

ABRSM

Qualification Specification

Graded Exams in Music Theory

2019

Contents

Introduction	3
About ABRSM, 3	
This qualification specification, 3	
About these qualifications	4
Overview, 4	
Regulated qualification details, 5	
Graded Exams in Music Theory	6
Syllabus, 6	
Entries, 6	
Access (for candidates with specific needs), 6	
In the exam, 6	
Elements of the exam, 7	
Supporting publications, 7	
Assessment objectives	8
About assessment objectives, 8	
Grades 1-3 (RQF Level 1), 8	
Grades 4-5 (RQF Level 2), 9	
Grades 6-8 (RQF Level 3), 10	
Exam syllabus	11
Grade 1, 11	
Grade 2, 11	
Grade 3, 11	
Grade 4, 12	
Grade 5, 12	
Grade 6, 13	
Grade 7, 13	
Grade 8, 14	
Exam content	15
Grades 1-5, 15	
Grades 6-8, 18	
Assessment	21
Mark allocation, 21	
Result categories, 21	
Marking criteria	22
Grades 1-5, 22	
Grades 6-8, 23	
Results	24
Results, mark forms and certificates, 24	
Malpractice and maladministration, 24	

Introduction

About ABRSM

Who we are

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

Our mission

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

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

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

How we are regulated

ABRSM's Graded Exams in Music Theory are regulated in England by the Office of Qualifications and Examinations Regulation (Ofqual) and the corresponding regulatory authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA Regulation). They are part of the Regulated Qualifications Framework (RQF) in England and Northern Ireland.

This qualification specification

What this specification covers

This qualification specification includes all the information required to deliver a qualification, including regulated qualification details, assessment objectives and learning outcomes. It is designed to help teachers, candidates, parents and organisations when preparing for Graded Exams in Music Theory.

Validity of this specification

This specification is valid from January 2019, and will be reviewed again in January 2020. We may change or add to this specification from time to time. The latest version will be available at www.abrsm.org

About these qualifications

Overview

Qualification objectives

Graded Exams in Music Theory are designed for learners developing their skills in musical literacy. Each grade represents a new challenge for the learner, providing motivation and structure to develop and hone skills in reading, writing, understanding and interpreting staff notation. Exams allow learners to receive formal recognition of the level of mastery they have achieved and feedback to support their learning journey.

Developing musical literacy forms a key part of a rounded education for performers, composers and listeners of all kinds. An understanding of how written symbols relate to the elements of music, and having the skills to interpret and translate them into sounds, empowers us to communicate and experience music in a meaningful way. Music Theory is a very practical subject that is completely entwined with performance and composition.

Who the qualifications are for

Learners may be entered for Graded Exams in Music Theory at any age and without previously having taken any other grade, though the material for each grade builds cumulatively on earlier grades. We aim to make our exams accessible to all candidates by providing access arrangements and reasonable adjustments where appropriate.

Progression route

The Music Theory syllabus for Grades 1–5 progressively covers the basic elements of music, including clefs, pitch, keys and rhythm. We believe that a thorough understanding of these basic elements is essential for a full and satisfying performance at the higher Music Performance grades, and require candidates to pass Grade 5 in Music Theory before they can enter for Grade 6, 7 or 8 exams in Music Performance.

The Music Theory syllabus for Grades 6–8 builds on the knowledge of basic elements acquired in the earlier grades, and includes harmony, melody writing and score reading, to provide a strong foundation for learners who wish to progress to higher education in music.

Regulated qualification details

Qualification titles

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

Qualification Number	Qualification Title
501/2155/8	ABRSM Level 1 Award in Graded Examination in Music Theory (Grade 1)
501/2156/X	ABRSM Level 1 Award in Graded Examination in Music Theory (Grade 2)
501/2153/4	ABRSM Level 1 Award in Graded Examination in Music Theory (Grade 3)
501/2157/1	ABRSM Level 2 Award in Graded Examination in Music Theory (Grade 4)
501/2158/3	ABRSM Level 2 Award in Graded Examination in Music Theory (Grade 5)
501/2167/4	ABRSM Level 3 Certificate in Graded Examination in Music Theory (Grade 6)
501/2164/9	ABRSM Level 3 Certificate in Graded Examination in Music Theory (Grade 7)
501/2165/0	ABRSM Level 3 Certificate in Graded Examination in Music Theory (Grade 8)

Qualification size

The table below describes the size of the Graded Exams in Music Theory qualifications by showing the amount of time that a candidate would typically need to spend preparing for them:

- Under the guidance of a teacher (Guided Learning Hours);
- Under the guidance of a teacher *and* time spent preparing independently (Total Qualification Time);
- and:
- The assigned credit value (which denotes the size of the qualification).

Level	Guided Learning Hours* (GLH)	Total Qualification Time* (TQT)	Credits
Grade 1	6	20	2
Grade 2	9	30	3
Grade 3	9	50	5
Grade 4	12	58	7
Grade 5	12	90	9
Grade 6	18	130	13
Grade 7	24	170	17
Grade 8	36	210	21

**The Guided Learning Hours and Total Qualification Time are estimates of the average amount of time that it might take a learner to prepare for these qualifications, and should be used as guidance only; it is recognised that there will be variance dependent on each individual's level of experience.*

Graded Exams in Music Theory

This section provides a summary of the information that teachers and learners need to know when preparing for Graded Exams in Music Theory.

Syllabus

Syllabus availability

When preparing for an exam, it is important to read the relevant syllabus. We update our syllabuses from time to time. Advance notice of any changes is given at www.abrsm.org/exams

Syllabus corrections

Any updates to a syllabus – e.g. changes to publication details or other minor corrections or clarifications – will be posted at www.abrsm.org/syllabuscorrections

Exam Regulations

When preparing for an exam, it is important to read ABRSM's Exam Regulations, which set out the rules for completing the exams listed in this specification. This information is available at www.abrsm.org/examregulations

Entries

Entry requirements

Candidates may be entered for a Graded Exam in Music Theory at any age, and without previously having taken any other grade, though the material for each grade builds cumulatively on earlier grades.

