

- 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 ABRSM, 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 In the case of unpublished works you should enclose a copy of the score(s).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 ABRSM. 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.