-type: none"> <li>● PGDip (Composition) or MMus equivalent from Royal Academy of Music</li> <li>● PGDip (Composition) from Royal College of Music</li> <li>● PGDipRNCM (Composition) or MMus (Composition) from Royal Northern College of Music</li> <li>● BA (Musical Studies) from Royal Scottish Academy of Music &amp; Drama (with Pass in Year 4 Orchestration/Arrangement)</li> </ul>  |

**NB** The Associated Board regrets that it cannot enter into correspondence with candidates regarding requirements that do not appear in the table above.

**Supporting documentation** If you offer one of the substitutions listed above, you will need to enclose supporting documentation (for example, a signed declaration from the institution concerned or a photocopy of the certificate) when you send in your Entry Form.

# SUBMISSIONS

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- 28 **Arrangement (Instrumental or Choral)**

## General information regarding submissions

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

- the **Programme Notes** (DipABRSM and LRSM only)
- the **Written Submission** (FRSM only)
- the **Arrangement (Instrumental or Choral)** (all three levels)

These are pieces of **prepared work** that you will be expected to discuss with the examiners as part of your Viva Voce. The Programme Notes and the Written Submission contribute to the Viva Voce (Section 2.1) mark, whereas the Arrangement (Section 2.2) receives a separate mark.

### Declaration of genuine work

All submissions must genuinely be your own work and you are accordingly required to complete a candidate declaration form substantiating each submission. This form is to be found on the Entry Form as well as on our website ([www.abrsm.org/exams/diplomas](http://www.abrsm.org/exams/diplomas)).

In the case of the Written Submission and the Arrangement, the declaration form must be submitted with your entry. For Programme Notes, you must present the examiners with your declaration form on the day of the exam, along with the Programme Notes themselves.

If the examiners perceive a significant discrepancy between the level of authority of a submission and your performance in the Viva Voce (allowing for the fact that you may be nervous), it may be necessary to probe deeper to establish that the work is genuinely your own.

### Plagiarism

The Associated Board defines plagiarism as an attempt to pass off the work of others as one's own. Thus, copying from a published or unpublished source without acknowledging it, or constructing a précis of someone else's writing or ideas without citing that writer, constitutes plagiarism. The Chief Examiner will consider all suspected cases and candidates will be penalized or disqualified if a charge of plagiarism is upheld. Candidates will have a right of appeal and representation if such a charge is made.

### Other points

- For quality-assurance purposes, you should not identify your name on or inside any submission. Instead, the Associated Board will attach a Candidate Number to each submission before passing it on to the examiners.
- Permission to use copyright extracts from musical scores is not usually required for examination submissions. You must ensure, however, that you quote the appropriate publisher credit. If in any doubt, you should contact the publisher concerned.
- A submission may not be drawn upon for future use at a higher level of Associated Board Diploma, although reference to it may be cited.
- A failed submission may form the basis of a resubmission at the same level.
- A submission must neither have been previously published nor submitted to any institution or agency for another academic award.
- The Associated Board reserves the right to refuse examination of any submission if, in its view, it contains material of an unsuitable, unseemly or libellous nature.
- The Associated Board regrets that it cannot return any submissions, so you are advised to keep a copy for your records.

Specific details regarding the Programme Notes, Written Submission and the Arrangement are given on the following pages.

## Programme Notes (DipABRSM and LRSM)

You must present two identical copies of your **Programme Notes** to the examiners at the start of the exam. (If your Programme Notes are in a language other than English, one copy of the original should be submitted together with two copies of an independently verified translation into English.) The Notes should discuss and illuminate in your own words the works you have chosen to rehearse and perform with your ensemble, and they must be authenticated as your own work by a declaration form (see p. 24). Remember that you should be prepared to discuss your Programme Notes in your Viva Voce.

- Required length**
- DipABRSM 1,100 words ( $\pm 10\%$ )
  - LRSM 1,800 words ( $\pm 10\%$ )

**NB** If your Programme Notes fall outside these limits, you will be penalized.

**Format** Your Programme Notes must be typed or printed in black, and the title page must contain the following information:

- the full title of the Diploma
- the date of the exam
- the word count (excluding title page)
- the works in your programme

In addition, all the pages must be consecutively numbered. Please remember that you must not identify your name anywhere on or inside your Programme Notes.

## SUBMISSIONS

### PREPARATION GUIDANCE FOR PROGRAMME NOTES

At both DipABRSM and LRSM levels, your Programme Notes should illuminate the content of your programme in an interesting and relevant way.

At **DipABRSM** level, you should write your Programme Notes as if for a general concert audience – that is, an audience of non-musicians who are interested in music and are relatively knowledgeable. If your programme contains standard repertoire works, the generalist audience will probably already know something about them and may have heard either live or recorded performances of them before. Writing about very well-known pieces may initially seem a daunting task (what more can there be left to say about Bach's Brandenburg Concertos or Fauré's Requiem or Holst's Suite no. 1 in E flat?). But the audience will still appreciate being reminded, or told for the first time, of the background to the pieces, the composers' intentions, and other relevant information about the works and what makes them popular. Some technical but universally common language may be helpful and necessary, but its meaning should always be clear. The following examples show the style of writing you are aiming for at DipABRSM level:

- The defining features of the chaconne are a triple metre and an ostinato (repeating) bass line, which often begins with a descending scale. The repeated bass line of this chaconne is simply a series of four descending notes, which can be heard very clearly in the introduction.
- The composer now introduces a short bridge-passage, using the brass and woodwind in question-and-answer style. He ingeniously uses this section as a link from the agitated and dramatic first theme to the more flowing and lyrical second idea. The melody here is played by the lower woodwind, saxophones and French horns, creating a warm atmosphere, accompanied by rich harmonies in the trombones and basses.

## SUBMISSIONS

- The third movement is based on a Hebridean song and evokes the Scottish landscape. Whereas, in the version for full orchestra, the flute plays the melody, in this chamber arrangement it is given to the oboe. The harp plays an important accompanying role in this movement, helping to create a highly dreamlike atmosphere.

At **LRSM** level, you need to discuss the musical content in more detail and with more technical language. Write as though your Programme Notes are going to be read by an intelligent, informed reader. Here are some examples:

- The interweaving contrapuntal lines contrast with chordal textures, particularly at the words 'and the glory of the Lord'. Here, Handel often makes use of the hemiola, whereby a duple or two-time feel is superimposed on the 3/4 metre at the cadential points.
- The third variation combines the characteristic dotted rhythm of the main theme with a revision of the original melodic contour, now based on the dissonant interval of an augmented fourth – the 'diabolus in musica' (devil in music) of medieval music theory. While the basic binary (AB) structure of the theme is maintained, the second section is much extended with contrapuntal elaborations of the melodic material.
- Hans Keller has suggested that C major is Britten's 'own key', the significance of which for the composer lies in the fact that it 'probably represents a state of naturalness'. At one level, the opening 54 bars do seem excessively economical and repetitive, but might it not be the case that Britten here is suggesting that the worship of God is indeed humankind's natural state?

Further guidance on writing programme notes is contained in *Writing Programme Notes: A guide for diploma candidates* by Nigel Scaife, published on the Associated Board's website ([www.abrsm.org/exams/diplomas](http://www.abrsm.org/exams/diplomas)). For those without internet access, this text is available free of charge from the Board's office in London. It clearly shows the expectations at DipABRSM and LRSM levels and discusses in detail aspects such as the use of descriptive language, prose style, format and the use of technical terms. Clear guidance is also given regarding the degree of analysis and evaluation required, particularly through the provision of examples.

### Written Submission (FRSM)

You must send three identical copies of your **Written Submission** with your entry. (If your Written Submission is in a language other than English, one copy of the original should be submitted together with three copies of an independently verified translation into English.) The Written Submission should address idiomatic features and performance issues connected with the Rehearsal and Performance, and it must be authenticated as your own work by a declaration form (see p. 24). Remember that you should be prepared to discuss your Written Submission in your Viva Voce.

**Required length** 4,500 words ( $\pm 10\%$ )

**NB** If your Written Submission falls outside these limits, you will be penalized.

**Format** Your Written Submission must be in the following format:

- typed or printed in black on good-quality white paper of international A4 (297mm x 210mm) or US Legal size
- the margins should be of the following minimum widths:
  - inside margin: 45mm
  - top and outside margins: 15mm
  - bottom margin: 20mm
- only one side of each sheet should be used
- each copy must be securely bound, with all pages consecutively numbered
- the title page must contain the following information:
  - the full title of the Diploma; the date of submission; the word count (excluding title page, endnotes/footnotes, bibliography/discography)
- the title page must be followed by an outline or précis of your Submission of about 150–250 words and a contents page
- references to either endnotes or footnotes, if used, must be clearly inserted in the text
- the Submission must be consistent in its presentation and approach to the citation of sources
- a bibliography and, where appropriate a discography, must be included, citing all works used in the preparation of the Submission.

Please remember that you must not identify your name anywhere on or inside your Written Submission.

## SUBMISSIONS

### PREPARATION GUIDANCE FOR WRITTEN SUBMISSION

In your Written Submission you are required to explore some of the programme content of the Rehearsal and Performance and to focus in detail on a particular aspect or aspects surrounding the composition and performance history of one or more items of the chosen repertoire. You do *not* need to make reference to the whole programme.

Appropriate areas for discussion might include issues about period and style or analytical approaches that illuminate interpretation. Other possible topics include issues of authenticity, reception history, the influence of wider cultural developments, the study of manuscript sources, the history of critical thought in relation to the repertoire, and the relationship between each work and its composer's output. You might also wish to research aspects of orchestration, the way that a particular work illustrates a novel approach to ensemble, or specific challenges that it presents for rehearsing and directing.

The Submission should include personal insights and contain substantial evidence of critical evaluation and appropriate research. It should also reflect the preoccupations relevant to you as a director as well as any issues that you take into account in your work. Above all, the Associated Board would like to encourage candidates to think creatively about their Submission and to research a topic that focuses on an area of personal interest, i.e. not necessarily one covered in the suggestions given above.

Trevor Herbert's *Music in Words* (London: ABRSM, 2001) defines presentational conventions for written work, while also providing a basis for researching and writing at higher educational levels.

## Arrangement (Instrumental or Choral)

When you enter for your Diploma, you must send three identical copies and one recording of an **Arrangement** that you have made for the ensemble you will be directing in the exam. If you are an instrumental director, your Arrangement must be of *one* of the original piano works listed for your level below. If you are a choral director, your Arrangement must be of a folk song of your choice (see p. 29). Your Arrangement must be authenticated as your own work by a declaration form (see p. 24).

Remember that you should be prepared to discuss your Arrangement as part of your Viva Voce. The examiners will be looking for a sense of style and idiom, revealing imagination in the use of colour and textural contrast, as well as the technical quality, practicality and musical success of the Arrangement and its general presentation.

### Format Score

Only the full score (not the individual parts) must be submitted, in three identical photocopies. The score must:

- either be clearly and legibly handwritten in black ink or produced by a music processor programme. There is no advantage in submitting computer-generated scores rather than handwritten ones.
- be on good-quality paper of appropriate size with one part to each stave, or, where appropriate, two instruments/voices to a stave.
- be laid out in the manner which is commonly accepted for the relevant ensemble.
- follow all the usual and proper conventions for notation.
- show the parts for transposing instruments in the relevant transposed keys.
- contain the following information on the title page:
  - the full title of the Diploma; the title of the work (and name of composer, if applicable); the date of submission.
- be securely bound, with all its pages consecutively numbered.

If your score contains musical directions or terminology in a language other than Italian, German, French or English, a glossary of these must be provided with English translations. Please remember that you must not identify your name anywhere on or inside your Arrangement.

### Recording

The recording of the Arrangement must be an unedited performance directed by you and performed by the ensemble which is to be present in the exam. The recording may be either video or audio. Acceptable formats include: PAL/VHS video, DVD, CD, MiniDisc or audio-cassette. If making a video recording, you are responsible for obtaining any necessary permissions, such as parental consent.

### Instrumental Arrangement

You are required to arrange for your ensemble *one* of the original piano works (or paired works) listed by Diploma level below. These items reflect an increasing complexity of musical language in the progression from DipABRSM to FRSM levels. Please note that the editions mentioned are recommendations only. While you are expected to have researched the original composer's own instrumental styles, you are not necessarily required to attempt a pastiche or direct imitation in your Arrangement.