Making an entry

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

Access (for candidates with specific needs)

We are committed to providing all candidates with fair access to our assessments by providing access arrangements and reasonable adjustments. We publish an Access Arrangements and Reasonable Adjustments Policy which is intended to be a helpful and clear guide for teachers, parents and candidates before entering for an exam; the policy is available at www.abrsm.org/specificneeds. Where a candidate has specific needs that are not covered by our guidelines, we consider each case individually. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

In the exam

Invigilators

Invigilators are present for the whole exam and make sure that proper exam conditions are met. The invigilators open the sealed packet of exam papers in the exam room in front of the candidates, collect the papers at the end of the exam and seal them in secure envelopes to be returned to us for marking.

Conduct of the exam

Candidates must fill in their exam paper without help or reference to notes, musical calculators or books of any kind. They must not talk or in any way communicate with each other during the exam. Candidates are not allowed to bring mobile phones, other electronic devices or any unauthorised material or equipment (such as their own manuscript or other paper, any representation of the piano keyboard or recording devices) into the exam room. Any candidate infringing these rules or helping another candidate may be investigated for malpractice and subject to a penalty. Further information about our Malpractice and Maladministration Policy can be found at www.abrsm.org/policies

Leaving the exam room

Candidates may leave the exam room at any time after 40 minutes from the start of the exam. If a candidate wishes to hand in their exam paper, they should stay seated and raise their hand until an invigilator approaches them to collect it. After handing in their exam paper, candidates must leave the exam room and may not return. Once candidates have left the exam room, they are no longer under the invigilators' supervision. Candidates must not take any exam papers or rough notes from the room. Full information about the conduct of Graded Exams in Music Theory can be found in the Exam Regulations, available at www.abrsm.org/regulations

Elements of the exam**Exam timings**

The time allowed is printed at the top of each candidate's exam paper. The timings in the table below show the length of each exam:

Grade	Timing
Grade 1	1.5 hours
Grade 2	1.5 hours
Grade 3	1.5 hours
Grade 4	2 hours
Grade 5	2 hours
Grade 6	3 hours
Grade 7	3 hours
Grade 8	3 hours

Where English is not a candidate's first language, the candidate can request to bring a bilingual paper dictionary and receive 15 minutes extra time. Requests must be made at the time of entry.

Exam content

The information on pages 15 to 20 of this specification show in detail the content of the assessment at each grade.

Supporting publications

Examples of exam questions and model answers are given in *Past Theory Papers* and *Model Answers (2013–2017)*, as well as *Music Theory Practice Papers*. We also publish *First Steps in Music Theory*, *The AB Guide to Music Theory* (in two parts), *Music Theory in Practice* (Grades 1–5), *Theory Workbooks* (Grades 6–8), and *Harmony in Practice* and *Harmony in Practice Answer Book*, available at www.abrsm.org/shop. Purchasing these resources is not a requirement.

Assessment objectives

About assessment objectives

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

The tables below describe the level of knowledge and skills required of candidates taking Graded Exams in Music Theory. Alongside this, they also show the assessment objectives and corresponding learning outcomes. The marking criteria used by examiners are available on pages 22 and 23 of this specification.

Grades 1-3 (RQF Level 1)

Qualification aims

Our Level 1 qualifications in Music Theory are designed to provide learners with a solid foundation in fundamental elements of Western music notation, including pitches, rhythms, keys, time signatures, notational conventions, simple transpositions and common Italian terms. The exact scope of the material covered is laid out in the exam content listed on pages 15 to 17 of this specification.

Assessment objectives	Learning outcomes
Learners will:	Learners can:
Demonstrate basic factual knowledge of simple music notation within a defined set.	Identify and write basic elements of music notation, including pitches, key signatures, tonic triads, scales, degrees of the scale and intervals in treble and bass clefs, with a general degree of accuracy.
Demonstrate basic factual knowledge and understanding of commonly occurring musical signs and terms.	Identify, name and explain basic elements of music notation, including dynamics, other musical instructions, and Italian terms relating to tempo and expression, with a general degree of accuracy.
Demonstrate basic knowledge and understanding of the processes involved in completing and/or amending musical examples to make them grammatically correct.	Complete musical extracts by adding time signatures, bar lines and rests, and amend them by grouping notes and rests, with a general degree of accuracy.
Demonstrate musical knowledge and understanding in analysing simple melodies and by transposing individual pitches or basic musical fragments.	Identify and describe the meaning of various features of a piece of simple music, and transfer pitches and short melodic fragments between clefs and octaves, with a general degree of accuracy.

Grades 4-5 (RQF Level 2)

Qualification aims

Our Level 2 qualifications in Music Theory are designed to provide learners with a solid foundation in more complex elements of Western music notation, including pitches, rhythms, keys, time signatures, notational conventions, transpositions and common Italian, French and German musical terms. The exact scope of the material covered is laid out in the exam content listed on pages 15 to 17 of this specification, and builds cumulatively on material learned at Level 1.

Assessment objectives	Learning outcomes
Learners will:	Learners can:
Demonstrate knowledge and understanding of moderately complex music notation within a defined set.	Identify and write elements of more advanced music notation, including pitches, key signatures, scales, technical names of notes in diatonic scales, intervals and chords of I, IV V and (Grade 5 only) II in treble, bass, alto and (Grade 5 only) tenor clefs, with a general degree of accuracy.
Demonstrate factual knowledge and understanding of less commonly occurring musical signs, including ornaments, musical terms, and the ranges and characteristics of standard orchestral instruments.	Identify, name and explain more advanced elements of music notation, including dynamics, ornaments, other musical instructions, and Italian, French and German musical terms relating to tempo and expression, with a general degree of accuracy.
Demonstrate knowledge and understanding of the processes involved in completing and/or amending incomplete musical examples of moderate difficulty to make them grammatically correct.	Complete musical extracts of moderate difficulty by adding time signatures, bar lines and rests; grouping notes and rests; and rewriting musical passages in notes of half or twice the value, or from compound to simple time and vice versa, with a general degree of accuracy.
Demonstrate musical knowledge and understanding in decoding moderately complex musical extracts, and by transposing more complex music.	Identify and describe the meaning of various features of a piece of moderately complex music, and transfer short melodic fragments between clefs, octaves and keys, with a general degree of accuracy.

