

# Associate Diploma (Theory)

## A.Dip.SCSM (Theory)

### REQUIREMENTS:

Candidates must complete *four* sections and achieve a pass in each. Candidates who are unsuccessful in one or more sections may retake those sections within a three year time frame. A signed declaration from both the candidate and teacher (if applicable) must accompany the work, stating that the submissions are entirely original and all the candidate's own work.

All written entries should be a minimum of 2000 words. Presentation and appropriate referencing form a part of the assessment.

#### A. ANALYSIS

A comprehensive analysis of four pieces from the SCSM syllabus for the candidate's own instrument between grades 5 and 8 (one from each grade) including harmonic details, historical significance and stylistic awareness. A copy of each piece must be included with the entry. Copies will not be returned.

#### B. COMPOSITION 1

Candidates must submit a piece of one or more movements for their solo instrument (with accompaniment for non keyboard/guitar players) at a level no lower than Grade Five for their chosen instrument. The length on this submission may be no less than 2 minutes

#### C. COMPOSITION 2

Candidates must submit a piece for a chamber group of at least four distinct parts. This can be one large movement or several smaller movements and should total 2 to 4 minutes in duration. Each part should be written out in full at concert pitch where transposition may be required.

#### D. EDUCATIONAL COMPOSITION

Entry must include either:

- (i) A folio of educationally based compositions for the candidate's own instrument. The entry must contain at least six progressive pieces from Beginner level to Grade Four. A short analysis and outline of the technical difficulties apparent should be included with the submission.

Or

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*(continued)*

A beginner tutor for any instrument covering all technical requirements up to and including Preliminary level.

## **E. HARMONY**

The candidate is required to submit an in-depth analysis of two orchestral works, one by a Baroque composer and the other by a Classical composer. These works may be any type of substantial orchestral work of the period e.g. concerto, concerto grosso, symphony, sinfonia, suite, overture.

## **F. HISTORY I**

An in-depth account of the evolution and creation of any musical instrument, including prominent performers and composers of the instrument. A thorough knowledge of how the instrument works should also be shown.

## **G. HISTORY II**

A study of any particular section of the history of music (not necessarily Western) including prominent figures, political connections, artistic parallels and unique instruments. The entry should contain diagrams, recordings and documentation as appropriate.

## **H. JAZZ**

A history and comparison between the different styles of Jazz and the performers who started/created these styles (if appropriate). The paper must focus on a least three different styles.

## **I. CONTEMPORARY/POPULAR MUSIC**

A detailed history of contemporary music styles and the performers (soloists and groups) who have made a major contribution to its development.

## **J. ORCHESTRATION**

Candidates are required to orchestrate a pianoforte (or other keyboard) piece of no less than 45 bars, for small orchestra containing strings, wind, brass and percussion. A copy of the original piano part should be included but will not be returned.