



Scoil Ríoga Cheol na hEaglaise in Éirinn
The Royal School of Church Music in Ireland

**Syllabus for
Bronze & Silver Awards**

2008 & until further notice

Syllabus approved for use in Ireland

Validated by the Royal School of Church Music

BRONZE AND SILVER AWARDS

The scheme is designed to encourage singers to achieve a high standard of vocal technique and musicianship. It is intended that the Bronze and Silver awards are used in conjunction with the RSCM *Voice for Life* scheme which enables singers to develop their musical skills and understanding within the context of their choir or singing group. The area awards scheme provides opportunities for that development to be affirmed beyond the singer's own church, through the RSCM's regional network.

Successful candidates are entitled to wear a prestigious RSCM medal, cast in bronze or silver according to the level achieved. The Bronze medal is worn with green ribbon, the Silver medal with purple ribbon.

The awards are open to singers of all ages and denominations, and the syllabus has been carefully compiled with this in mind.

EXAMINATIONS AND AWARDS

Two or more exam sessions are held each year, regularly in May and November and occasionally at other times. Each year there is a special celebratory service for which that year's successful candidates form the choir; during the course of this service they are presented with their certificates and congratulated publicly.

ENQUIRIES

All enquiries should be directed to the Awards Administrator. The entry form may be downloaded from the RSCM Ireland website (www.rscmireland.com) or requested direct from the Administrator.

The Awards Administrator for the island of Ireland can be contacted at:
RSCM Ireland Awards, c/o St Michael's Church, Marine Road, Dun Laoghaire, Co Dublin, Ireland
Tel: +353 (0)86 059 8028
Email: awards@rscmireland.com

ENTRY DEADLINE DATES

Entries and cheques must **arrive with the administrator** by the following dates. Unfortunately, late entries cannot be accepted:

- 1 April for examination in May
- 1 October for examination in November
- 1 December for examination in January

STRUCTURE AND DISTRIBUTION OF MARKS

The structure of this award reflects that of the *Voice for Life* scheme. There are five sections, four of which are examined on the day. (Section D, which is not assessed during the examination, is satisfied by means of an appropriate testimonial to be submitted with the candidate's application.) The marks are distributed as follows:

A	Using the voice well	50%
B	Musical skills and understanding	20%
C	Repertoire	10%
D	Belonging to the choir	[testimonial]
E	Choir in context	20%

The pass mark is 60%. In order to pass, candidates should demonstrate consistency throughout the examination, although a pass mark in every section is not required. Successful candidates will be classified as follows:

85% +	Distinction
75% +	Merit
60% +	Pass

OTHER INFORMATION

- Copies of *Voice for Life* books and all the necessary music may be purchased from RSCM Music Direct:
tel 0044 (0) 845 021 7726 | *fax* 0044 (0) 845 021 8826 | musicdirect@rscm.com | www.rscm.com/shop
- Those obtaining a Distinction or Merit at Silver standard may wish to study the Gold Award syllabus. This can be obtained from RSCM Education, 19 The Close, Salisbury SP1 2EB or downloaded from www.rscm.com