#### DipABRSM

- |                  |  |
|------------------|--|
| <b>Beethoven</b> | Any <i>one</i> of the following from '7 Bagatelles', Op.33: no.1 in E $\flat$ , no.2 in C, no.4 in A, no.7 in A $\flat$ . <i>Beethoven Bagatelles</i> (ABRSM Publishing) |
| <b>Schubert</b>  | Sonata in A minor, Op.143, D.784: 2nd movt, <i>Andante</i> . <i>Schubert Complete Pianoforte Sonatas, Vol.2</i> (ABRSM Publishing)                                       |
| <b>Sibelius</b>  | Danse pastorale <i>and</i> Souvenir: nos.7 <i>and</i> 10 from '10 Bagatelles', Op.34 ( <i>Breitkopf &amp; Härtel</i> 8156)   |

**LRSM**

- Brahms** Capriccio in G minor: no.3 from '7 Fantasies', Op.116 (*ABRSM Publishing*)
- Debussy** Prélude no.6, Book 2: 'General Lavine – eccentric'. *Debussy Préludes, Book 2 (Wiener Urtext/M.D.S.)*
- Liszt** Consolations nos.2 **and** 5 in E **or** Consolation no.3 in D♭. *Liszt 21 Short Piano Pieces (ABRSM Publishing)*
- Poulenc** 3 Mouvements Perpétuels: complete (*Chester/Music Sales*)
- Rachmaninov** Prelude in G minor, Op.23 no.5 (*Boosey & Hawkes/M.D.S.*)
- Ravel** À la Manière de ... Borodine (Valse) **and** À la Manière de ... Chabrier (Paraphrase sur un Air de Gounod) (*published separately: Salabert/U.M.P.*)

**FRSM**

- Brahms** Rhapsody in B minor, Op.79 no.1. *Brahms 2 Rhapsodies (ABRSM Publishing)*
- Debussy** Préludes nos.10 **and** 11, Book 1: 'La Cathédrale engloutie' **and** 'La Danse de Puck'. *Debussy Préludes, Book 1 (Wiener Urtext/M.D.S.)*
- Prokofiev** Intermezzo (from 'The Prodigal Son', Op.46): no.1 from '6 Morceaux', Op.52 (*Boosey & Hawkes/M.D.S.*)
- Shostakovich** Prelude and Fugue in D♭: no.15 from '24 Preludes and Fugues', Op.87, Vol.2 (*Boosey & Hawkes/M.D.S.*)

**Choral Arrangement**

You are required to choose a folk song from any country and in any language and to make an *a cappella* (unaccompanied) arrangement of it for your choir. For the purposes of this syllabus, a folk song is defined as any traditional song originating among the common people of a region and forming part of their culture.

**Required performing time**

- DipABRSM 2–3 minutes
- LRSM 3–4 minutes
- FRSM 3½–5 minutes

In the recorded performance, the Choral Arrangement must reach the minimum time requirements given above in order to pass. If the maximum time is exceeded by more than 30 seconds, the Arrangement will be failed. If the maximum time is exceeded by up to 15 seconds, a penalty of 1 mark will be incurred, and for between 16 and 30 seconds there will be a penalty of 2 marks.

# PRACTICALITIES

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  - Access
  - Language and interpreters
  - Replacement certificates
  - Academic recognition and dress

### Before the exam (Entry)

**Entry Forms** There are separate Diploma **Entry Forms** for candidates in the UK/Republic of Ireland, and for candidates in all other countries. Each Diploma Entry Form is accompanied by a **Supplementary Information** leaflet, which contains clear step-by-step instructions to help you fill in your Entry Form.

In the **UK and Republic of Ireland**, Diploma Entry Forms can be obtained from the Associated Board's Diplomas Office or from our website. In **all other countries**, Entry Forms can be obtained through local Representatives, from the Board's International Department or from our website. (See syllabus back cover for contact details.)

**Payment and fees** Payment must be made at the time of entry and your fee is dependent on the level of Diploma and whether you are making a substitution.

For candidates in the **UK and Republic of Ireland**, the fees for all three levels of Diploma are given on the Entry Form, which is issued annually with updated fee details. Candidates **in all other countries** should refer to the separate Dates and Fees leaflet for their country, which is available from the local Representative or Contact, or from the Board's International Department.

**Submissions and supporting documentation** When returning your Entry Form and fee, please ensure that you carefully complete the Checklist (on the Entry Form), enclosing any of the following required documentation and submissions:

- documentation supporting your prerequisite or substitution for a prerequisite (see p. 19)
- your Arrangement and recording with authenticating declaration form (see p. 24)
- documentation supporting a substitution for the Arrangement (see p. 21)
- your Written Submission (FRSM only) with authenticating declaration form (see p. 24)
- the Associated Board's letter approving appropriate professional experience (see p. 20)
- the Associated Board's letter approving any works in your programme not listed on pp. 38–46 of this syllabus.

**Where to send your entry** In the **UK and Republic of Ireland**, completed Entry Forms, together with fees, submissions and any supporting documents, should be sent to the address indicated on the Entry Form. In **all other countries**, completed Entry Forms etc. should be returned to the local Representative or, where there is no Representative, direct to the Board's International Department.

**Other points**

- We regret that we cannot accept responsibility for the loss of any documents in the post, and we recommend you use a guaranteed postal delivery method.
- Entries for Diplomas can be accepted by the Associated Board only in accordance with the regulations given in this syllabus and on the understanding that in all matters our decision must be accepted as final. We reserve the right to refuse or cancel any entry, in which case the examination fee will be returned.

## On the day of the exam

**Places of examination** Music Direction Diploma exams are held at the discretion of the Associated Board and subject to the availability of examiners. The exam venue must be organized by you, at no cost to the Board. It should be quiet and well-lit and should contain a writing table and chairs for the examiners. Someone should be provided to act as steward outside the exam room. If necessary, you must arrange transport for the examiners, to enable the exam timetable to be completed within the most suitable itinerary. An invoice for transport provided may be sent to the Board.

**Dates of examination** **UK and Republic of Ireland**  
Examination dates for Music Direction Diplomas are fixed on an individual basis. You should contact the Diplomas Office (see syllabus back cover for contact details) to discuss and agree a suitable date. Please note that your Entry Form, payment and relevant documentation must be submitted at least six weeks before the agreed exam date. Only then will examiners be booked.

### All other countries

You should refer to the Dates and Fees leaflet for your country for the days of the practical examination period(s). Music Direction Diplomas will be held at a suitable time during this period. You should contact your local Representative or Contact who will make the necessary arrangements with the Board's office in London. Where there is no local Representative or Contact, please contact the Board's International Department.

**Responsibility for your ensemble** It is your responsibility to ensure that your ensemble is present at the agreed venue on the day of the exam, at no cost to the Associated Board.

### Examiners

#### Number of examiners

Wherever possible, two examiners will be present at each Diploma exam. When only one examiner can be present, the documentation and recorded evidence will be carefully monitored after their return to London in accordance with the Board's standard quality-assurance procedures (see Results, p. 34). At the Board's discretion, an additional person appointed by the Board may also be in attendance for monitoring purposes.

#### The examiners and you

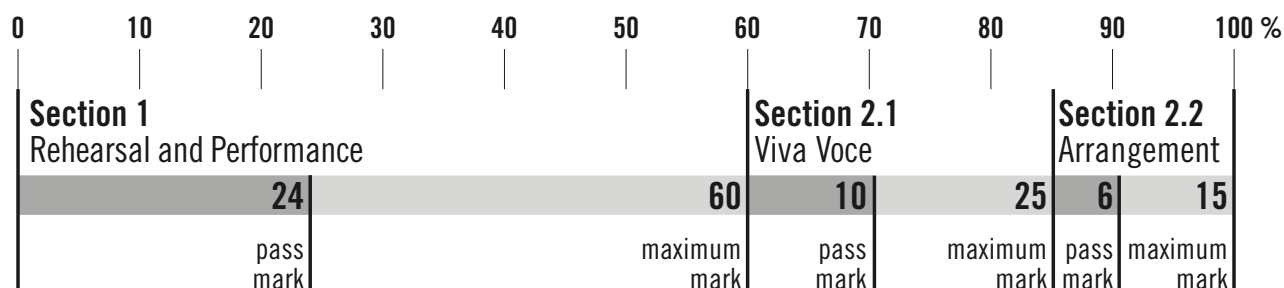
Where two examiners are present, one examiner will, wherever possible, be a specialist in your discipline, and the other will be a generalist. In these cases, you will be welcomed into the exam room by the specialist examiner who will introduce the generalist examiner. Both will have been fully trained by the Associated Board. Each examiner will mark you independently. Their combined judgement ensures that you are assessed not only by someone with an intimate knowledge of your discipline, but also by another musician who is there to place your attainments within a broader musical setting.

**Monitoring** For monitoring and moderation purposes, the live aspects of your Diploma will normally be audio-recorded by the examiners and returned to London for use by the Diploma Board (see p. 35). By submitting your entry you agree to your exam being recorded and to the recording becoming the property of the Associated Board (no copy will be made available to you). The recording may be used anonymously for training purposes. These procedures are detailed in the Diploma Board Code of Practice, available upon request from the office of the Chief Examiner.

**Feedback** The Associated Board invites feedback from all Diploma candidates, for use by the Diploma Board. A feedback form is provided for this purpose, and we would be grateful if you could complete it and ensure that it is returned to the Board.

## After the exam

**Marking** The marking process is designed to be fair and open. All candidates are assessed according to a two-Section examination structure, amounting to a total of 100 marks. Section 1 accounts for 60 of the total marks, with the two components of Section 2 accounting for the remaining 40 marks. All components of both Sections must be passed in order for a Diploma to be awarded. The pass mark is 40% – this applies to each component and Section as well as to the overall result. Candidates who pass with an overall mark of 70% or more are awarded the Diploma with Distinction.



### Viva Voce marks

Please note that your Programme Notes/Written Submission do not receive a separate mark but contribute to the overall mark of Section 2.1, whereas your Arrangement is marked separately, as Section 2.2.

The examiners review Programme Notes during the exam, whereas the Written Submission is assessed before the exam and given a guideline mark, which is then confirmed or adjusted on the basis of your responses in the Viva Voce. Similarly, the mark provisionally assigned to the Arrangement (also assessed beforehand) may be confirmed or adjusted depending on your supporting commentary during the Viva Voce.

Tables outlining the **marking criteria** for all components of the Music Direction Diplomas are given in Appendix 2 on pp. 59–63.

**Results** On the day of your exam, the examiners will not give any indication of your result. After the examiners have returned the mark form and recorded evidence to the Associated Board, they are placed before the Diploma Board (see p. 35) as part of our rigorous quality-assurance procedures. This means that results are likely to be despatched approximately eight weeks after your exam.

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

**Retakes** If you are unsuccessful in any part of your Diploma, you may wish to consider a retake. Please bear in mind, however, that your Diploma must be completed within three years from your first attempt.

You may choose to retake the entire exam in order to aim for higher marks. Alternatively, you are entitled to carry credit forward from any component (Rehearsal and Performance, Viva Voce or Arrangement) from your previous attempt. Please note that for the purposes of retakes, Sections 1 and 2.1 are considered an indivisible unit and must be retaken together or carried forward together. The examiners will be aware of any credit carried forward, but this will in no way affect the objectivity of the assessment process.

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

**Quality assurance and Diploma Board**

For the purposes of quality assurance there is a Diploma Board which oversees all matters relating to Diplomas. As well as ratifying procedures and monitoring decisions taken by its committees, the Diploma Board advises on standards and considers all matters of quality assurance, including the training and professional development of examiners and the handling of appeals.

Membership of the Diploma Board comprises a Chairman (normally a Principal of one of the UK's Royal Schools of Music), Heads of Studies from the Royal Schools, three Independent Verifiers, two Diploma examiners, and the Chief Examiner and the Chief Executive of the Associated Board. Further information regarding the Diploma Board, its terms of reference and modes of operation, is contained in the Diploma Board Code of Practice, available upon request from the office of the Chief Examiner.

**Appeals**

An appeals procedure exists for candidates who feel they have been dealt with unfairly or inefficiently by the Associated Board or its examiners on a matter of procedure. Appeals on purely academic grounds (e.g. if a candidate is disappointed by his/her result) are not permitted. An appeal, if upheld, could lead to a re-examination, a review of the result, or some other course of action beneficial to the candidate. Before the Associated Board embarks upon the formal appeals procedure, it would need to be convinced that there is a *prima facie* case for an appeal, on the grounds that some aspect of the examination process has been handled other than in accordance with syllabus regulations, and that this is likely to have affected the candidate's result.

Candidates wishing to appeal against the procedure of a Diploma assessment should write to the Quality Assurance Manager within 14 days of the issue of the result. They should clearly state the grounds for appeal and how these are felt to have affected the result; evidence supporting the claim must be given. A copy of the mark form should be enclosed. The Chief Examiner will then review the appeal, taking advice where necessary. Should there be further dispute, the case will be referred directly to the Diploma Board, which may then appoint a panel to consider the appeal. The decision of this panel shall be final.

**Other matters****Absence**

If you are unable to be present for your exam, you should notify the Board immediately, giving an explanation of your inability to attend. Provided your withdrawal is made necessary by an unavoidable event (such as illness or bereavement), part of the entry fee may be refunded at the discretion of the Board. (In the case of illness, a medical certificate is required.) Alternatively, in all countries other than the UK and Republic of Ireland, and at the Associated Board's discretion, a voucher may be issued entitling the candidate to re-enter the exam within one year of the original exam date. Such a voucher cannot subsequently be exchanged for cash. A candidate re-entered on a voucher and again absent is not entitled to any further concession.

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

Standard arrangements exist for candidates who have a visual or hearing impairment, or learning difficulties such as dyslexia or autistic spectrum disorders. Details of these arrangements are given in the Supplementary Information leaflet accompanying the Entry Form. In addition, the Board publishes guidelines for blind and partially-sighted candidates, deaf and hearing-impaired candidates, candidates with dyslexia, candidates with autistic spectrum disorders (including Asperger syndrome) and candidates with other specific needs; these separate documents are available from the Access Co-ordinator.

Candidates with other sensory impairments or learning difficulties must tick the relevant box on the Entry Form and also attach a statement from either a general practitioner, specialist, educational psychologist or other similarly qualified person, outlining the particular difficulties the candidate experiences and the likely impact upon his/her performance in an exam setting.