Grades 6–8 (RQF Level 3)

Qualification aims

Our Level 3 qualifications in Music Theory are designed to provide learners with a solid foundation in fundamental elements of Western music harmony, melodic writing and interpretation of complex written scores, covering figured bass, trio sonata, keyboard writing, and music in a range of styles up to full orchestral score. The exact scope of the material covered is laid out in the exam content listed on pages 18 to 20 of this specification, and builds cumulatively on material learned at Levels 1 and 2.

Assessment objectives	Learning outcomes
Learners will:	Learners can:
Demonstrate advanced musical skills, knowledge and understanding of applied harmony, showing sophisticated awareness of stylistic conventions.	Complete advanced harmonic tasks in interpreting figured bass, completing harmony and counterpoint exercises from a stimulus drawn from real repertoire, reconstructing music from skeleton scores with a general degree of accuracy and awareness of harmonic conventions, styles and characteristics.
Demonstrate advanced musical skills, knowledge and understanding of melodic writing for a range of instruments.	Compose an original melody with a sense of shape and direction, generally continuing in the same style and character as indicated by the opening, and write idiomatically for a range of instruments with a general degree of accuracy and awareness of their technical characteristics and of stylistic conventions.
Demonstrate factual knowledge and understanding of advanced musical signs, including ornaments, musical terms, and the ranges and characteristics of standard orchestral instruments.	Identify, name and write advanced elements of music notation, including dynamics, ornaments, other music instructions, and Italian, French and German musical terms relating to tempo and expression, with a general degree of accuracy.
Demonstrate musical knowledge and understanding in analysing complex musical extracts.	Identify and describe the meaning of various features of a piece of complex music, including its underlying form and harmonic structure, with a general degree of accuracy.

Exam syllabus

The Graded Exams in Music Theory syllabus below shows the requirements from 1 January 2018. The syllabus must be read in conjunction with the Exam Regulations, available at www.abrsm.org/examregulations

Music Theory GRADE 1

- 1 Note values of semibreve, minim, crotchet, quaver and semiquaver, and their equivalent rests (candidates may use the terms 'whole note', 'half note', etc.). Tied notes. Single-dotted notes and rests.
- 2 Simple time signatures of 2/4, 3/4, 4/4, bar-lines and the grouping of the notes listed above within these times.
- 3 The staff. Treble (G) and bass (F) clefs. Names of notes on the staff, including middle C in both clefs. Sharp, flat and natural signs, and their cancellation.
- 4 Construction of the major scale, including the position of the tones and semitones. Scales and key signatures of the major keys of C, G, D and F in both clefs, with their tonic triads (root position), degrees (number only), and intervals above the tonic (by number only).
- 5 Some frequently used terms and signs concerning tempo, dynamics, performance directions and articulation marks. Simple questions will be asked about a melody written in either treble or bass clef.

Music Theory GRADE 2

As in Grade 1, with the addition of:

- 1 Simple time signatures of 2/2, 3/2, 4/2 and 3/8, and the grouping of notes and rests within these times. Triplets, and triplet note groups with rests.
- 2 Extension of the staff to include two ledger lines below and above each staff.
- 3 Construction of the minor scale (harmonic or melodic at candidate's choice, but candidates will be expected to know which form they are using). Scales and key signatures of the major keys of A, B \flat and E \flat , and the minor keys of A, E and D, with their tonic triads (root position), degrees (number only), and intervals above the tonic (by number only).
- 4 More terms and signs in common use.

Music Theory GRADE 3

As in preceding grades, with the addition of:

- 1 Compound time signatures of 6/8, 9/8 and 12/8, and the grouping of notes and rests within these times. The demisemiquaver (32nd note) and its equivalent rest.
- 2 Extension of the staff beyond two ledger lines. The transposition of a simple melody from the treble clef to the bass clef, or vice versa, at the octave.
- 3 Scales and key signatures of all major and minor keys up to and including four sharps and flats, including both harmonic and melodic forms of minor scales, with their tonic triads (root position), degrees (number only), and intervals above the tonic (number and type).
- 4 More terms and signs. The simple questions about a melody may include one on its phrase structure.

Music Theory GRADE 4

As in preceding grades, with the addition of:

- 1 All simple and compound duple, triple and quadruple time signatures, and the grouping of notes and rests within these times. The breve and its equivalent rest. Double-dotted notes and rests. Duplets.
- 2 Alto clef (C clef centred on 3rd line). The identification of notes in the alto clef in any of the keys set for this grade (see below), and the transcription at the same pitch of a simple melody from the treble or the bass clef to the alto clef, and vice versa. Double sharp and double flat signs, and their cancellation. Enharmonic equivalents.
- 3 Scales and key signatures of all major and minor keys up to and including five sharps and flats, with both forms of minor scales. Technical names for the notes of the diatonic scale (tonic, supertonic, etc.). Construction of the chromatic scale. All intervals, not exceeding an octave, between any two diatonic notes in any of the keys set for this grade.
- 4 The identification and writing of triads (root position) on the tonic, subdominant and dominant notes in any of the keys set for this grade. The recognition of 5/3 (root position) chords on the tonic, subdominant and dominant notes in any of the keys set for this grade (the harmonic form of the scale will be used in minor keys).
- 5 More terms and signs, including the recognition and naming (but not writing out) of the trill, turn, upper and lower mordent, acciaccatura and appoggiatura. Questions about a passage of music will include simple related questions about standard orchestral instruments.

Music Theory GRADE 5

As in preceding grades, with the addition of:

- 1 Irregular time signatures of 5/4, 7/4, 5/8 and 7/8, and the grouping of notes and rests within these times. Irregular divisions of simple time values.
- 2 Tenor clef (C clef centred on 4th line). The identification of notes in the four clefs in any of the keys set for this grade (see below), and the transposition at the octave of a simple melody from any clef to another. The writing at concert pitch of a melody notated for an instrument in B \flat , A or F, and vice versa (the interval of transposition up or down will be given).
- 3 Scales and key signatures of all major and minor keys up to and including six sharps and flats. All simple and compound intervals from any note.
- 4 The identification of the 5/3, 6/3 and 6/4 forms of the tonic, supertonic, subdominant and dominant chords in any of the keys set for this grade. The identification of the progression 6/4 5/3 (Ic-V) on the dominant note in any of the keys set for this grade. The choice of suitable chords at cadential points of a simple melody in the major key of C, G, D or F.
- 5 More terms and signs. The recognition of ornaments, including the replacement of written-out ornamentation with the appropriate signs, but not vice versa. Questions about a passage of music written for voices or instruments appropriate to the grade will include questions on the types of voice and names of instruments, the clefs they use, instrument family groups and the basic way by which they produce sound, as well as points of general musical observation designed to test the candidate's ability to apply theoretical knowledge to actual music.