RSCM Ireland Bronze Award Syllabus

Examination conditions

1. There is no age limit on candidates for this award.
2. The examination will be conducted in English and will take around 25 minutes, the time being allocated to each section in proportion to the marks available. The examiner will be RSCM-validated. Solely for the purposes of examiner training and moderation, a recording may be made which shall remain the property of the RSCM.
3. An accompanist should normally be provided by the candidate. The examiner must not be expected to act as accompanist. After Section A of the examination has been completed, the accompanist should leave the examination room.
4. Candidates will be offered a suitable place in which to warm up before the examination; however, they are also encouraged to warm themselves up before arriving at the venue.
5. Copies of all prepared pieces and any other relevant materials should be provided for the examiner's use.
6. The use of illegal photocopies will automatically disqualify a candidate.
7. The fee for this award is stated on the entry form. Successful candidates who have opted to purchase a bronze medal and green ribbon will receive these by post together with their marksheet. Cheques should be addressed to "RSCM Ireland" and sent with the entry form to arrive by the appropriate deadline (see page 2).
8. The RSCM reserves the right to refuse an examination entry without stating a reason. In such cases, the fee will be refunded in full.
9. In the event of non-attendance at an exam, through illness or emergency, an email or letter of explanation should be sent immediately to the Administrator. A refund or credit slip for future entry of up to 50% of the examination fee may be issued at the discretion of the RSCM.
10. On signing the entry form, candidates (and their representatives and trainers) are deemed to be accepting the entry conditions and the examiner's musical judgements.
11. Results will be sent to the candidate (or representative, as indicated) by post, usually within two weeks of the exam. Examiners will not divulge results on the day.
12. Any appeal concerning either the conduct or the outcome of the exam must be made in writing to RSCM Education. You should enclose a copy of the marksheet and set out in detail the grounds on which the appeal is lodged. The appeal should be sent not more than seven days after receiving the result. The examiner is not to be contacted directly under any circumstances. After due consultation, and not later than one month after receipt of the appeal, a response will be issued by the Head of Education & Training, whose decision is final. If the appeal is successful, a re-examination, or alternatively a full refund of the entry fee, will be offered.

Prerequisites

Candidates presented for this award should normally:

1. have been regular members of an RSCM-affiliated choir or singing group for at least two years (transfer will be acceptable if this is clearly documented). If RSCM affiliation is not currently maintained, the candidate must instead be an RSCM individual member;
2. have completed the Dark Blue level of Voice for Life;
3. submit with their application a written testimonial from their trainer, counter-signed by the parish priest, rector or minister (or head teacher or school music teacher), confirming their commitment to the choir and general musical competence. (This corresponds to Section D mentioned above.) This testimonial must also give details of any RSCM singing courses or training events in which the candidate has participated.

Section A Using the voice well

1. Hymn

15 marks available (9 to pass)

Candidates should sing three verses (melody or their own voice part) from a prepared hymn (of four-line verses). The second verse should be sung unaccompanied.

2. Psalm

15 marks available (9 to pass)

Candidates should prepare and sing:

either (a) chanted psalmody (melody or their own voice part), to music of their own choice. This should be eight consecutive verses and the Gloria, sung to Anglican chant or to a plainsong tone, or the whole of a responsorial psalm

or (b) the whole of one of the following Psalm Songs, chosen from *Music for Common Worship 1*, or a song of comparable difficulty in Irish:

- *O God, you search me and you know me* (Farrell) pp.396-7
- *O Lord, be my help* (Ogden) pp.398-9
- *Sing to God with joy and gladness* (Bell) pp.400-1

Marks awarded will take account of the accuracy of the performance, but equal weight will be given to interpretation and musicality.

3. Prepared item

20 marks available (12 to pass)

Candidates should consult with their trainer and select an item to sing, *either* from the **RSCM Bronze Collection** (order no. D0091; other editions are acceptable), *or* one of comparable standard in Irish, which they have already performed or might potentially perform in their own choir or singing group. They may sing either the melody or their own voice part. (*If they choose to sing the melody, altos and basses may use a transposed edition to suit their vocal range.*) Marks will take account of the level of difficulty of the music, but more weight will be given to interpretation and musicality.

Candidates may offer any or all of their three items in Section A to be sung in Irish. A list of indicative anthems in Irish may be found below.

Bronze indicative pieces in Irish:

- Bí, A Íosa, im chroíse *Trad. arr. Philip Stopford*
- Suantraí ár Slanáitheora *Trad. arr. Fintan O Carroll*

Copies of indicative pieces may be obtained on application from the Awards Administrator.

Throughout the above tests, the examiner will be looking for:

- a. Good unforced quality of tone
- b. Good posture
- c. Good breath control with the ability to sustain to the end of a phrase
- d. Clear diction including good open vowel sounds
- e. Accurate intonation
- f. Rhythmic accuracy
- g. Some dynamic contrast
- h. Evidence of comprehension of the text and mood of the piece

All of the above should produce a sensitive and musical performance.