The Board's policy does not make any concessions in terms of marking standards; rather, we try to alter the administration of our exams or, occasionally, to provide an alternative test or mode of assessment, in line with the particular needs of the candidate.

**Language and interpreters**

All examinations are conducted in English. If you are not comfortable using English, you are strongly advised to bring an independent person (who is neither your teacher nor a relative) to act as interpreter in the exam room. (Please tick the relevant box on the Entry Form.) Extra time will be allowed in such cases. Any costs incurred are the responsibility of the candidate. Candidates may make use of the Associated Board's interpreter service, where available (for details, contact your local Representative), on payment of an additional fee. Candidates should bear in mind that exams are normally recorded (see Monitoring, p. 33) and that translations will be checked for accuracy, as necessary.

**Replacement certificates**

A duplicate of a certificate can usually be provided on payment of a search fee. Applications should state the country and year the exam took place in, the name of the candidate and his/her Candidate Number. A further fee may be required if information is inaccurate.

**Academic recognition and dress**

Each Diploma entitles the successful candidate to append the appropriate letters after his/her name. Academic dress for holders of the Associated Board's Diplomas may be obtained from William Northam & Co Ltd, P.O. Box 367, Waterbeach, Cambridge CB5 9QY (*telephone* 0870 2401852; *e-mail* enquiries@wmnortham.co.uk), to whom all enquiries should be made.

# REPERTOIRE LISTS

- 38 **Symphony Orchestra**
- 39 **Chamber Orchestra**
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- 45 **Choir**

Requirements concerning programming and examination music, as well as the required number and duration of works, are given on p. 7 (DipABRSM), p. 10 (LRSM) and p. 13 (FRSM). Candidates are advised to study these requirements carefully when planning their Rehearsal and Performance programmes.

**Symphony Orchestra: DipABRSM**

*Any movement or movements from any of the following works:*

- Beethoven** Overture to 'Egmont', Op.84  
**Bizet** 'L'Arlésienne' Suite no.1  
**Brahms** Academic Festival Overture, Op.80  
**Dukas** L'Apprenti Sorcier (The Sorcerer's Apprentice)  
**Dvořák** 'Carnival' Concert Overture, Op.92  
**Elgar** Cockaigne ('In London Town') Overture, Op.40  
 'The Wand of Youth' Suite no.1, Op.1a  
**Fauré** 'Pelléas et Mélisande' Suite, Op.80  
**Franck** Symphony in D minor  
**Glinka** Overture to 'Ruslan and Lyudmila'  
**Grieg** 'Peer Gynt' Suite no.1, Op.46  
 'Peer Gynt' Suite no.2, Op.55  
**Humperdinck** Overture (Prelude) to 'Hänsel und Gretel'  
**Mendelssohn** Overture to 'A Midsummer Night's Dream', Op.21  
 Symphony no.5 in D ('Reformation'), Op.107  
**Mussorgsky** A Night on the Bare Mountain, arr. Rimsky-Korsakov  
**Nielsen** Helios Overture, Op.17  
**Ravel** 'Ma Mère l'Oye' (Mother Goose) Suite  
**Sibelius** En Saga, Op.9  
 Karelia Suite, Op.11  
**Tchaikovsky** Symphony no.2 in C minor ('Little Russian'), Op.17  
**Vaughan Williams** 'The Wasps' Aristophanic Suite  
**Wagner** Prelude (Overture) to 'Die Meistersinger von Nürnberg'  
 Overture to 'Rienzi'  
**Weber** Overture to 'Der Freischütz'

**Symphony Orchestra: LRSM**

*Any movement or movements from any of the following works:*

- Beethoven** Symphony no.6 in F ('Pastoral'), Op.68  
 Symphony no.8 in F, Op.93  
**Berlioz** 'Le Carnaval Romain' Overture, Op.9  
**L. Bernstein** Overture to 'Candide'  
**Borodin** Symphony no.2 in B minor  
**Brahms** Symphony no.1 in C minor, Op.68  
 Symphony no.2 in D, Op.73  
 Variations on a Theme of Haydn, 'St Antony Chorale', Op.56a  
**Copland** Billy the Kid  
 Rodeo  
**Delius** On Hearing the First Cuckoo in Spring  
 Summer Night on the River  
**Dohnányi** Suite in F# minor, Op.19  
**Dvořák** Symphony no.8 in G, Op.88  
**Elgar** 'In the South' Overture, Op.50  
**Gershwin** An American in Paris  
**Grieg** Piano Concerto in A minor, Op.16  
**Mendelssohn** Symphony no.5 in D ('Reformation'), Op.107  
**Poulenc** 'Les Biches' Suite  
**Shostakovich** Symphony no.5 in D minor, Op.47  
**Smetana** Overture to 'The Bartered Bride'  
**J. Strauss II** Overture to 'Die Fledermaus'  
**Stravinsky** Symphony in Three Movements  
**Vaughan Williams** A London Symphony (no.2)  
**Verdi** Overture to 'La Forza del Destino'  
**Walton** 'Scapino' Comedy Overture

**Symphony Orchestra: FRSM**

*Any movement or movements from any of the following works:*

- Bartók** Concerto for Orchestra
- Beethoven** 'Leonore' Overture no.3, Op.72b  
Symphony no.3 in E $\flat$  ('Eroica'), Op.55  
Symphony no.5 in C minor, Op.67  
Symphony no.7 in A, Op.92
- Brahms** Symphony no.3 in F, Op.90  
Symphony no.4 in E minor, Op.98
- Britten** The Young Person's Guide to the Orchestra, Op.34
- Bruckner** Symphony no.4 in E $\flat$  ('Romantic')
- Debussy** La Mer
- Dvořák** Symphony no.9 in E minor ('From the New World'), Op.95
- Elgar** Cello Concerto in E minor, Op.85  
Symphony no.3 in C minor, Op.88 (reconstructed and completed by Anthony Payne)
- Hindemith** Symphonic Metamorphosis on Themes by Carl Maria von Weber
- Lutosławski** Venetian Games
- Mahler** Symphony no.4 in G
- Prokofiev** Symphony no.1 in D ('Classical'), Op.25
- Schubert** Symphony no.9 in C ('Great'), D.944
- Schumann** Piano Concerto in A minor, Op.54
- Shostakovich** Symphony no.10 in E minor, Op.93
- Sibelius** Symphony no.2 in D, Op.43
- R. Strauss** Don Juan, Op.20  
Till Eulenspiegels lustige Streiche, Op.28
- Tchaikovsky** Symphony no.6 in B minor ('Pathétique'), Op.74
- Vaughan Williams** Symphony no.4 in F minor
- Wagner** Prelude to 'Tristan und Isolde'

**Chamber Orchestra: DipABRSM**

*Any movement or movements from any of the following works:*

- J. S. Bach** Orchestral Suite no.1 in C, BWV 1066  
Orchestral Suite no.4 in D, BWV 1069
- Bartók** 7 Romanian Folk Dances
- Beethoven** Symphony no.2 in D, Op.36
- Bizet** 'Jeux d'Enfants' Petite Suite
- Brahms** Serenade no.2 in A, Op.16
- Debussy** Petite Suite, orch. Büsser
- Dvořák** Serenade in D minor, Op.44
- Fauré** 'Dolly' Suite, Op.56, orch. Rabaud
- Handel** Concerto a due cori no.1 in B $\flat$ , HWV 332  
Music for the Royal Fireworks, HWV 351  
'The Water Music' Suite no.1 in F, HWV 348  
'The Water Music' Suite no.2 in D, HWV 349  
'The Water Music' Suite no.3 in G, HWV 350
- Haydn** Symphony no.49 in F minor ('La Passione')
- Mendelssohn** 'The Hebrides' Overture, Op.26
- Mozart** Overture to 'Idomeneo', K.366  
Symphony no.29 in A, K.201
- Ravel** Pavane pour une infante défunte
- Rossini** Overture to 'Il Barbiere di Siviglia' (The Barber of Seville)  
Overture to 'La Gazza Ladra' (The Thieving Magpie)
- Schubert** Overture in B $\flat$ , D.470  
Entr'actes and Ballet Music from 'Rosamunde', Op.26, D.797
- Stravinsky** 4 Norwegian Moods
- Walton** Siesta

**Chamber Orchestra: LRSM***Any movement or movements from any of the following works:*

- J.S. Bach** Orchestral Suite no.2 in B minor, BWV 1067
- Beethoven** Symphony no.1 in C, Op.21
- L. Berkeley** Partita, Op.66
- Bizet** Symphony in C
- Elgar** 'The Wand of Youth' Suite no.1, Op.1a
- Fauré** 'Masques et Bergamasques' Suite, Op.112
- Haydn** Symphony no.44 in E minor ('Trauersinfonie')  
Symphony no.49 in F minor ('La Passione')  
Symphony no.100 in G ('Military')
- Honegger** Pastorale d'Été
- Ives** Orchestral Set no.1: 'A New England Symphony' – 3 Places in New England
- Mendelssohn** Symphony no.4 in A ('Italian'), Op.90
- Milhaud** 'Saudades do Brasil' Suite, Op.67b
- Mozart** Overture to 'Die Zauberflöte' (The Magic Flute), K.620  
Piano Concerto no.23 in A, K.488  
Piano Concerto no.24 in C minor, K.491  
Symphony no.35 in D ('Haffner'), K.385  
Symphony no.36 in C ('Linz'), K.425  
Symphony no.38 in D ('Prague'), K.504
- Ravel** Le Tombeau de Couperin
- Respighi** 'Gli Uccelli' (The Birds) Suite
- Rossini** Overture to 'L'Italiana in Algeri' (The Italian Girl in Algiers)
- Schubert** Overture in the Italian style in C, Op.170, D.591  
Symphony no.3 in D, D.200
- Stravinsky** Suite no.1  
Suite no.2
- Vaughan Williams** The Lark Ascending

**Chamber Orchestra: FRSM***Any movement or movements from any of the following works:*

- Bartók** Music for Strings, Percussion and Celesta
- Beethoven** Symphony no.4 in Bb, Op.60
- L. Bernstein** Prelude, Fugue and Riffs for Clarinet and Jazz Ensemble
- Copland** 'Appalachian Spring' Concert Suite (*version for 13 instruments*)
- Debussy** Prélude à l'Après-midi d'un Faune
- Haydn** Symphony no.104 in D ('London')
- Robin Holloway** Romanza for Violin and Small Orchestra, Op.31
- Ibert** Divertissement
- Oliver Knussen** Coursing, Op.17
- Lutosławski** Chain 1
- Peter Maxwell Davies** Strathclyde Concerto no.10 for Orchestra
- Mendelssohn** Symphony no.3 in A minor ('Scottish'), Op.56
- Mozart** Overture to 'Don Giovanni', K.527  
Symphony no.40 in G minor, K.550  
Symphony no.41 in C ('Jupiter'), K.551
- Prokofiev** Symphony no.1 in D ('Classical'), Op.25
- R. Strauss** 'Le Bourgeois Gentlehomme' Suite, Op.60
- Stravinsky** Danses Concertantes  
Concerto in Eb ('Dumbarton Oaks')  
'Pulcinella' Suite
- Webern** 5 Pieces, Op.10
- Wolf** Italian Serenade

**String Orchestra: DipABRSM**

*Any movement or movements from any of the following works:*

- Barber** Adagio for Strings, Op.11  
**Britten** Simple Symphony, Op.4  
**Corelli** 12 Concerti Grossi, Op.6  
**Delius** 2 Aquarelles, orch. Fenby  
**Dvořák** Nocturne in B, Op.40  
**Grieg** 2 Melodies, Op.53: no.1 'Norwegian' (The Goal); no.2 'The First Meeting'  
**Handel** 12 Concerti Grossi, Op.6, HWV 319–330  
**Hindemith** Trauermusik  
**Holst** Brook Green Suite  
 St Paul's Suite, Op.29 no.2  
**Mendelssohn** 13 Symphonies (Sinfonias) for Strings  
**Mozart** 3 Divertimenti for Strings ('Salzburg Symphonies'), K.136–138  
 Serenade no.13 in G ('Eine kleine Nachtmusik'), K.525  
**Purcell** Chaconne (Chacony) in G minor, Z.730  
**A. Scarlatti** 6 Concerti Grossi (1740)  
**Tchaikovsky** Andante cantabile for Cello and Strings, Op.11  
**Telemann** Viola Concerto in G, TWV 51:G9  
 Overture (Suite) in G ('Burlesque de Don Quichotte'), TWV 55:G10  
**Tippett** Little Music for Strings  
**Warlock** Capriol Suite

**String Orchestra: LRSM**

*Any movement or movements from any of the following works:*

- Malcolm Arnold** Flute Concerto no.1, Op.45  
**J.S. Bach** Brandenburg Concerto no.3 in G, BWV 1048  
 Brandenburg Concerto no.6 in B $\flat$ , BWV 1051  
**L. Berkeley** Serenade, Op.12  
**Britten** Lachrymae ('Reflections on a Song of Dowland') for viola and strings, Op.48a  
**Elgar** Serenade in E minor, Op.20  
**Alexander Goehr** Little Music for Strings, Op.16  
**Robin Holloway** Serenade in C, Op.41  
**Howells** Elegy for Viola, String Quartet and String Orchestra  
**Lutosławski** 5 Folk Melodies  
**Martinů** Partita (Suite no.1) (1931)  
**Mozart** Adagio and Fugue in C minor, K.546  
**Nielsen** Little Suite in A minor, Op.1  
**Respighi** Suite for Strings (1902)  
**Rodrigo** Cançoneta for violin and strings (1923)  
**Rossini** 6 Sonate a quattro  
**Schubert** Rondo in A for violin and strings, D.438  
**Sibelius** Rakastava, Op.14  
**Suk** Serenade in E $\flat$ , Op.6  
**Tchaikovsky** Serenade in C, Op.48  
**Tippett** Concerto for Double String Orchestra  
**Vaughan Williams** Fantasia on a Theme by Thomas Tallis  
**Vivaldi** 4 Violin Concertos ('Le quattro Stagioni' – The Four Seasons), Op.8 nos.1–4