Music Theory GRADE 6

As in preceding grades. The harmonic vocabulary expected will include: the use of 5/3, 6/3 and 6/4 chords on any degree of the major or minor (harmonic and melodic) scale; the recognition of the dominant seventh chord in root position, first, second and third inversions, and the supertonic seventh chord in root position and first inversion, in any major or minor key; and the figuring for all these chords. An understanding of the principles of modulation and a knowledge of cadences, ornamentation and melodic decoration (which might include passing notes, auxiliary notes, appoggiaturas, changing notes and notes of anticipation) will also be expected. Questions will cover:

- 1 Writing specified chords for voices in four parts *or* for keyboard (at the candidate's choice) above a given bass part of about four bars.
- 2 The indication of suitable chords for the accompaniment of a diatonic melody of about eight bars in any key, using any recognised method of notation, *or*, at the candidate's choice, the provision of a bass to a given melody, adding figures to indicate the intended harmonies.
- 3 Composition of a melody for a specific instrument (a choice will be given), using a given opening. Modulation to the dominant, subdominant, relative major or relative minor may be required.
- 4 Questions on short extracts of music written for piano or in open score for voices or for any combination of instruments and/or voices, designed to test the candidate's knowledge of the elements and notation of music, including the realization of ornaments, the identification and notation of underlying harmonic structure, phrase structure, style, performance, and on the voices and instruments for which the works were written.

Music Theory GRADE 7

As in preceding grades, with the addition of recognition of all diatonic secondary seventh chords and their inversions, the Neapolitan sixth and the diminished seventh chords, and of all figures commonly used by composers during the period c.1620-1790 to indicate harmonies above a bass part. Questions will cover:

- 1 The indication of chords and movement of the inner parts by figuring the bass in a passage in which both the melody and bass are given.
- 2 Rewriting a given passage to include appropriate suspensions and notes of melodic decoration.
- 3 Continuation of a given opening for solo instrument with keyboard accompaniment, which will be given in full throughout the passage, by completing the solo part, *or*, at the candidate's choice, composition of a melody for a specified instrument (a choice will be given) based on a given progression of chords or melodic figure.
- 4 Questions on short extracts of music written for piano or in open score for voices or for any combination of instruments and/or voices, designed to test the candidate's knowledge of the elements and notation of music, including the realization of ornaments, the identification and notation of underlying harmonic structure, phrase structure, style, performance, and on the voices and instruments for which the works were written.

Music Theory GRADE 8


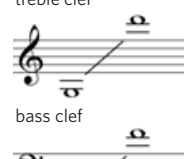
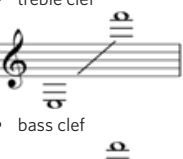
As in preceding grades. The harmonic vocabulary expected will include all standard diatonic and chromatic chords. Questions will cover:

- 1** Continuation of a given opening of a passage from a Baroque trio sonata for two treble instruments and basso continuo. The basso continuo part will be given throughout and fully figured (but a realization for keyboard will not be required).
- 2** Completion of an outline of a short passage for keyboard. Some knowledge of the styles practised by composers from the time of Haydn onwards will be assumed.
- 3** Continuation of a given opening of a melody for a specified instrument (a choice will be given).
- 4** Questions on short extracts of music written for piano or in open score for voices or for any combination of instruments and/or voices, designed to test the candidate's knowledge of the elements and notation of music, including the realization of ornaments, the identification and notation of underlying harmonic structure, phrase structure, style, performance, and on the voices and instruments for which the works were written.

Exam content

The table below shows the introduction of elements at each grade. These requirements are presented cumulatively, i.e. once introduced, they apply to all subsequent grades.