Section B Musical skills and understanding

1. Sight-reading

10 marks available (6 to pass)

Candidates will be asked:

- a. To clap (or sing on one note) from sight, and unaccompanied, a simple rhythm in simple time, which may include dotted notes. A second attempt may be allowed if necessary.
- b. To sing at sight and accompanied, a short melody (of about 10 notes), in a key of up to three sharps or flats, to a vowel or solfa (at the candidate's choice). The key chord and first note will be given. A second attempt will be allowed.

2. & 3. Aural tests & Further questions

10 marks available (6 to pass)

2. Candidates will be expected to:

- a. Clap the rhythm pattern of a 2-bar phrase played twice, the pulse first being indicated.
- b. Sing (as an echo and in strict time) three simple 2-bar phrases, each heard only once. The key chord and the tonic will be sounded, and the pulse indicated, before the excerpt begins.
- c. Identify the following intervals each heard not more than twice (both notes played simultaneously): major and minor 3rd, perfect 4th and 5th. The candidate will be asked to sing the lower note, then the higher note, and then to name the interval. Two or three examples will be given, within the candidate's vocal range.

3. Using the prepared item as a starting point, questions will be asked to ascertain candidates' knowledge of:

- a. Notes of *either* the treble *or* bass stave, at the candidate's choice
- b. Time values of notes
- c. Time signatures (simple time)
- d. Key signatures (major keys, up to three sharps and three flats)
- e. Simple Italian musical terms

Section C Repertoire

10 marks available (6 to pass)

Candidates will be asked two questions on their understanding of their prepared item. Answers may be expressed in language appropriate to their age or experience. The topics to be covered will be selected from:

- a. Text and music (origin, style, meaning, and how the music, including the accompaniment, reflects the text);
- b. Context (historical, musical, liturgical and seasonal, other music of this genre or period).

Typical questions on repertoire at Bronze standard would be:

"Describe the mood of this piece, and say generally how the text is reflected in the music."

"When was the text (*or*, the music) written, and by whom?"

"In what season of the Church's year might this piece suitably be sung?"

"In which part of your Sunday morning service might this piece be sung?"

"Name another piece, or a hymn or song, that your choir might sing at the same season or occasion."

*All singers on the Voice for Life scheme are expected to develop their knowledge and understanding of the repertoire. The **Voice for Life Choir Trainer's Book** (order no: F0100) provides helpful training material for this section of the examination.*

Section D Belonging to the choir

There is no formal examination for this section and no marks are allocated. Nevertheless it remains a vital part of the Bronze award. On application, candidates must present a written testimonial from their trainer, counter-signed by the parish priest, rector or minister (or head teacher or chaplain or school director of music), confirming their commitment to the choir or singing group.

Section E Choir in context

20 marks available (12 to pass)

1. Bible

Referring back to their prepared psalm, candidates will be asked to describe what kind of prayer it is (joyful, sorrowful, praise, thanksgiving, &c.) and why.

2. Liturgy

a. Candidates will be asked to describe the sung parts of the form of Sunday service (morning or evening, at their choice) with which they are familiar. They may bring, and refer to, a service book or card.

b. Candidates should choose one major festival of the Church's year (e.g., Christmas, Passiontide, Easter, Pentecost). They will be asked:

- to show knowledge of the Bible story which the festival celebrates;
- to name a psalm or hymn which they consider helps to explain the significance of the festival, and to say what makes it appropriate;
- to name, and show knowledge of, a suitable anthem or song for the festival. (Candidates should bring two copies of their chosen hymn/psalm and anthem/song.)

3. Ministry

Candidates will be asked to describe what motivates and inspires them as singers in a church choir. They should show some awareness of their own responsibilities as choir members in the services they sing.

Candidates are not expected to perform any examples in Section E, but they may refer to their copies of the chosen music. Their understanding of issues raised in this section may vary greatly according to age and experience, and answers may be expressed in simple terms and language. Examiners will keep in mind that this is a first award.

GUIDANCE FOR CANDIDATES AND THEIR TRAINERS AT BRONZE STANDARD

SECTION A

The performance of each piece will be assessed on the following:

1. *Posture and presentation*

Good candidates will:

- Stand and hold their music well throughout the examination.