**String Orchestra: FRSM**

*Any movement or movements from any of the following works:*

- John Adams** Shaker Loops  
**Bartók** Divertimento  
**Beethoven** Grosse Fuge in B $\flat$ , Op.133  
**Berg** Lyric Suite  
**Bliss** Music for Strings

## String Orchestra: FRSM

- Britten** Variations on a Theme of Frank Bridge, Op.10  
**Dvořák** Serenade in E, Op.22  
**Elgar** Introduction and Allegro, Op.47  
**Janáček** Suite (1877)  
**Kenneth Leighton** Concerto for Strings, Op.39  
**Frank Martin** Petite Symphonie Concertante for harp, harpsichord, piano and strings  
**Milhaud** Symphoniette, Op.363  
**Krzysztof Penderecki** Intermezzo for 24 Strings  
**Roussel** Sinfonietta, Op.52  
**Schoenberg** Verklärte Nacht (Transfigured Night), Op.4  
**Shostakovich** Chamber Symphony, arr. Barshai, Op.110a  
**Sibelius** Romance in C, Op.42  
**R. Strauss** 'Metamorphosen': Study for 23 Solo Strings  
**Stravinsky** Concerto in D ('Basler Concerto') (1946)  
**Tippett** Fantasia Concertante on a Theme of Corelli  
**Villa-Lobos** Bachiana Brasileira no.9

## Wind and Military Bands: DipABRSM

*Any movement or movements from any of the following works:*

- Malcolm Arnold** 4 Scottish Dances, Op.59  
**Malcolm Binney** Emerald Breeze  
 Saturnalia  
**Derek Bourgeois** Serenade  
**John Barnes Chance** Variations on a Korean Folk Song  
**Edward Gregson** Prelude for an Occasion  
**Holst** Marching Song, Op.22b  
 Suite no.1 in E♭, Op.28 no.1  
**Karel Husa** Al Fresco  
**George Lloyd** The Forest of Arden  
**Mendelssohn** Overture in C, Op.24  
**Goff Richards** Doyen  
**Saint-Saëns** Orient et Occident, Op.25  
**Philip Sparke** Yorkshire Overture  
**Frank Ticheli** Cajun Folk Songs  
**Tippett** Mosaic  
**Vaughan Williams** English Folk Song Suite  
**Wagner** Trauersinfonie (Trauermusik)  
**Guy Woolfenden** Gallimaufry  
 Illyrian Dances  
 S.P.Q.R.  
 Suite Française

## Wind and Military Bands: LRSM

*Any movement or movements from any of the following works:*

- Michael Ball** Chaucer's Tunes  
**David Bedford** Ronde for Isolde  
**Derek Bourgeois** Diversions, Op.97a  
**John Barnes Chance** Incantation and Dance  
**Dvořák** Serenade in D minor, Op.44  
**Adam Gorb** Suite for Winds  
**Grainger** Irish Tune from County Derry (Londonderry Air)  
 A Lincolnshire Posy  
**Edward Gregson** Festivo  
**Paul Hart** Cartoon  
**Holst** Suite no.2 in F, Op.28 no.2

**Wind and Military Bands: LRSM**

- Joseph Horovitz** Fête Galante  
**Karel Husa** Music for Prague 1968  
**John McCabe** Images  
**Mozart** Overture to 'Don Giovanni', K.527 (*arranged for wind octet*)  
 Serenade no.12 in C minor, K.388  
**Philip Sparke** Orient Express  
 Year of the Dragon  
**R. Strauss** Serenade in Eb, Op.7  
**Stravinsky** Octet  
**Toch** Spiel, Op.39  
**Vaughan Williams** Toccata Marziale  
**Philip Wilby** Catcher of Shadows

**Wind and Military Bands: FRSM**

*Any movement or movements from any of the following works:*

- David Bedford** Sun Paints Rainbows on the Vast Waves  
**Richard Rodney Bennett** Morning Music  
**Nigel Clarke** Samurai  
**Copland** Emblems  
**Martin Ellerby** Dona Nobis Pacem  
 Paris Sketches  
**Gál** Divertimento, Op.22  
**Adam Gorb** Away Day  
 Metropolis  
 Yiddish Dances  
**Edward Gregson** Celebration  
 The Sword and the Crown  
**Paul Hart** Circus Ring  
**Hindemith** Symphony in B $\flat$  (1951)  
**Holst** Hammersmith, Op.52  
 The Perfect Fool, Op.39  
**Joseph Horovitz** Bacchus on Blue Ridge  
**John McCabe** Symphony for Ten Wind Instruments  
**James MacMillan** Sowetan Spring  
**Maconchy** Music for Wind and Brass  
**Nicholas Maw** American Games  
**Milhaud** Suite Française, Op.248  
**Buxton Orr** John Gay Suite  
**Schoenberg** Theme and Variations, Op.43b  
**Philip Sparke** Dance Movements  
**Stravinsky** Symphonies of Wind Instruments  
**Frank Ticheli** Blue Shades  
**Philip Wilby** Dawn Flight  
 Symphonia Sacra: 'In Darkness Shine'

**Brass Band: DipABRSM**

*Any movement or movements from any of the following works:*

- Malcolm Arnold** Little Suite no.1, Op.80  
**Eric Ball** Resurgam  
 Sinfonietta ('The Wayfarer')  
**Howard Blake** Fusions  
**Bruce Broughton** California Legend  
**Arthur Butterworth** 3 Impressions for Brass  
**Percy Fletcher** Labour and Love  
**Geehl** On the Cornish Coast  
**Dean Goffin** Rhapsody in Brass

**Brass Band: DipABRSM**

|                        |  |
|------------------------|--|
| <b>Peter Graham</b>    | Dimensions                                   |
| <b>Edward Gregson</b>  | Essay<br>The Plantagenets                    |
| <b>Joseph Horovitz</b> | Sinfonietta                                  |
| <b>Elgar Howarth</b>   | Mosaic                                       |
| <b>George Lloyd</b>    | Royal Parks Suite                            |
| <b>Leighton Lucas</b>  | Symphonic Suite                              |
| <b>Philip Sparke</b>   | A Malvern Suite<br>Music for a Festival      |
| <b>Vinter</b>          | Symphony of Marches<br>Variations on a Ninth |
| <b>Gareth Wood</b>     | Culloden Moor                                |

**Brass Band: LRSM**

*Any movement or movements from any of the following works:*

|                           |                                  |
|---------------------------|----------------------------------|
| <b>Malcolm Arnold</b>     | Fantasy, Op.114                  |
| <b>Eric Ball</b>          | Journey into Freedom             |
| <b>Michael Ball</b>       | Frontier!                        |
| <b>Judith Bingham</b>     | The Stars Above, the Earth Below |
| <b>Bliss</b>              | Kenilworth Suite                 |
| <b>Derek Bourgeois</b>    | The Forest of Dean               |
| <b>Morley Calvert</b>     | Introduction, Elegy and Caprice  |
| <b>Martin Ellerby</b>     | Natalis                          |
| <b>Robert Farnon</b>      | Un Vie de Matelot                |
| <b>Peter Graham</b>       | Prisms                           |
| <b>Edward Gregson</b>     | Connotations                     |
| <b>Holst</b>              | A Moorside Suite                 |
| <b>Ireland</b>            | A Downland Suite                 |
| <b>Paul Patterson</b>     | Chromascope                      |
| <b>Robert Simpson</b>     | Vortex                           |
| <b>Philip Sparke</b>      | The Year of the Dragon           |
| <b>David Stanhope</b>     | A Leadsman, a Lady and a Lord    |
| <b>Ray Steadman-Allen</b> | The Beacons                      |
| <b>Vinter</b>             | Triumphant Rhapsody              |
| <b>Philip Wilby</b>       | Leonardo                         |

**Brass Band: FRSM**

*Any movement or movements from any of the following works:*

|                           |   |
|---------------------------|---|
| <b>Eric Ball</b>          | Festival Music                            |
| <b>Derek Bourgeois</b>    | Blitz                                     |
| <b>Arthur Butterworth</b> | Odin                                      |
| <b>Elgar</b>              | Severn Suite, Op.87                       |
| <b>Percy Fletcher</b>     | An Epic Symphony                          |
| <b>John Golland</b>       | Sounds                                    |
| <b>Peter Graham</b>       | Montage                                   |
| <b>Edward Gregson</b>     | Dances and Arias                          |
| <b>Wilfred Heaton</b>     | Contest Music                             |
| <b>Joseph Horovitz</b>    | Ballet for Band                           |
| <b>Elgar Howarth</b>      | Hymns at Heaven's Gate                    |
| <b>Howells</b>            | Pageantry                                 |
| <b>Ireland</b>            | A Comedy Overture                         |
| <b>John McCabe</b>        | Cloudcatcher Falls                        |
| <b>Rubbra</b>             | Variations on 'The Shining River', Op.101 |
| <b>Robert Simpson</b>     | Energy                                    |
| <b>Philip Sparke</b>      | Harmony Music                             |

**Brass Band: FRSM**

- Ray Steadman-Allen** Hymn at Sunrise  
**Vinter** Spectrum  
**Philip Wilby** Paganini Variations

**Choir: DipABRSM**

**Mixed Voices**

- Anon. French** Noël Nouvelet, arr. Rutter  
**Britten** A Hymn to the Virgin  
 The Song of the Fisherman (from 'Peter Grimes', Op.33)  
**Bruckner** Locus iste  
**Elgar** As torrents in summer (from 'Scenes from the Saga of King Olaf', Op.30)  
**Farmer** Fair Phyllis I saw sitting all alone  
**Farrant** Call to remembrance, O Lord  
**Gibbons** The Silver Swan  
**Handel** And the glory of the Lord: from 'Messiah', Part 1, HWV 56  
**Ireland** The Hills  
**Lotti** Crucifixus a 8  
**Morley** April is in my mistress' face  
 My bonny lass she smileth  
**Palestrina** Agnus Dei: from 'Missa Veni sponsa Christi'  
**Purcell** With drooping wings ye Cupids come: from 'Dido and Aeneas', Act 3, Z.626  
**Tallis** If ye love me

**Upper Voices**

- Copland** I bought me a cat  
**Gibbons** The Silver Swan  
**Kodály** See the gipsies  
**Mendelssohn** Hear my prayer, O Lord (Veni Domine), Op.39 no.1  
**Poulenc** Ave verum corpus

**Lower Voices**

- Copland** Ching-a-ring Chaw  
**Cornelius** Absolve Domine  
**Janáček** The Soldier's Lot  
**Schubert** Sanctus 'Heilig ist der Herr': from 'Deutsche Messe', D.872  
**Vaughan Williams** The Vagabond

**Choir: LRSM**

**Mixed Voices**

- Bartók** Song of the Hayharvesters from Hiadel: no.2 from '4 Slovak Songs'  
**Bruckner** Os justi  
**Buxtehude** Das Neugeborne Kindelein (The Newborn Babe)  
**Byrd** Ave verum corpus  
**Bob Chilcott** Buffalo Gals  
 Steal Away  
**Elgar** My love dwelt in a northern land, Op.18 no.3  
**Fauré** Requiem, Op.48: any movement(s) except 'Pie Jesu'  
**Finzi** My spirit sang all day  
**Gibbons** Almighty and everlasting God  
**Handel** Since by man came death: from 'Messiah', Part 3, HWV 56  
**Holst** I love my love, Op.36b no.5  
**Mathias** Sir Christèmas (no.4 from 'Ave Rex', Op.45)  
**Messiaen** O sacrum convivium!  
**John Rutter** Shepherd's Pipe Carol  
**Schütz** Jauchzet dem Herren, alle Welt (Psalm 100), Op.2 no.15, SWV 36  
**Tallis** O nata lux de lumine  
**Wilbye** Draw on sweet night

## Choir: LRSM

## Upper Voices

- Kodály** Dancing Song  
**Mathias** The Echoing Green  
**Schubert** Psalm 23, Op.132, D.706  
**Seiber** 3 Hungarian Folksongs: any song(s)  
**Victoria** Domine non sum dignus

## Lower Voices

- Bruckner** Trösterin Musik  
**C. A. Gibbs** Tiger, Tiger  
**Grainger** Country Gardens  
**Schubert** Psalm 23, Op.132, D.706  
**Seiber** Marching Song

## Choir: FRSM

## Mixed Voices

- Anon. 16th cent. English** Tomorrow shall be my dancing day, arr. Willcocks  
**J.S. Bach** Motet 'Komm, Jesu, komm!' BWV 229  
**Bartók** 4 Slovak Songs: any song(s)  
**Bruckner** Christus factus est  
 Virga Jesse floruit  
**Byrd** Haec dies  
 Laudibus in sanctis  
**Finzi** Clear and gentle stream, Op.17 no.4  
**Handel** For unto us a child is born: from 'Messiah', Part 1, HWV 56  
**Ives** Psalm 67 'God be merciful to us'  
**James MacMillan** Christus Vincit  
**Purcell** Hear my prayer, O Lord, Z.15  
 I was glad when they said unto me (*full anthem formerly attrib. to Blow*)  
 My heart is inditing: from 'My heart is inditing', Z.30  
**John Tavener** The Lamb  
 The Tyger  
**Vaughan Williams** 3 Shakespeare Songs: any song(s)

## Upper Voices

- Britten** Missa Brevis in D, Op.63: any movement(s)  
**Caplet** Messe à trois voix: any movement(s)  
**Fauré** Cantique de Jean Racine, Op.11, arr. Rutter  
**Holst** Choral Hymns from The Rig Veda, Groups 2 and 3: any hymn(s)  
**Knut Nystedt** Hosanna

## Lower Voices

- Beethoven** Prisoners' Chorus: from 'Fidelio', Act 1, Op.72  
**Britten** The Ballad of Little Musgrave and Lady Barnard  
**Ireland** Sea Fever, arr. Thomas  
**Kodály** Tavern Song  
**Vaughan Williams** Epitaph on John Jayberd of Diss (no.3 from '5 Tudor Portraits')  
 The Seeds of Love

# APPENDICES

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## Specimen questions and indicative responses

The **specimen questions** on pp. 48–51 are intended to provide a clear sense of how the examiners might address the various areas of the Viva Voce. The selected **indicative responses** on pp. 52–58 provide an indication of the sorts of response that would be expected from candidates within the main marking bands (Distinction, Pass, Fail). It is important to note that these are specimen questions only, and that none of them may actually be asked in the exam. Additionally, not all areas specified below will necessarily be covered by examiners in their questioning.