Grades 1-5

Topic	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Clef	<ul style="list-style-type: none"> treble bass 			<ul style="list-style-type: none"> alto 	<ul style="list-style-type: none"> tenor
Time signatures	<ul style="list-style-type: none"> 2/4 3/4 4/4 C 	<ul style="list-style-type: none"> 3/8 2/2 ♩ 3/2 4/2 	<ul style="list-style-type: none"> 6/8 9/8 12/8 upbeat opening 	<ul style="list-style-type: none"> 4/8 6/4 9/4 6/16 9/16 12/16 	<ul style="list-style-type: none"> 5/4 7/4 5/8 7/8
Pitches	<ul style="list-style-type: none"> treble clef bass clef 	<ul style="list-style-type: none"> treble clef bass clef 	<ul style="list-style-type: none"> treble clef bass clef 	<ul style="list-style-type: none"> enharmonic equivalent double sharps double flats 	
Degrees of scale	<ul style="list-style-type: none"> degrees of scale within one octave and above the tonic: 1st-8th 	<ul style="list-style-type: none"> degrees of scale beyond one octave, above the tonic 	<ul style="list-style-type: none"> degrees of scale above or below the tonic 	<ul style="list-style-type: none"> technical names: tonic, supertonic, mediant, subdominant, dominant, submediant, leading note 	
Keys	<ul style="list-style-type: none"> major keys of C, F, G, D 	<ul style="list-style-type: none"> major keys of B\flat, E\flat, A minor keys of A, E, D and their relative majors relative minors of C, F, G 	<ul style="list-style-type: none"> major keys of E, A\flat minor keys of C\sharp, F, B, G, C F\sharp relative majors/minors of all keys set for the grade 	<ul style="list-style-type: none"> major keys of B, D\flat minor keys of G\sharp, B\flat relative majors/minors of all keys set for the grade 	<ul style="list-style-type: none"> major keys of F\sharp, G\flat minor keys of D\sharp, E\flat relative majors/minors of all keys set for the grade
Scales	<ul style="list-style-type: none"> all keys set for the grade ascending and descending 	<ul style="list-style-type: none"> all keys set up to and including this grade candidate choice of type of minor scale (melodic or harmonic) 	<ul style="list-style-type: none"> all keys set up to and including this grade melodic and harmonic minor scales 	<ul style="list-style-type: none"> all keys set up to and including this grade adding accidentals to make chromatic scale 	<ul style="list-style-type: none"> all keys set up to and including this grade writing chromatic scale beginning on any note
Time values <i>N.B. American terms also accepted</i>	<ul style="list-style-type: none"> semiquaver; quaver; crotchet; minim; semibreve dotted quaver; dotted crotchet; dotted minim 	<ul style="list-style-type: none"> triplet semiquavers; triplet quavers; triplet crotchets; triplet minims 	<ul style="list-style-type: none"> demisemiquavers triplet demisemiquavers dotted semiquaver 	<ul style="list-style-type: none"> breves double-dotted notes duplets 	<ul style="list-style-type: none"> quintuplet; sextuplet
Rests	<ul style="list-style-type: none"> semiquaver; quaver; crotchet; minim; semibreve whole-bar rest 	<ul style="list-style-type: none"> dotted quavers; dotted crotchets triplet rests (quaver crotchet) 	<ul style="list-style-type: none"> demisemiquavers simple or compound time dotted semiquaver 	<ul style="list-style-type: none"> breves dotted minim rests (6/4 time only) 	
Intervals	<ul style="list-style-type: none"> melodic and harmonic intervals 2nd, 3rd, 4th, 5th, 6th, 7th and 8^{ve} in all keys set for the grade above the tonic only semitones and tones 	<ul style="list-style-type: none"> 2nd, 3rd, 4th, 5th, 6th, 7th and 8^{ve} in all keys set up to and including this grade above the tonic only 	<ul style="list-style-type: none"> major 2nd, minor and major 3rd, perfect 4th, perfect 5th, minor and major 6th, minor and major 7th, perfect 8^{ve} in all keys set up to and including this grade above the tonic only 	<ul style="list-style-type: none"> any diatonic interval: minor 2nd, augmented 2nd, augmented 4th, diminished 4th, augmented 5th, diminished 5th, diminished 7th in all keys set up to and including this grade 	<ul style="list-style-type: none"> chromatic intervals: augmented 3rd, diminished 3rd, augmented 6th, diminished 6th, augmented 7th, augmented 8^{ve}, diminished 8^{ve} compound intervals: 9th or compound 2nd, 10th or compound 3rd, 11th or compound 4th, 12th or compound 5th, 13th or compound 6th, 14th or compound 7th, 15th or compound 8^{ve}
Triads	<ul style="list-style-type: none"> tonic triads in all keys set for this grade 	<ul style="list-style-type: none"> tonic triads in all keys set up to and including this grade 	<ul style="list-style-type: none"> tonic triads in all keys set up to and including this grade 	<ul style="list-style-type: none"> tonic, subdominant, dominant triads in all keys set up to and including this grade 	

Topic	Grade 1	2	3	4	5
Chords				<ul style="list-style-type: none"> primary triads (I, IV, V) in root position 	<ul style="list-style-type: none"> supertonic first and second inversions recognition of Ic-V (6/4-5/3) progression
Transposition		<ul style="list-style-type: none"> rewriting melody from treble to bass clef at the same pitch and vice versa 	<ul style="list-style-type: none"> octave transposition from treble to bass clef and vice versa 		<ul style="list-style-type: none"> instruments in F, B\flat or A interval of transposition given with or without key signature
Phrase structure			<ul style="list-style-type: none"> regular phrase structure of short extract 	<ul style="list-style-type: none"> regular phrase structure of eight to 12 bar extract 	
Grouping		<ul style="list-style-type: none"> simple time, can include triplet quavers beaming of quavers, semiquavers and dotted quavers in simple time 	<ul style="list-style-type: none"> simple time, can include demisemiquavers 	<ul style="list-style-type: none"> compound time 	
Ornaments				<ul style="list-style-type: none"> recognising signs for trill, (upper) turn, upper mordent, lower mordent, acciaccatura, grace note(s), appoggiatura 	<ul style="list-style-type: none"> recognising written-out ornaments
Instruments				<ul style="list-style-type: none"> string: violin, viola cello, double bass woodwind: flute, oboe, clarinet, bassoon brass: trumpet, horn, trombone, tuba percussion: timpani, side drum, bass drum, cymbals percussion: definite or indefinite pitch knowledge of clefs used and broad understanding of range and family 	<ul style="list-style-type: none"> harp; piccolo; cor anglais triangle; tambourine; castanets; tam-tam; xylophone; marimba; glockenspiel; vibraphone; celesta; tubular bells (definite or indefinite pitch only) single reed; double reed transposing/non-transposing
Instrumental directions				<ul style="list-style-type: none"> pizzicato (pizz.)/arco up bow, down bow slur con/senza sord/sordini; avec/sans sourdines sul G 	<ul style="list-style-type: none"> una corda; tre corde pedalling signs con/senza pedale mano sinistra (m.s.); mano destra (m.d.) arpeggiation
Voices					<ul style="list-style-type: none"> standard voice-types: soprano, mezzo-soprano, alto, tenor, baritone and bass broad understanding of range

