

**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 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 In the case of unpublished works you should enclose a copy of the score(s).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 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:** indepth 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.