### SPECIMEN QUESTIONS

#### DipABRSM

\* *indicative responses to these specimen questions are to be found on pp. 52–53.*

- Musical outlook**
- What were your considerations in selecting the repertoire to be rehearsed and performed?
  - Why did you choose this piece for the Arrangement section of the Diploma?
- Technique**
- Show us how you would negotiate this particular pause and *tempo primo*.
  - The trumpet section has had many bars' rest. How do you ensure that they enter in the correct place?
  - What is the value of vocal warm-up exercises? Which would you use in addition to those heard today?
  - Tuning woodwind and brass instruments together can be problematic. Is there a universally satisfactory tuning note, or should different sections tune to different notes?
- \*
- How do you structure a rehearsal session?
  - Show me some of the ways in which you can obtain dynamic variety without the use of verbal instructions.
  - How can you help a choir not to sing sharp or flat?
- Rehearsal and Performance**
- The sopranos were having trouble staying in tune at this point. Why do you think that was?
  - Did you find the rapid 'one in a bar' units of the 3/8 a problem when shaping the phrases or striving for an overall vision of the piece? How did you overcome this?
- \*
- The trumpets and horns were having difficulty with transposition, it seemed. How can you help them with this?
  - Were there any places where you became aware that you were spending too much time on an individual section of your ensemble, thus interrupting the impetus for the other players?
  - Your percussion section was a little too enthusiastic. How did you manage to bring them back to your tempo?
  - How do you deal with an individual or soloist who is making a persistent mistake in rehearsal?
  - In what ways did your rehearsal differ from how you had planned it?
  - Some sections of the band seemed to lack confidence. What are the merits of sectional rehearsals, and how might they be best organized?
- Repertoire and Programme Notes**
- What other pieces by this composer are you aware of? Has your knowledge of them influenced the way in which you tackled this piece?
  - You have been asked to provide music for a short concert with your ensemble. What would you choose and why would it appeal to the audience?
  - In your Programme Notes you write that Fauré's 'Pelléas et Mélisande' Suite 'displays a richer instrumental technique' than the Sibelius suite of the same name. Can you justify this claim?
  - Tell me which music you would next like to attempt with your group. How would it help the group to develop?

- Musical language and form**
- Can you tell me about the harmonic style of this piece? From where do you think the composer gets his inspiration?
  - \* ● Could you talk me through the structure of this piece? What are the main formal elements that affect the way you direct it?
  - These settings are an interesting blend of simple words and complicated rhythmic patterns. How can you retain the simplicity of expression in your interpretation?
- Style and interpretation**
- What considerations influenced your choice of tempi in the performance?
  - How much did you tell your musicians about the sound-picture the composer is trying to portray and how did you try to communicate this sound-scape in performance?
  - Is it essential to adhere to the composer's metronome markings to achieve an authentic performance? What factors would permit a modification or change to be made in this regard?
- Arrangement**
- Your folk song arrangement was very colourful, but where is the melody at this point?
  - \* ● What is the effective range of this instrument? Show me in your score how you have utilized this particular instrument in your Arrangement.
  - Tell me about the inclusion of this instrument to double the melody line here.
- Professional values and practice**
- What steps do you take to ensure that the rehearsal space you use is free from hazards?
  - How do you ensure that the physical well-being of your ensemble members is not harmed by their having to play or sing in extended rehearsals?

### LRSM

\* *indicative responses to these specimen questions are to be found on pp. 54–55.*

- Musical outlook**
- Which piece did you feel improved the most during the rehearsal, and why?
  - \* ● How did you set about preparing the score for the first piece we heard today?
- Technique**
- How important is it that your players/singers are all of approximately similar technical ability?
  - How do you introduce a new piece to the orchestra/band/choir?
  - In your brass band, do you encourage the trombones to give a bright, characteristic sound, or do you ask them to blend with the saxhorns?
  - How do you ensure good discipline within your ensemble, at the same time as maintaining the players'/singers' goodwill and co-operation?
  - This piece involves some deft changes of time signature at a brisk pace. Could you tell us how you decided to beat these?
  - How do you indicate the change of metre at this point?
  - How can your gestures influence the dynamic shifts in this particular section?
  - Ends of phrases are a difficult area, especially with younger players. Can you demonstrate how you could effect some clean endings within a variety of speeds and dynamic levels?
- Rehearsal and Performance**
- Which sections of this work did you feel, at the end of the rehearsal, most needed more attention? To which particular aspects of it would you give additional rehearsal time?
  - Your seating plan for the choir today is (un)conventional. Have you tried other ways of grouping the singers, and if so, what were the results?
  - Were there any balance or intonation problems which you did not have time to address?
  - I noticed that one or two of your musicians were unwilling to establish eye contact with you. Were you aware of this and how could you have dealt with it?
  - The brass were much more rhythmic in performance than they had been in rehearsal. How did you achieve this?
  - There was an ensemble slip at this point when you changed the beating pattern. What could you do about this before the next performance?

**Repertoire and Programme Notes**

- Which more challenging works are you keeping in mind for your ensemble? What needs to change before they can be tackled with confidence?
- What are your principles in programme building?
- The composer has provided a detailed programme for this piece. You have reproduced this in your Notes, so does that mean the work cannot stand without written explanation?
- While it is good to enthuse about the works contained in a programme, can you justify your statement that ‘Rossini was the principal composer of his day’? Who were his rivals in this regard?

**Musical language and form**

- Do the members of your chamber orchestra need to know the formal structure of the works they play to give a credible performance? If so, how can you provide this information in a way that might illuminate their contribution? Illustrate your answer with reference to the first movement of the symphony you played today.
- Show me some features of this piece that make it so unmistakably by its composer.
- Could you explain the harmonic progression at this point? Which instruments need to be brought to the fore in balance in order for this to make the most impact?

**Style and interpretation**

- Is it important for the director to make a personal mark on works performed?
- To what extent did the acoustic environment of today’s performance influence your interpretation?
- \* ● What is the case for accompanying the motet by Bach you performed today? What instrumentation would be stylish?
- In preparing this Air and Variations with your brass band, to what extent did you consult the solo cornet player and to what extent do you expect to make your own mark on the work as a whole?

**Arrangement**

- What is the effect of leaving the double-basses out until this point?
- You chose to arrange the two Consolations by Liszt for your ensemble. How did you vary the textures so that each had its own special timbre?
- \* ● In writing your Arrangement, to what extent did you feel constrained by the technical abilities of your singers?

**Professional values and practice**

- How do you nourish your own personal musical skills to keep your directing a stimulating experience for your ensemble?
- \* ● Have you done any research into noise-level problems within orchestras or bands? Do you know how any professional ensembles have conquered these challenges? Do you feel that such issues exist in your ensemble’s workspace?
- What support agencies are you aware of that can help you professionally, and what are their specific areas of expertise?

**FRSM**

- \* *indicative responses to these specimen questions are to be found on pp. 56–58.*

**Musical outlook**

- Your choice of programme was very varied. Tell me how you arrived at this and what features particularly appealed to you.

**Technique**

- There might be a number of ways in which to approach this moment in the piece. Could you demonstrate one or two of them? What would help decide your preference?
- Could you tell us how you achieved the subtle effect needed at this point?
- Describe how you approach issues of attack with mixed instrumental and vocal forces?
- What are your views about where the players should perceive the beat to actually fall and how do you influence that perception?

- Rehearsal and Performance**
- What do you feel are the strengths and weaknesses of the ensemble that you are directing? How are you going to tackle this particular area of weakness?
  - What aspects of the texture in this section do you think need most care in order to give a stylish performance?
  - Might your concept of this work need some differences of approach in another acoustic? How might you cope in taking your group on a short tour visiting several different halls with varying acoustics?
  - \* ● If you could turn the clock back, which parts of your performance would you like to have a second opportunity to work through? What do you think caused the difficulties that you encountered in the first place?
  - Your Arrangement calls for sections of the choir to sing in conflicting metres. How can that be rehearsed successfully?
- Repertoire and Written Submission**
- In your Written Submission on Elgar's Third Symphony, as reconstructed by Anthony Payne, you argue that a valid reconstruction of such a work can only be attempted if original thematic material is extant for each movement. Does this then invalidate Payne's incorporation of music from other Elgar works?
  - How far have you been influenced by the several recordings of this piece made over a period of 30 years and directed by the composer himself?
  - What contemporary repertoire would suit your ensemble?
  - You have been asked to provide the music for a short educational concert for children in order to introduce them to your particular ensemble. Which pieces or movements would best demonstrate the versatility and range of the ensemble?
- Musical language and form**
- The contrapuntal nature of this music is quite complex. Could you show me which parts of this particular section you would have brought out if you had rehearsed it today, and why?
  - \* ● In preparing your choir to sing this piece, how did you go about helping them to project the composer's specified vocal representation of instruments?
  - This avant-garde piece might be tough going for some of the players. Which aspects of it might you be able to highlight to them in order to gain their enthusiasm for the style, and thus a better performance?
- Style and interpretation**
- What consideration did you give to historical practice when directing this work?
  - When a composer annotates his score in such a detailed fashion, as in the piece you performed today, what room is left to the conductor to express a personal view of the music, and is such a view valid?
  - How do you maximize the tension created by the instrumental spacing/voicing at this point?
  - \* ● Explain your understanding of an ideal balance between a faithful rendition of a score and some element that is added or subtracted by the director. Give examples of recordings of this work that you feel demonstrate where this challenge has been successfully resolved, and others where it is less than successful.
- Arrangement**
- What effect were you trying to achieve here? What would be the effect of rescoring it in this particular way?
  - To what extent were you influenced by Debussy's own use of orchestral colour when making your Arrangement of his two Préludes?
  - \* ● Discuss the challenges involved in translating the sonorities and textures of the chosen piano piece into your full score for wind band. What examples of the composer's orchestral writing influenced you when executing your reworking?
- Professional values and practice**
- In what ways do you envisage developing your own professional expertise over the coming years?
  - What steps do you take to keep up-to-date with current activities and practices in the brass band world?

## INDICATIVE RESPONSES

## DipABRSM

**Technique** How do you structure a rehearsal session?*Distinction*

The candidate had an excellent grasp of what was needed, and in the first part of the exam started with a properly structured tuning-up (woodwind first, then brass, with timpani checked last) followed by some good warm-up exercises for the whole band. In the Viva Voce the candidate demonstrated that it was essential for a director to know which passages needed rehearsal, and how to break these down to their constituent parts, and he/she talked well about the ratio between playing through and real rehearsing. The candidate pointed out that sectional practice was occasionally used to maximize use of time in pieces posing notational difficulty, and sound opinions were offered on the importance of maintaining morale and enthusiasm in rehearsals, without compromising standards. On today's showing, the examiners felt entirely satisfied that these ideals would be exemplified in reality.

*Pass*

A rehearsal schedule had been devised for today's examination, and was shown to the examiners in the Viva Voce. However, it seemed a little too detailed, not sufficiently allowing for actual developments or local context. The candidate knew that tuning-up was important but pointed out that in some circumstances the lack of available time prevented this. He/she used warm-up exercises and aimed to rehearse passages thoroughly, spending the right amount of time on getting passages correct and only then playing the whole piece through. The candidate thought that it was more important to spend time on rhythm than intonation (or vice versa) but admitted that this aspect of rehearsal technique could be rethought.

*Fail*

Today's 'practical' had revealed rather poor time management of the rehearsal session, and questions on this topic showed that this had not apparently been detected by the candidate. Furthermore, no strategies for proper planning emerged in the Viva Voce either, the conclusion being that spontaneity would suffice. The candidate thought that tuning-up was not necessary at every rehearsal and that it was more important to get stuck into the difficult parts straight away. He/she was a little vague as to how to break the score down in rehearsal, saying that this aspect would need to be rethought quite considerably. The candidate's policy of playing through a whole piece towards the end of a rehearsal under speed was not convincingly made.