Topic	Grade				
	1	2	3	4	5
Terms	Italian terms <ul style="list-style-type: none"> ▪ accelerando (or accel.) ▪ adagio ▪ allegretto ▪ allegro ▪ andante ▪ cantabile ▪ crescendo (or cresc.) ▪ da capo (or D.C.) ▪ dal segno (or D.S.) ▪ decrescendo (or decresc.) ▪ diminuendo (or dim.) ▪ fine ▪ <i>f</i> (forte) ▪ <i>ff</i> (fortissimo) ▪ legato ▪ lento ▪ mezzo ▪ <i>mf</i> (mezzo forte) ▪ <i>mp</i> (mezzo piano) ▪ moderato ▪ <i>p</i> (piano) ▪ <i>pp</i> (pianissimo) ▪ poco ▪ rallentando (or rall.) ▪ ritardando (or ritard. or rit.) ▪ ritenuto (or riten. or rit.) ▪ staccato (or stacc.) ▪ tempo 	Italian terms <ul style="list-style-type: none"> ▪ a ▪ al, alla ▪ allargando ▪ andantino ▪ assai ▪ con, col ▪ dolce ▪ e, ed ▪ espressivo (or espress. or espr.) ▪ <i>fp</i> ▪ grave ▪ grazioso ▪ larghetto ▪ largo ▪ ma ▪ maestoso ▪ meno ▪ molto ▪ mosso, moto ▪ non ▪ più ▪ presto ▪ senza ▪ sf, sfz ▪ simile (or sim.) ▪ sostenuto ▪ tenuto ▪ troppo ▪ vivace, vivo 	Italian terms <ul style="list-style-type: none"> ▪ adagietto ▪ ad libitum, ad lib. ▪ agitato ▪ alla breve ▪ amore ▪ anima ▪ animato ▪ ben ▪ brio ▪ comodo ▪ deciso ▪ delicato ▪ energico ▪ forza ▪ largamente ▪ leggiero ▪ marcato, marc. ▪ marziale ▪ mesto ▪ pesante ▪ prima, primo ▪ risoluto ▪ ritmico ▪ rubato, tempo rubato ▪ scherzando, scherzoso ▪ seconda, secondo ▪ semplice ▪ sempre ▪ stringendo ▪ subito ▪ tanto ▪ tranquillo ▪ triste, tristamente ▪ volta 	Italian terms <ul style="list-style-type: none"> ▪ affettuoso ▪ affrettando ▪ amabile ▪ appassionato ▪ calando ▪ cantando ▪ come ▪ facile ▪ fuoco ▪ giusto ▪ l'istesso ▪ morendo ▪ niente ▪ nobilmente ▪ perdendosi ▪ possibile ▪ quasi ▪ sonoro ▪ sopra ▪ sotto ▪ veloce ▪ voce French terms <ul style="list-style-type: none"> ▪ à ▪ animé ▪ assez ▪ avec ▪ cédez ▪ douce ▪ en dehors ▪ et ▪ légèrement ▪ lent ▪ mais ▪ moins ▪ modéré ▪ non ▪ peu ▪ plus ▪ presser ▪ ralentir ▪ retenu ▪ sans ▪ très ▪ un, une ▪ vif ▪ vite 	Italian terms <ul style="list-style-type: none"> ▪ attacca ▪ dolente ▪ dolore ▪ doppio movimento ▪ estinto ▪ incalzando ▪ lacrimoso ▪ loco ▪ lunga ▪ lusingando ▪ misura ▪ ossia ▪ piacevole ▪ piangevole ▪ pochettino, poch. ▪ rinforzando, rf, rfz ▪ segue ▪ smorzando, smorz. ▪ teneramente, tenerezza ▪ tosto ▪ volante German terms <ul style="list-style-type: none"> ▪ aber ▪ Ausdruck ▪ bewegt ▪ breit ▪ ein ▪ einfach ▪ etwas ▪ fröhlich ▪ immer ▪ langsam ▪ lebhaft ▪ mässig ▪ mit ▪ nicht ▪ ohne ▪ ruhig ▪ schnell ▪ sehr ▪ süß ▪ traurig ▪ und ▪ voll ▪ wenig ▪ wieder ▪ zart ▪ zu
Signs	<ul style="list-style-type: none"> ▪ crescendo ▪ diminuendo ▪ slur ▪ octave ▪ perform an octave higher ▪ perform an octave lower ▪ staccato ▪ accent ▪ pause on the note or rest ▪ repeat marks ▪ metronome indications 	<ul style="list-style-type: none"> ▪ accent ▪ semi-staccato ▪ staccatissimo ▪ tenuto 			

Grades 6-8

The table below shows the introduction of elements at each grade. These requirements are presented cumulatively, i.e. once introduced, they apply to all subsequent grades. An overall knowledge of all music theory set for Grades 1-5 is assumed by Grade 6. Some instruments and performance directions may appear in an exam a grade earlier than listed below, but these will not be assessed.

Topic	Grade 6	7	8
Keys	<ul style="list-style-type: none"> all major and minor keys modulation to related keys modern scores without key signatures 	<ul style="list-style-type: none"> modulation to unrelated keys 	
Figured bass	<ul style="list-style-type: none"> (5/3), 6(3), 6/4 (3)^b, (3)[#], (3)[#] 5/^b, 5/^b, 5/[#] 6^b, 6^b, 6[#] 	<ul style="list-style-type: none"> 5^b/[#] 7, 7/^b, 7/^b, 7/[#], 7/5^b/[#] 6/5, 6/5/^b, 6/5/^b, 6/5/[#] 4/2, 4[#]/2, 4^b/2 9-8, 7-6, 4-3 	
Harmonic usage	<ul style="list-style-type: none"> 5/3, 6/3, 6/4 chords on any degree of the major or minor scale 6/4 - 5/3 progression 	<ul style="list-style-type: none"> V7a, V7b, V7c, V7d diminished 7th chord in root position and inversions all diatonic secondary 7th chords and their inversions Neapolitan 6th 	
Chord identification and recognition	<ul style="list-style-type: none"> 5/3, 6/3, 6/4 chords on any degree of the major or minor scale 6/4 - 5/3 progression roman notation V7a, V7b, V7c, V7d ii7a, ii7b 	<ul style="list-style-type: none"> diminished 7th chord in root position and inversions all diatonic secondary 7th chords and their inversions Neapolitan 6th 	<ul style="list-style-type: none"> augmented 6th chords (Italian/French/German) V9, V11, V13 and their inversions all chromatic chords
Harmonic feature recognition	<ul style="list-style-type: none"> cadences: perfect, imperfect, plagal, interrupted pedal points: tonic, dominant harmonic sequences 	<ul style="list-style-type: none"> false relation suspensions Tierce de Picardie 	<ul style="list-style-type: none"> identification of enharmonic equivalent of a chord
Melodic feature recognition	<ul style="list-style-type: none"> melodic sequences imitation/canon melodic motifs texture: no more than four parts enharmonic change between two consecutive notes in the same part 	<ul style="list-style-type: none"> simultaneous enharmonic change between two different instruments (non-transposing instruments) melodic inversion 	<ul style="list-style-type: none"> contrapuntal features motivic development texture: more than four parts
Rhythmic feature recognition	<ul style="list-style-type: none"> imitation/canon rhythmic motifs syncopation augmentation/diminution 		
Notes of melodic decoration usage	<ul style="list-style-type: none"> unaccented passing notes lower/upper auxiliary note (diatonic) 	<ul style="list-style-type: none"> accented passing notes lower/upper auxiliary note (chromatic) appoggiatura note of anticipation changing note (échappée) 	
Notes of melodic decoration identification and recognition	<ul style="list-style-type: none"> unaccented/accented passing note lower/upper auxiliary note (diatonic and chromatic) appoggiatura note of anticipation changing note (échappée) 		
Melodic composition	<ul style="list-style-type: none"> using a given opening tonal and in more modern styles modulation to related keys eight to ten bars in length 	<ul style="list-style-type: none"> continuation of a melody with a given accompaniment or using a given opening/harmonic framework with optional opening at least eight bars in length 	<ul style="list-style-type: none"> using a given opening at least 12 bars in length
Stylistic completion	<ul style="list-style-type: none"> indicating chords to accompany a given melody or two-part completion: adding a bass line and figured bass to a melody four-part realization of figured bass for SATB or keyboard 	<ul style="list-style-type: none"> reconstruction of an extract from a Bach chorale by adding suspensions and notes of melodic decoration reconstruction of an extract from a simple piano piece using notes of melodic decoration 	<ul style="list-style-type: none"> three-part counterpoint: completing an extract from a trio sonata completing an extract from a moderately complex piano piece using the given outline