**Rehearsal and Performance** The trumpets and horns were having difficulty with transposition, it seemed. How can you help them with this?*Distinction*

The question had been partly answered by efficient reaction in the rehearsal session, and further helpful clarification was forthcoming in the Viva Voce. The candidate admitted to having no personal familiarity with the instruments that experienced difficulty, but had prepared in advance by discussing the issues with a brass-playing colleague. Thus it was possible to talk to the players in helpful language, to the extent of telling them which note in their usual reading key they should be playing. Further questioning continued to demonstrate a broader knowledge than that actually needed in today's session, and the candidate's response went on to outline useful schemes to help brass players in less common circumstances when transposing in more complicated keys. Thus, the answers given would materially assist the players concerned, at the same time as raising the level of respect for this director for his/her specific input in a technical area.

*Pass*

The candidate explained the transposition intervals involved with trumpets and horns with reasonable assurance. There was also awareness of the actual pitch implications in the brass family. Some difficulty had been experienced in relaying

this knowledge in a helpful form to the players, however, despite the candidate's accurate singing to them of the passage in question. Eventually, progress would probably have been made by persisting in this direction, though it might have been more helpful also to tell the players how to calculate the intervals for themselves.

*Fail*

By his/her own admission in the Viva Voce, the candidate had not detected that the brass players were having any difficulty with transposition. Having been shown the relevant point in the score, the candidate recalled that 'something had gone adrift', but had actually thought the bassoons had come in early. Questioning revealed a sketchy understanding of transposing instruments, while incorrect answers were given to more detailed questions. In the candidate's view, evidently no help could be given to inexperienced horn players who had parts requiring transposition. The issues were really not at all well grasped, leaving the examiners to conclude that the candidate would be able to offer little or no help to players having trouble with transposition.

**Musical language and form** **Could you talk me through the structure of this piece? What are the main formal elements that affect the way you direct it?**

*Distinction*

An enthusiastic and detailed analysis of the piece was quickly outlined, together with persuasive ideas of how to bring these points to life in performance. It was evident that a thorough understanding of the design of the piece and its historical context, combined with excellent communication skills, would enable a powerful and imaginative performance to come to fruition.

*Pass*

A clear outline grasp of the design of the selected piece was shown, though some points of detail had been overlooked. Sensible explanation was offered as to the need to observe the composer's performance directions also, though the issue of relating the tempi to each other was less well communicated.

*Fail*

The notion of formal structure in music seemed insufficiently grasped in this set of replies. Even the most straightforward points, such as the verse and chorus design of the piece sung by the choir today, seemed to go unnoticed. The composer's dynamic indications, which would have helped illuminate the structure, were also not achieved in the rehearsal and performance session.

**Arrangement** **What is the effective range of this instrument? Show me in your score how you have utilized this particular instrument in your Arrangement.**

*Distinction*

A number of instances of unorthodox demands were made of this instrument in the Arrangement, but the recording and later explanation in the Viva Voce gave ample justification for these apparent idiosyncrasies. Illustrations were quoted from modern composers who had pioneered the effects reproduced, and one or two were the candidate's own experimentation. Full and interesting explanation was given of how the ideas had been piloted with musical friends before being incorporated into the final version of the Arrangement.

*Pass*

The pitch range of the instrument in question was given correctly, though less knowledge was shown about the most effective range in performance. Shortcomings in this regard were apparent in the recording, and the candidate readily conceded that to have written the phrase in question one octave higher would have been preferable.

*Fail*

The candidate was unable to state the instrument's range. Although the passage in question was written correctly for the instrument, its balance within the score had been shown not to work in the recorded performance. This shortcoming was attributed by the candidate to the performer, not to the quality of the instrumentation.

## LRSM

**Musical outlook** How did you set about preparing the score for the first piece we heard today?*Distinction*

The candidate displayed a highly organized approach to score-learning, based on an initial broad reading of the music's sense and span. This was later broken down in a detailed way into both vertical and horizontal readings of the score to glean to the full the harmonic language (including transpositions) and individual sectional demands. Aspects of part-balance, dynamics, unanimity of phrasing and potential ensemble hazards had clearly been given considerable thought. The score had been lightly marked with only essential points. There was also evidence of comparison with similar works from the composer's output and furthermore a clear indication of factual research into the work's history and stylistic features. Recordings of renowned interpretations of the work had been consulted, without detracting from a strong personal approach to the work, realized through an evident ability to envisage the end-product during study.

*Pass*

The candidate was able to describe the ways in which he/she had committed the work to memory and also displayed some knowledge of how leading interpreters of the past and present had performed the piece. The score had been carefully annotated, although some of the markings might eventually have proved distracting as they obscured printed indications. Some thought had been given to the difficulties that each section of the ensemble would encounter and the candidate displayed a basic understanding of the harmonic language, if not always fully probing the colouristic possibilities of the voicing of chords and balancing of melody lines. A suitably fluent level of actual score-reading was shown, although evidence was not wholly present of an ability to bring the work effectively and vividly to life in the candidate's mind purely through study of the score.

*Fail*

The candidate had clearly spent many hours poring over the score, but not in a very systematic way. The notes, on a basic level, were known, but more thought was needed as to how to blend them into a whole, both in terms of balance and unanimity of delivery. Insufficient thought had been given to what would prove problematic in rehearsal and performance and the candidate was not fully versed in the historical facts that lay behind the music's expression. Some of the composer's instructions seemed to have been scantily considered, or missed altogether.

**Style and interpretation** What is the case for accompanying the motet by Bach you performed today? What instrumentation would be stylish?*Distinction*

A thorough grasp of the issues was shown in a lively and well-informed set of replies. The opinion was given that at least three options would prove stylish, namely: organ support for the vocal lines throughout; continuo accompaniment by cello and double-bass with either organ or harpsichord (a preference for the organ was expressed in recognition of authenticity); or string orchestra, with or without organ (or harpsichord) continuo. When asked to explain how the five parts would be distributed in a string orchestra version, the view was expressed that an additional violin or viola part would be needed, and that to cover the tenor line with the cellos would be distinctly unidiomatic, a view which the examiners found entirely convincing.

*Pass*

The candidate had evidently considered the question from a practical point of view. He/she had realized that dropping pitch in a long unaccompanied work was a potential hazard, so had suggested that organ accompaniment would be suitable. The candidate was not wholly clear about the nature of continuo practice in baroque repertoire, being of the opinion that the most helpful approach would be for the organ to double the voice parts throughout. He/she thought that some movements could still be left unaccompanied, but conceded that pitch might again become an issue in this event.

*Fail*

The candidate showed the examiners that no instruments were indicated in his/her score, but when it was pointed out that this was not an Urtext edition he/she lost a measure of confidence. While saying that he/she knew that some of Bach's music was often played on different instruments than those originally intended, the candidate could not substantiate this answer with examples.

**Arrangement** In writing your Arrangement, to what extent did you feel constrained by the technical abilities of your singers?

*Distinction*

Some aspects of the Arrangement had already struck the examiners as having been skilfully tailored to the choir appearing today, but in the Viva Voce further good points were made. Notably the text had been chosen by the choir in a vote, and those who had shown a willingness to sing solo parts had been able to have them custom-written. The candidate amusingly admitted that it was possible that the Arrangement was so expressly planned for his/her own choir that it might not suit another ensemble at all, without considerable rewriting.

*Pass*

A good sense of familiarity with the choir was shown by the candidate, in particular an awareness of the problem of balance between the sections. Not only were there too few tenors, but some singing the part were evidently finding it too high, so the tactic of doubling crucial moments with the altos was a useful precaution. The candidate went on to explain that although he/she had first been drawn to a Russian text, experience of the group had taught that better results and higher morale would probably result from learning a piece in English.

*Fail*

The Arrangement included some unvocal leaps and false relations, for which no really persuasive explanation was given in the Viva Voce. The view was expressed by the candidate that the Arrangement should be what he/she really wanted to write, whether or not the performers would be able to manage the demands easily.

**Professional values and practice** Have you done any research into noise-level problems within orchestras or bands? Do you know how any professional ensembles have conquered these challenges? Do you feel that such issues exist in your ensemble's workspace?

*Distinction*

The candidate was keenly aware that the weekly rehearsal venue was only just large enough and that noise levels were a potential problem. However, there was no alternative hall locally and the players' enthusiasm demonstrated that it was better to meet there than not at all. The candidate had questioned several leading professional bodies with a range of operating spaces (rehearsal halls, concert platforms, theatre pits) and attended rehearsals and performances, thus gaining considerable knowledge about where to seat the various sections. As a result, there was prudent seating of brass and percussion sections and an advantageous use of acoustic screens.

*Pass*

The candidate appreciated the issue of ideal seating and had experimented with a variety of seating arrangements, also seeking feedback from players. Furthermore, the candidate had communicated with two other local conductors concerning the problem, as well as making a phone call to one professional orchestra to obtain guidance. Some noticeable improvement had thus been made in playing conditions, although the candidate admitted that improvements could yet be made.

*Fail*

The candidate was aware that the noise levels in the hall were extreme, but felt that the players were happy to put up with it. Although the candidate realized that some brass bells were positioned far too close to other musicians, and horns were seated right in front of trombones, he/she seemed not to have given sufficient thought to providing at least a partial remedy to this. The candidate felt that this was the only way that the ensemble could physically fit into the available space.

## FRSM

**Rehearsal and Performance** If you could turn the clock back, which parts of your performance would you like to have a second opportunity to work through? What do you think caused the difficulties that you encountered in the first place?

*Distinction*

The candidate cited five moments in the piece that would possibly improve with a second attempt. The first was caused by the percussionist missing an entry, which the candidate felt to be his/her own fault as a result of forgetting to give the promised cue. The next two moments would have been markedly improved by just giving the players more time in rehearsal. The following example was probably owing to the complexity in the rhythmic patterns; the candidate suggested that it was because the players were insufficiently familiar with this particular challenge, due to limited rehearsal time. The last moment was 'just one of those things', the candidate suggested; it had never gone wrong in rehearsal but the players concerned had tensed up at that moment and the intonation had suffered as a result. Another performance would probably yield a better account of that part of the piece.

*Pass*

With a little help and encouragement, the candidate was able to home in on the passages which the examiners felt could have gone better in performance. The candidate accepted responsibility for the couple of rhythmically uncertain moments, and admitted that nerves had just got the better of him/her. There were two moments when the intonation was really rather poor and the candidate hoped that a little rebalancing would help to sort that out. The problem of the final chord was discussed in some detail and the candidate seemed to know what the problem was, and would know how to work on it in further rehearsal.

*Fail*

The candidate identified only a couple of the shaky moments in the performance, and, although it was evident that these were the fault of the players, the candidate was unable to pinpoint the precise causes. He/she was in fact quite pleased with the performance and did not notice the wrong entry in the lower brass, nor the non-entry of the percussion, both of these in the lively *Allegro* section. The examiners felt between themselves that the candidate was a little too obsessed with appearances when directing, or that his/her head was buried too deeply in the score. Real and attentive listening is one of the responsibilities of a good director and, if this area could be improved, the examiners felt that the candidate would start to be more aware of the shakier moments in performance, and know what to do to avoid them.

**Musical language and form** In preparing your choir to sing this piece, how did you go about helping them to project the composer's specified vocal representation of instruments?

*Distinction*

The candidate had drawn some excellent responses from the soloists in the preceding performance, and was able to explain convincingly how these had been elicited. The candidate had played each phrase on a synthesizer – a sophisticated machine well able to simulate instruments effectively – and together with the soloists had noted the specific articulation of each instrument, followed by attempts to copy the actual sound quality. The candidate experimented with dynamics too, and eventually found that the choir would need to compromise a little in that regard, as the singers found that the characteristic tonal variations lost their impact when sung too quietly. The examiners were impressed by the thoroughness and perception shown in this small detail of preparation, which was found in the rest of the Viva Voce to underpin all the candidate's responses.

*Pass*

The relevant passages were quickly identified in the Viva Voce and clear explanation given of how instrumental colour had been required of voices. The candidate had asked the soloists to bear in mind the instrument each was trying to represent, although some of the soloists had found this new technique quite difficult. The candidate sang a phrase of each example with acceptable definition, and in the rehearsal had also relied on this method to make the point.

*Fail*

The preceding rehearsal and performance had become ensnared in earlier passages of the piece, so the specific details referred to in the above question had not actually been sung. When asked to identify the relevant passages, some unfamiliarity with the score was evident, but the first example was eventually found. It seemed that the imitative writing had not been a particular feature of rehearsals, with the candidate repeatedly expressing concern that the difficulty of the actual notes had proved a distraction from any attempts to convey this effect. Indeed, the candidate had been encouraging the choir to practise without the words in a bid to make matters easier, although he/she realized that this course of action may eventually have made it harder for the singers to grasp the fuller picture.

**Style and interpretation**

**Explain your understanding of an ideal balance between a faithful rendition of a score and some element that is added or subtracted by the director. Give examples of recordings of this work that you feel demonstrate where this challenge has been successfully resolved, and others where it is less than successful.**

*Distinction*

The candidate likened the director to a pianist or organist, comparing each player in an ensemble to a pipe in the organ or part of a pianist's hand, as cogs in a complicated yet potentially expressive machine. The candidate was quick to add that the difference between the ensemble made up of real people and a machine was that each cog was an additional mind and intelligence, whose input could be harnessed. Further explanation showed the candidate's perceptive insight into the role of the director as enabler and unifier, adding his/her own fusing influence to the sum of the parts, thus bringing the printed page into a fuller existence than any prosaic reading concerned only with accuracy could hope to achieve. And further, since the mix of personalities would also vary, so would the outcome inevitably be fresh time after time, when music is made in this organic fashion. The candidate illustrated his/her experience of impressive, and also less exciting, recorded performances by describing the effect one or two had made on him/her.

*Pass*

Some creative individual input had been demonstrated in the practical session, but of a patchy nature. For example, the candidate had been successful in bringing out the links between movements, while other areas passed without sign of a very positive steering hand. Perhaps some good intentions had not been properly realized, since in the Viva Voce several interesting interpretative views were put forward, although they had not really been conveyed in practice earlier. Recordings had been consulted, and the candidate was quick to point out features of each in which he/she had detected the conductor's personal input. Perhaps a certain lack of confidence had prevented the candidate from adopting some of these ideas.

*Fail*

The impression of somewhat impersonal performances given earlier in the exam seemed to be confirmed by the candidate's responses in the Viva Voce. He/she seemed happy to assume that the printed text would be reliably accurate, suggesting that a good composer would ensure that everything necessary for a complete performance would be found on the page. There was certainly a measure of detail achieved in performance, but only to the extent of rather slavish observation of printed instructions. The candidate had preferred not to consult recordings of the works performed.

**Arrangement** Discuss the challenges involved in translating the sonorities and textures of the chosen piano piece into your full score for wind band. What examples of the composer's orchestral writing influenced you when executing your reworking?

*Distinction*

The candidate spoke in detail and at length about the many challenges of scoring the piece. The chordal work had on the whole been a delight to orchestrate, once the authentic woodwind and horn voicing had been found, but the left-hand quaver work had been a problem, notably in the central section, as had the later busy triplet figures in an ensemble devoid of a harp. The candidate had spent considerable library time – very successfully, it seemed – researching the composer's symphonies, concertos and overtures, searching for alternative figurations that would suit this context. The inter-hand syncopations had, however, been deliberately retained as being reminiscent of the composer's third symphony.

*Pass*

The candidate was detailed in outlining all the aspects of the piano original that had caused the most difficulty. A book on orchestration had been of great help, suggesting ways to circumvent the problems of scoring the roulades, and a study of the composer's set of variations for orchestra that happened to be on the shelf had also brought forth some ideas. However, the candidate did admit that he/she knew that there was a wealth of other orchestral material by the same composer that might have kindled further solutions had time allowed. Nonetheless, the candidate showed fluency in outlining all the points in the finished score where he/she felt some success had been achieved.

*Fail*

The candidate admitted that, of all the Diploma components, the Arrangement had represented the sternest challenge. Much time had been spent working out which of the instruments or players would be able to tackle such tortuous figurations. In the end, solutions had been found, but the candidate (a pianist) admitted to not knowing very much of the composer's output for orchestra. The candidate did point out all the trouble spots, but added that he/she felt that the best had been made of what was, in essence, a fairly insoluble problem.

## Marking criteria

The tables below outline the **marking criteria** for the Music Direction Diplomas. The demands of the criteria are carefully structured, not only between the levels of Diploma, as you move up from DipABRSM to LRSM and FRSM level, but also between the marking bands: Distinction, Pass and Fail. They are used by the examiners when coming to a decision about the way your performance measures up against the Associated Board's standards, and they also explain to you, the candidate, what qualities are required at each level and for each exam component, thus helping you to prepare for your exam with confidence. The attainment descriptions given on pp. 66–68 and the selected indicative responses to specimen Viva Voce questions on pp. 52–58 provide a further mechanism for showing the expectations at each level.

### Section 1: Rehearsal and Performance

|   | DipABRSM  | LRSM   | FRSM  |
|---|---|--|---|
| <b>42–60</b><br><b>Distinction</b><br>Excellent. Candidate has demonstrated exemplary standards in most areas examined.   | Assured and effective directing, demonstrating both artistic awareness and a secure technique.                            | Authoritative directing, demonstrating technical command and exceptional interpretative insight and imagination. | Charismatic directing, demonstrating outstanding interpretative insight.  |
| <b>36–41</b><br><b>A high pass</b><br>Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some. | Confident directing, demonstrating some sensitivity and good technique.   | Assured and effective directing, demonstrating both artistic awareness and a secure technique.                   | <b>24–41</b><br><b>Pass</b><br>Authoritative directing, demonstrating artistic integrity and technical command. |
| <b>30–35</b><br><b>A clear pass</b><br>Good. Candidate has demonstrated a good overall standard in most areas examined.   | Solid, showing good technical competence and a broad musical understanding.   | Confident directing, demonstrating some sensitivity and good technique.  |   |
| <b>24–29</b><br><b>Pass</b><br>Candidate has shown competence in most areas examined and has satisfied the requirements for the award.                          | Showing adequate technical competence and a musical understanding at a level beyond ABRSM Grade 8.                        | Solid, showing adequate technical competence and a broad musical understanding.                                  |   |
| <b>0–23</b><br><b>Fail</b><br>Candidate has not satisfied the basic requirements for the award.   | Despite evidence of some competence, technical and musical grasp not equal to the demands of the programme at this level. | Insufficient evidence that the candidate has advanced significantly beyond DipABRSM level.                       | Insufficient evidence that the candidate has advanced significantly beyond LRSM level.                          |

## Programme Notes (DipABRSM and LRSM)/Written Submission (FRSM)

|   | DipABRSM   | LRSM   | FRSM  |
|---|--|--|---|
| <p><b>Distinction</b><br/>Excellent. Candidate has demonstrated exemplary standards in most areas examined.</p>   | Notes are pertinent and persuasively written, with thoroughly researched and well-balanced commentary.   | Notes are highly perceptive and persuasively written, with a high level of research and excellent organization of material   | Submission is highly perceptive and convincing, clearly structured and expressed, with excellent organization 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. |
| <p><b>A high pass</b><br/>Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some.</p> | Notes provide an interesting and relevant commentary on the items rehearsed/performed. The material is well-organized and logically researched.  | Notes are pertinent and persuasively written. The material is well-organized and logically researched.   | <p><b>Pass</b></p> <p>Submission is pertinent and comprehensively argued, with good overall shape, use of language and organization.</p>  |
| <p><b>A clear pass</b><br/>Good. Candidate has demonstrated a good overall standard in most areas examined.</p>   | Notes provide well-chosen detail on items rehearsed/performed, and firm evidence of helpful analysis based on sound research. Good presentation, structure, level of literacy and grammatical accuracy.        | Notes provide well-chosen detail on items rehearsed/performed, and firm evidence of helpful analysis based on sound research. Good presentation, structure, level of literacy and grammatical accuracy.        | <p>A rigorous survey of relevant source material, with a high level of research, personal insight and critical evaluation.</p> <p>Apposite use of musical and literary quotations.</p>  |
| <p><b>Pass</b><br/>Candidate has shown competence in most areas examined and has satisfied the requirements for the award.</p>                          | Notes give background on items rehearsed/performed, with some evidence of appropriate analysis and research. Acceptable level of presentation, literacy and accuracy, avoiding unexplained technical language. | Notes give background on items rehearsed/performed, with some evidence of appropriate analysis and research. Acceptable level of presentation, literacy and accuracy, avoiding unexplained technical language. |   |
| <p><b>Fail</b><br/>Candidate has not satisfied the basic requirements for the award.</p>  | Notes fail to give background on items rehearsed/performed or sufficient evidence of appropriate analysis and research. Inadequate presentation and grammatically weak.  | Notes fail to give background on items rehearsed/performed or sufficient evidence of appropriate analysis and research. Inadequate presentation and grammatically weak.  | Submission shows limited understanding, is poorly argued, lacks appropriate examples and quotations, and demonstrates little evidence of appropriately advanced research. Grammatically weak.   |

## Section 2.1: Viva Voce

|   | DipABRSM   | LRSM   | FRSM  |
|---|--|--|---|
| <b>19–25</b><br><b>Distinction</b><br>Excellent. Candidate has demonstrated exemplary standards in most areas examined.   | Outstanding communication skills. A commanding knowledge of the ensemble, its idiom and repertoire. Mastery of the issues raised by the Arrangement and Programme Notes. An excellent knowledge of professional values and practices.                  | Outstanding communication skills. A commanding knowledge of the ensemble, its idiom and repertoire. Mastery of the issues raised by the Arrangement and Programme Notes. An excellent knowledge of professional values and practices.      | Outstanding communication skills. An expert knowledge of the ensemble, its idiom and repertoire. Mastery of the issues raised by the Arrangement and Written Submission. An excellent knowledge of professional values and practices.   |
| <b>16–18</b><br><b>A high pass</b><br>Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some. | Impressive communication skills. A comprehensive knowledge of the ensemble, its idiom and repertoire. A firm grasp of the issues raised by the Arrangement and Programme Notes. A very good knowledge of professional values and practice.             | Impressive communication skills. A comprehensive knowledge of the ensemble, its idiom and repertoire. A firm grasp of the issues raised by the Arrangement and Programme Notes. A very good knowledge of professional values and practice. | <b>10–18</b><br><b>Pass</b><br>Impressive communication skills. A commanding knowledge of the ensemble, its idiom and repertoire. A full understanding of the issues raised by the Arrangement and Written Submission. A very good knowledge of professional values and practice. |
| <b>13–15</b><br><b>A clear pass</b><br>Good. Candidate has demonstrated a good overall standard in most areas examined.   | Good communication skills. A sound working knowledge of the ensemble, its idiom and repertoire. A broad grasp of the issues raised by the Arrangement and Programme Notes. A good knowledge of professional values and practice.                       | Good communication skills. A sound working knowledge of the ensemble, its idiom and repertoire. A broad grasp of the issues raised by the Arrangement and Programme Notes. A good knowledge of professional values and practice.           |   |
| <b>10–12</b><br><b>Pass</b><br>Candidate has shown competence in most areas examined and has satisfied the requirements for the award.                          | Competent communication skills. A broad working knowledge of the ensemble, its idiom and repertoire. Adequate understanding of the issues raised by the Arrangement and Programme Notes. A satisfactory knowledge of professional values and practice. | Competent communication skills. A broad working knowledge of the ensemble, its idiom and repertoire. A grasp of the issues raised by the Arrangement and Programme Notes. A satisfactory knowledge of professional values and practice.    |   |
| <b>0–9</b><br><b>Fail</b><br>Candidate has not satisfied the basic requirements for the award.  | Weak communication skills. Patchy knowledge of the ensemble, its idiom and repertoire. Unconvincing grasp of the issues raised by the Arrangement and Programme Notes. Insufficient knowledge of professional values and practice.                     | Weak communication skills. Patchy knowledge of the ensemble, its idiom and repertoire. Unconvincing grasp of the issues raised by the Arrangement and Programme Notes. Insufficient knowledge of professional values and practice.         | Insufficient communication skills. Insufficient knowledge of the ensemble, its idiom and repertoire. Unconvincing grasp of the issues raised by the Arrangement and Written Submission. Insufficient knowledge of professional values and practice.                               |

## Section 2.2: Instrumental Arrangement

|   | DipABRSM  | LRSM   | FRSM  |
|---|---|--|---|
| <b>12–15</b><br><b>Distinction</b><br>Excellent. Candidate has demonstrated exemplary standards in most areas examined.   | Technically secure, with well developed sense of colour. Very good feel for style and idiom, and keen awareness of balance. Very good presentation of score, with clear editorial control.                    | Assured technique, with vivid exploitation of timbre and textural possibilities. Excellent sense of style and idiom. Score professionally presented.   | Authoritative technique, with full exploitation of timbre and textural possibilities. Complete identification with style and idiom. Score professionally presented.                                       |
| <b>10–11</b><br><b>A high pass</b><br>Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some. | Consistent technique, with some imaginative use of colour. An appreciation of style and good grasp of idiom. Appropriate doubling and score expansion. Well presented with good editorial control.            | Technically secure, with well developed sense of colour. Very good feel for style and idiom, and keen awareness of balance. Very good presentation of score, with clear editorial control.                     | <b>6–11</b><br><b>Pass</b><br>Assured technique, with vivid exploitation of timbre and textural possibilities. Excellent sense of style and idiom. Excellent editorial control and presentation of score. |
| <b>8–9</b><br><b>A clear pass</b><br>Good. Candidate has demonstrated a good overall standard in most areas examined.   | Developing technical security, a good sense of style and idiom, with balanced textures. Legible presentation and adequate editorial control.  | Consistent technique, with some imaginative use of colour. An appreciation of style and good grasp of idiom. Appropriate doubling and score expansion. Well presented with some evidence of editorial control. |   |
| <b>6–7</b><br><b>Pass</b><br>Candidate has shown competence in most areas examined and has satisfied the requirements for the award.                            | Some imagination shown. A sense of style and idiom. Attention to balancing of musical lines and chords, despite technical lapses. Legible presentation, perhaps with small errors. Limited editorial control. | Some imagination shown. A sense of style and idiom, and of balancing of musical lines and chords, despite some technical weakness. Legible presentation. Limited editorial control.                            |   |
| <b>0–5</b><br><b>Fail</b><br>Candidate has not satisfied the basic requirements for the award.  | Inconsistent technique and little imagination shown in use of colour and textural contrast. Awkward doublings and lack of balance. Poorly presented, with some editorial carelessness.                        | Inconsistent technique and little imagination shown in use of colour and textural contrast. Awkward doublings and lack of balance. Poorly presented, with some editorial carelessness.                         | Inconsistent technique and little imagination shown despite some sense of style and idiom. Technical weakness apparent. Poorly presented, with some editorial carelessness.                               |