Topic	Grade 6	7	8
Score reading and analysis	<p>Question 4</p> <ul style="list-style-type: none"> • solo piano/keyboard • voice/instrument and piano • string/vocal quartet • solo instrument non-transposing only (e.g. violin sonata) and treble/bass clef <p>Question 5</p> <ul style="list-style-type: none"> • full score (orchestra or large ensemble or chorus with orchestra); up to nine staves sounding simultaneously (four woodwind, horns, timpani, five strings) 	<p>Question 4</p> <ul style="list-style-type: none"> • transposing solo instrument, including the use of C clefs <p>Question 5</p> <ul style="list-style-type: none"> • full score up to 14 staves sounding simultaneously (five woodwind, four to five brass, percussion, strings) 	<p>Question 4</p> <ul style="list-style-type: none"> • up to five staves <p>Question 5</p> <ul style="list-style-type: none"> • full score up to 24 staves sounding simultaneously, including more modern in style
Instruments	<ul style="list-style-type: none"> • transposing instruments in: F, B\flat or A, clarinet, cor anglais, horn, trumpet (not bass clarinet or double bassoon) • transposing instruments in C: piccolo, double bass • commonly used instrument names in English, German, French, Italian 	<ul style="list-style-type: none"> • transposing instruments in: D or E\flat • horns additionally in E or G • double bassoon • percussion: occasional transposition • less commonly used instrument names in English, German, French, Italian 	<ul style="list-style-type: none"> • bass clarinet (may be in score in Grade 7, but no related questions will be asked) • percussion: more frequent transposition of xylophone, celesta, glockenspiel
Instrumental features	<ul style="list-style-type: none"> • terms and signs relating to instrumental techniques, e.g. tremolo, glissandi; or score layout, e.g. <i>a2</i>, <i>l/ll</i>, <i>tutti</i>, <i>unis. div.</i>; or change of pitch e.g. <i>muta G in A</i> • open strings, double stopping • muting • signs for reiterations and repeated patterns 	<ul style="list-style-type: none"> • harmonics: any string instrument • more advanced instrumental features, e.g. flutter tonguing, playing on the fingerboard • pitch names e.g. B, H, mi\flat, si\flat, la\sharp 	<ul style="list-style-type: none"> • further advanced instrumental techniques, e.g. bouché, cuivré, chiuso, etc.
Intervals	<ul style="list-style-type: none"> • harmonic or melodic • all major, minor, perfect, augmented and diminished intervals, including compound intervals • chromatic semitone (augmented unison) • including the use of transposing instruments but, if different transposing instruments, one of those will be double bass or piccolo 	<ul style="list-style-type: none"> • intervals in treble/bass/C clefs and between two transposing instruments in different keys (including E\flat horn or E\flat clarinet) 	<ul style="list-style-type: none"> • including double bassoon and bass clarinet
Composer/period/style	<ul style="list-style-type: none"> • underlining name of composer/period of composition, three choices (all from the Baroque period onwards, each from a different period) • naming reasons when or by whom the extract was written 	<ul style="list-style-type: none"> • underlining name of composer/period of composition, maximum of four choices (all from the Baroque period onwards) 	
Ornaments	<ul style="list-style-type: none"> • realization and recognition of ornaments (written out or signs) • trill, (upper) turn, upper mordent, lower mordent, acciaccatura, grace note(s), appoggiatura 		
Voices	<ul style="list-style-type: none"> • standard voice types and ranges 		
Phrase structure	<ul style="list-style-type: none"> • indicating phrase structure of whole extract 		
General features	<ul style="list-style-type: none"> • naming features which show change in mood/texture, prominence of solo instrument, climactic point, melodic variation, etc. • describing similarities and differences 		

Topic	Grade		
	6	7	8
Terms	<ul style="list-style-type: none"> ▪ a piacere ▪ dolciss. ▪ mezza voce ▪ prestissimo ▪ rinf. (rinforzando) ▪ soave ▪ spiritoso ▪ strepitoso ▪ doux ▪ encore ▪ ausdrucksvoll ▪ geschwind ▪ langsamer ▪ rasch ▪ ziemlich 	<ul style="list-style-type: none"> ▪ brillante ▪ colla parte ▪ legg. (leggiero) ▪ lunga pausa ▪ marc. (marcato) ▪ pochiss. ▪ 1^{er} mouvt. ▪ au mouvt. ▪ en animant ▪ en serrant ▪ sonore ▪ Tierce de Picardie ▪ doch ▪ empfindung ▪ gesangvoll ▪ langsamer als 	<ul style="list-style-type: none"> ▪ affretare (affrettando) ▪ ancora ▪ appassionato ▪ brioso ▪ calma ▪ calmato ▪ legatissimo ▪ mancando ▪ nobilmente ▪ precipitando ▪ rinf. ▪ scherzo ▪ smorz. (smorzando) ▪ stretto ▪ modérement ▪ peu à peu ▪ pressez ▪ gesprochen (same as parlando) ▪ immer ▪ lebhafter ▪ leicht ▪ leise ▪ ruhiger ▪ schleppend ▪ schneller

Assessment

Mark allocation

Marks are allocated for each question in the exam, as shown in the tables below. The marks allocated for each question are printed in brackets on the right hand side of each candidate's exam paper.