## Section 2.2: Choral Arrangement

|  | DipABRSM   | LRSM   | FRSM   |
|--|--|--|--|
| <p><b>12–15</b><br/><b>Distinction</b><br/>Excellent. Candidate has demonstrated exemplary standards in most areas examined.</p>   | <p>Technically secure, with well developed sense of colour. Very good feel for style and idiom, and evidence of considerable originality in the development of material. Keen awareness of balance. Very good presentation of score, with clear editorial control.</p> | <p>Assured technique, with vivid exploitation of timbre and textural possibilities. Excellent sense of style and idiom combined with considerable originality and insight in the development of material. Score professionally presented.</p>                          | <p>Authoritative technique, with full exploitation of timbre and textural possibilities. Style and idiom are fully characterized, showing personal creativity and perceptive insight in the development of material. Score professionally presented.</p>   |
| <p><b>10–11</b><br/><b>A high pass</b><br/>Very good. Candidate has demonstrated commendable standards in most areas examined and may have shown excellence in some.</p> | <p>Consistent technique, with some imaginative use of colour. An appreciation of style and good grasp of idiom and evidence of genuine originality. Appropriate development of material. Well presented with good editorial control.</p>                               | <p>Technically secure, with well developed sense of colour. Very good feel for style and idiom, and evidence of considerable originality in the development of material. Keen awareness of balance. Very good presentation of score, with clear editorial control.</p> | <p><b>6–11</b><br/><b>Pass</b><br/>Assured technique, with vivid exploitation of timbre and textural possibilities. Excellent sense of style and idiom combined with considerable originality and insight in the development of material. Excellent editorial control and presentation of score.</p> |
| <p><b>8–9</b><br/><b>A clear pass</b><br/>Good. Candidate has demonstrated a good overall standard in most areas examined.</p>   | <p>Developing technical security, a good sense of style and idiom, and evidence of some originality. Balanced textures and convincing development of material. Legible presentation and adequate editorial control.</p>  | <p>Consistent technique, with some imaginative use of colour. An appreciation of style and good grasp of idiom and evidence of genuine originality. Appropriate development of material. Well presented with some evidence of editorial control.</p>                   |  |
| <p><b>6–7</b><br/><b>Pass</b><br/>Candidate has shown competence in most areas examined and has satisfied the requirements for the award.</p>                            | <p>Some imagination shown. A sense of style, idiom and structure. Attention to balancing of voice parts, despite technical lapses. Legible presentation, perhaps with small errors. Limited editorial control.</p>   | <p>Some imagination shown. A sense of style, idiom and structure. Attention to balancing of voice parts, despite some technical weakness. Legible presentation. Limited editorial control.</p>   |  |
| <p><b>0–5</b><br/><b>Fail</b><br/>Candidate has not satisfied the basic requirements for the award.</p>  | <p>Inconsistent technique and little imagination shown in use of colour and textural contrast. Awkward doublings and lack of balance. Poorly presented, with some editorial carelessness. Below minimum or above maximum performance time.</p>                         | <p>Inconsistent technique and little imagination shown in use of colour and textural contrast. Awkward doublings and lack of balance. Poorly presented, with some editorial carelessness. Below minimum or above maximum performance time.</p>                         | <p>Inconsistent technique and little imagination shown despite some sense of style and idiom. Technical weakness apparent. Poorly presented, with some editorial carelessness. Below minimum or above maximum performance time.</p>  |

## Application form for appropriate professional experience approval

*Please photocopy this form as necessary*

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

Telephone/Fax \_\_\_\_\_

E-mail \_\_\_\_\_

Level of Music Direction  
Diploma you wish to enter for  DipABRSM  LRSM  FRSM

Ensemble \_\_\_\_\_

**Prerequisite for which substitution is sought** (see pp. 18–19)

\_\_\_\_\_

**With reference to the guidelines given on p.20, please detail the professional experience you wish to be considered by the Associated Board** (continue on a separate sheet, if necessary)

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**I confirm that the information detailed above is accurate and true.**

Candidate's signature \_\_\_\_\_ Date \_\_\_\_\_

Please complete this form (or a photocopy of it) and send it to the Syllabus Director, The Associated Board of the Royal Schools of Music, 24 Portland Place, London W1B 1LU, United Kingdom. The form must reach the Board at least six weeks before you intend to enter for your Diploma. Please remember that you must enclose supporting documentation verifying your application, as well as a signed declaration from an independent person of appropriate standing (see p. 20) – suggested standard wording for this declaration is given on p. 65. It is important that you do not send your Entry Form to the Associated Board until *after* you have received confirmation that your application for appropriate professional experience approval has been successful.

### Suggested standard wording

In my capacity as < title & organization > I confirm that < full candidate name > has gained appropriate professional experience as a director in connection with < give details of course/qualification/ensemble, etc. >.

I have read the relevant syllabus regulations and am therefore able to confirm that < candidate name > has studied/demonstrated skills and understanding equivalent to or in excess of the prerequisite for which substitution is sought.

< signature & date >

**NB** *Signed declarations must be written in English and submitted on official headed paper. In the case of qualifications/courses, the Associated Board may request samples of relevant course work or certification from the institution concerned.*

## The National Qualifications Framework (UK)

The Associated Board's Diplomas are accredited by the regulatory authorities in England, Wales and Northern Ireland and are part of the revised National Qualifications Framework (NQF). The number of levels in the revised NQF has been increased from five to nine (Entry Level to Level 8). The upper levels have been brought into line with the Framework for Higher Education in order to clarify the progression between NQF qualifications, such as the Associated Board's Diplomas, and university-awarded qualifications. The revised NQF is also more in line with the Scottish and Irish qualifications frameworks and is more compatible with developments in Europe.

The broad higher education comparisons given below are shown in terms of level of demand and not volume of study:

### ABRSM Diploma Higher education

|          |                                 |
|----------|---------------------------------|
| DipABRSM | Certificate of higher education |
| LRSM     | Bachelor degree with honours    |
| FRSM     | Master's degree                 |

The Associated Board's Music Direction Diplomas have been placed at the following NQF levels:

| ABRSM Diploma | NQF level | NQF title                     | Accreditation no. |
|---------------|-----------|-------------------------------|-------------------|
| DipABRSM      | 4         | Diploma in Music Direction    | 100/2802/X        |
| LRSM          | 6         | Licentiate in Music Direction | 100/2803/1        |
| FRSM          | 7         | Fellowship in Music Direction | 100/2804/3        |

Up-to-date information on the revised NQF levels is available on the openQUALS database: [www.qca.org.uk/openquals](http://www.qca.org.uk/openquals).

## Attainment descriptions

The attainment descriptions below have been created to give a general indication of the levels of attainment likely to be shown by candidates with results at two distinct levels within each qualification (Distinction and Pass for DipABRSM and LRSM; Pass and Fail for FRSM). These descriptions must be read in relation to the examination content as described for each level of Diploma on pp. 7–16 of this syllabus. The mark awarded will depend in practice upon the extent to which the candidate has demonstrated the skills, knowledge and understanding required at the level. Weakness in some aspects of the exam may be balanced by better performance in others, bearing in mind the marking scheme found on pp. 59–63.

### DipABRSM (Music Direction)

- Distinction** Candidates are able to direct an ensemble in the rehearsal and performance of contrasting items in an assured and effective manner, demonstrating both artistic awareness and a secure technique. They can write programme notes that give a well-balanced commentary on the items rehearsed and performed, and that are pertinent, persuasively written and thoroughly researched. Their communication skills are outstanding and they have a commanding knowledge of the ensemble directed, its idiom and repertoire. They are able to arrange a piece of music for their ensemble with technical security, a well developed sense of colour, very good feel for style and idiom, and a keen awareness of balance. They also have a mastery of the issues raised by their arrangement and by their programme notes, including the idiom, form and style of the works rehearsed and performed, their historical position, and how these factors influence interpretation. They have an excellent grasp of professional values and practice and the legal framework relating to instrumental/choral directing at this level. They have performance skills at a minimum level of ABRSM Grade 8 Practical as a prerequisite for entry to the qualification.

**Pass** Candidates are able to direct an ensemble in the rehearsal and performance of contrasting items with adequate technical competence, and musical understanding at a level beyond ABRSM Grade 8. They can write programme notes that give background information on the items rehearsed and performed, with some evidence of appropriate analysis and research. Their communication skills are competent and they have a broad working knowledge of the ensemble directed, its idiom and repertoire. They are able to arrange a piece of music for their ensemble with some imagination and a sense of style and idiom, despite some technical lapses. They also have adequate understanding of the issues raised by their arrangement and by their programme notes, including the idiom, form and style of the works rehearsed and performed, their historical position, and how these factors influence interpretation. Their knowledge of professional values and practice and the legal framework relating to directing is appropriate for instrumental/choral directors at this level. They have performance skills at a minimum level of ABRSM Grade 8 Practical as a prerequisite for entry to the qualification.

#### **LRSM (Music Direction)**

**Distinction** Candidates are able to direct an ensemble in the rehearsal and performance of contrasting items in an authoritative manner, demonstrating technical command and exceptional interpretative insight and imagination. They can write programme notes that are highly perceptive and persuasively written, with a high level of research and excellent organization of material. Their communication skills are outstanding and they have a commanding knowledge of the ensemble directed, its idiom and repertoire. They are able to arrange a piece of music for their ensemble with an assured technique, vivid exploitation of timbre and textural possibilities, and an excellent sense of style and idiom. They also have a mastery of the issues raised by their arrangement and by their programme notes, including the idiom, form and style of the works rehearsed and performed, their historical position, and how these factors influence interpretation. They have an excellent grasp of professional values and practice and the legal framework relating to instrumental/choral directing at this level. They have performance skills at a minimum level of ABRSM Grade 8 Practical as a prerequisite for entry to the qualification.

**Pass** Candidates are able to direct an ensemble in the rehearsal and performance of contrasting items in a proficient manner, with adequate technical competence and a broad musical understanding. They can write programme notes that give background information on the items rehearsed and performed, with some evidence of appropriate analysis and research. Their communication skills are competent and they have a broad working knowledge of the ensemble directed, its idiom and repertoire. They are able to arrange a piece of music for their ensemble with some imagination and a sense of style and idiom, despite some technical lapses. They also have a grasp of the issues raised by their arrangement and by their programme notes, including the idiom, form and style of the works rehearsed and performed, their historical position, and how these factors influence interpretation. Their knowledge of professional values and practice and the legal framework relating to directing is appropriate for instrumental/choral directors at this level. They have performance skills at a minimum level of ABRSM Grade 8 Practical as a prerequisite for entry to the qualification.

**FRSM (Music Direction)**

- Pass** Candidates are able to direct an ensemble in the rehearsal and performance of contrasting items in an authoritative manner, demonstrating artistic integrity and technical command. They can write about the idiomatic features and performance issues of the programme in a written submission that is pertinently and comprehensively argued, with good overall shape and use of language and excellent organization. They demonstrate an ability to survey relevant source materials rigorously, with high-level research skills, personal insight and critical evaluation. Their communication skills are impressive and they have a commanding knowledge of the ensemble directed, its idiom and repertoire. They are able to arrange a piece of music for their ensemble with an assured technique, vivid exploitation of timbre and textural possibilities, and an excellent sense of style and idiom. The score of their arrangement shows excellent editorial control and presentation. They also have a full understanding of the issues raised by their arrangement and by their written submission. They have a very good knowledge of professional values and practice, including their own professional opportunities and the wider employment context relating to directing at this level. They have performance skills at a minimum level of ABRSM Grade 8 Practical as a prerequisite for entry to the qualification.
- Fail** Candidates are able to direct an ensemble in the rehearsal and performance of contrasting items, but there is insufficient evidence that they have advanced significantly beyond LRSM level. They can write about the idiomatic features and performance issues of the programme, but the argument may be disjointed or lacking in perception, or there may be an insufficient depth of research. Their communication skills are insufficient for this level and although they have knowledge of the ensemble directed, its idiom and repertoire, this is patchy. They are able to arrange a piece of music for their ensemble, but this arrangement lacks sufficient imagination or sense of style and idiom, and occasionally may contain technical weakness such as awkward doublings or a lack of balance. The arrangement may be poorly presented, with some editorial carelessness. Their grasp of the issues raised by their arrangement and by their written submission is unconvincing. Their knowledge of professional values and practice and the legal framework relating to directing is insufficient for this level. They have performance skills at a minimum level of ABRSM Grade 8 Practical as a prerequisite for entry to the qualification.

**The National Occupational Standards (UK)**

The National and Scottish Vocational Qualifications entitled 'Music Practice' and 'Arts Development and Teaching', both at NQF Level 4 and offered by Edexcel, contain statements of competence that are known as 'national occupational standards'. These standards describe the functions and responsibilities within a range of job roles and can be used as benchmarks for measuring achievement in a vocational context. In preparing for the Associated Board Diplomas, candidates will be developing many of the competences described by these standards. Units 1–5, 11 and 21–24 of 'Arts Development and Teaching' are of particular relevance to directors.

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