Grades 1-3		Grade 4		Grade 5		Grades 6-8	
Question number	Maximum marks	Question number	Maximum marks	Question number	Maximum marks	Question number	Maximum marks
1	10	1	15	1	15	1	15
2	10	2	10	2	10	2	15
3	10	3	10	3	10	3	20
4	10	4a	10	4a	10	4	25
5	10	4b	10	4b	10	5	25
6	10	4c	10	4c	10	Total	100 marks
7	10	5	10	5	10		
8	10	6	10	6	15		
9a	10	7	15	7	10		
9b	10	Total	100 marks	Total	100 marks		
Total	100 marks						

Result categories

Graded Exams in Music Theory are marked out of a total of 100. The result categories are defined as follows:

Result category	Mark band
Distinction	90-100
Merit	80-89
Pass	66-79
Below Pass	0-65

Marking criteria

Grades 1-5

Grades 1-3	Grades 4-5
Learners are assessed on:	
<ul style="list-style-type: none"> ▪ Rhythm ▪ Pitch and transposition ▪ Keys and scales ▪ Intervals ▪ Tonic triads ▪ Terms and signs ▪ Music in context 	<ul style="list-style-type: none"> ▪ Rhythm ▪ Pitch and transposition ▪ Keys and scales ▪ Intervals ▪ Triads and chords ▪ Terms, signs and instruments ▪ Music in context

Grades 1-5	Marking criteria
Distinction 90-100	<ul style="list-style-type: none"> ▪ Highly accurate with excellent attention to detail ▪ The required basic elements of music are fully grasped ▪ Confident use of simple logical and mathematical concepts
Merit 80-89	<ul style="list-style-type: none"> ▪ Largely accurate with good attention to detail ▪ The required basic elements of music are mainly grasped ▪ Strengths significantly outweigh weaknesses
Pass 66-79	<ul style="list-style-type: none"> ▪ Generally accurate but some lapses in attention to detail ▪ The required basic elements of music are generally grasped ▪ Strengths just outweigh weaknesses
Below Pass 1-65	<ul style="list-style-type: none"> ▪ Inaccuracies throughout with little attention to detail ▪ The required basic elements of music are not grasped ▪ Weaknesses outweigh strengths ▪ Some items incomplete
0	<ul style="list-style-type: none"> ▪ No work offered

Grades 6–8

Grade 6	Grade 7	Grade 8
Learners are assessed on:		
<ul style="list-style-type: none"> ▪ Harmonisation of a melody or completion of a bass line ▪ Figured bass ▪ Melodic composition ▪ Music in context 	<ul style="list-style-type: none"> ▪ The addition of figures to a bass line ▪ Embellishment of a harmonic skeleton ▪ Melodic composition ▪ Music in context 	<ul style="list-style-type: none"> ▪ Trio sonata ▪ Keyboard completion ▪ Melodic composition ▪ Music in context

Grades 6–8 Marking criteria

Distinction 90–100	<ul style="list-style-type: none"> ▪ Highly accurate with excellent attention to detail ▪ The required elements of key, tonality, modulation, cadences, harmonic progressions and figured bass are fully grasped ▪ The melody has an excellent overall sense of shape and direction and is unified in style and character ▪ Confident score reading and analysis
Merit 80–89	<ul style="list-style-type: none"> ▪ Largely accurate with good attention to detail ▪ The required elements of key, tonality, modulation, cadences, harmonic progressions and figured bass are mainly grasped ▪ The melody has a good overall sense of shape and direction, and the style and character of the given opening is well maintained ▪ Largely confident score reading and analysis ▪ Strengths significantly outweigh weaknesses
Pass 66–79	<ul style="list-style-type: none"> ▪ Generally accurate but some lapses in attention to detail ▪ The required elements of key, tonality, modulation, cadences, harmonic progressions and figured bass are generally grasped ▪ The melody has some sense of shape and direction, and some attempt has been made to maintain the style and character of the given opening ▪ Some ability shown in score reading and analysis, despite errors ▪ Strengths just outweigh weaknesses
Below Pass 1–65	<ul style="list-style-type: none"> ▪ Inaccuracies throughout with little attention to detail ▪ The required elements of key, tonality, modulation, cadences, harmonic progressions and figured bass are not grasped ▪ The melody lacks overall shape and direction, with poor maintenance of the style and character of the given opening ▪ Frequent errors in score reading and analysis ▪ Weaknesses outweigh strengths ▪ Some items incomplete
0	<ul style="list-style-type: none"> ▪ No work offered

Results

Results, mark forms and certificates

Issuing results

All candidates receive a mark form which gives a breakdown of the marks awarded for each question and the total number of marks. Exam papers are not returned after marking. Successful candidates receive a certificate that shows the subject and level that they have been examined in. We aim to release results approximately four weeks after the exam date, and results and certificates are sent by post within six weeks of the exam. Some results may take longer if the checking process highlights anything that we want to look at more closely. Unless otherwise requested at the point of entry, mark forms and certificates are posted to the applicant named on the entry form, whose responsibility it is to pass them on to candidates.

Appeals

Specific guidance about assessment appeals and the process for requesting a re-mark is available on our website. We also welcome feedback about other matters. All feedback is logged and plays a valuable part in our quality assurance procedures. Specific guidance and a Re-mark Request Form can be found at www.abrsm.org/examconcerns

Entry to higher education

In the UK, ABRSM's Grade 6–8 Music Theory exams can contribute towards entry into higher education through the allocation of UCAS points; the table below shows the UCAS Tariff value of these grades. For further information visit www.ucas.com

Qualification/Level	Pass	Merit	Distinction
Grade 6	4	5	6
Grade 7	6	7	8
Grade 8	8	9	10

Malpractice and maladministration

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

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

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