Poor candidates may:

- Bury their head in their music and sing into their copy.
- Slouch, tap their feet or fidget as they sing.

2. *Vocal technique: breath management, tone, diction, range*

Good candidates will:

- Breathe in appropriate places.
- Sustain the sound to the end of a line or phrase.
- Produce good, full tone, even at the extremes of their range.
- Project the voice well.
- Produce good vowel sounds.
- Articulate consonants clearly.

Poor candidates may:

- Produce uneven breathy tone.
- Be unable to sustain to the end of a phrase.
- Strain for high or low notes.
- Have weak or unprojected tone.
- Have poor diction.

3. *General musicianship: accuracy, expression, sensitivity*

Good candidates will:

- Sing notes and rhythms accurately and with good intonation.
- Be able to keep a steady pulse.
- Demonstrate a good dynamic range and an understanding of phrasing and articulation.
- Show an appreciation of musical style appropriate to the piece being sung.
- Be able to convey the mood of the music and reflect the meaning of the text.
- Sing confidently and with great sensitivity.

Poor candidates may:

- Sing frequently out of tune.
- Make a large number of errors of pitch and rhythm.
- Have a tendency either to rush or to slow down without good musical reason.
- Reveal little awareness of dynamics, phrasing and articulation.
- Sing with little regard for the mood or musical style of the piece.
- Falter and appear to lack confidence.

SECTION B

1. *Musical skills*

Good candidates will:

- Sight-read fluently with a high proportion of the notes correct and sung in tune.
- Maintain the tempo and rhythm even when mistakes are made.
- Show an awareness of dynamics, phrasing and articulation.
- Sound confident and sing with conviction even when wrong.
- Maintain good tone.
- Breathe in appropriate places.
- Be accurate in aural tests, with all sung responses in tune and clapped responses rhythmic and steady.

Poor candidates may:

- Make a large number of rhythmic and pitching errors in sight-reading tests.
- Falter and stumble, disregarding the tempo and rhythm.
- Show little awareness of dynamics, phrasing and articulation.
- Stop when a mistake is made.
- Sing with poor tone and breathe inappropriately.
- Be highly inaccurate in aural tests with responses faltering, out of tune or rhythmically weak.

2. Musical understanding

Musical understanding will be assessed not only through the 'further questions' indicated above, but throughout each candidate's performance.

Good candidates will:

- Demonstrate their knowledge of notation and theory by singing their repertoire and performing sight-reading and aural tests with a high degree of accuracy.
- Observe common Italian terms, musical symbols and dynamic markings and be able to explain what they mean if asked.
- Demonstrate their understanding of intervals in the aural tests and be able to identify them when asked.

Poor candidates may:

- Demonstrate a poor understanding of notation and theory by making a large number of errors when singing their repertoire or performing sight-reading and aural tests.
- Fail to observe Italian terms, musical symbols and dynamic markings and be unable to explain them if asked.
- Make mistakes in pitching intervals and be unable to identify intervals in aural tests.

SECTION C

Good candidates will:

- Be able to talk knowledgeably about the music they sing with regard to the period in which it was written, the features of the musical style, and the origins and the meaning of the text.

Poor candidates may:

- Be unable to demonstrate their knowledge of the music they sing beyond what is on the page.

SECTION E

Good candidates will:

- Give thoughtful answers to questions on their role and that of the choir or singing group.
- Demonstrate an awareness of the significance of musical ministry within their church or community.
- Be able to give examples of music suitable for specific occasions or seasons.
- Have some knowledge of the major seasons in the Church's year (e.g., Advent, Eastertide) and understand the pattern and format of services in their church.

Poor candidates may:

- Appear not to have considered their role in the choir or singing group.
- Demonstrate only a poor awareness of the significance of musical ministry within a church or community.
- Be unable to make suitable repertoire suggestions for their chosen occasions or seasons.
- Be unable to answer simple questions on the Church's year or the format of services.

RSCM Ireland Silver Award Syllabus

Examination conditions

1. There is no age limit on candidates for this award.
2. The exam will be conducted in English and will take around 35 minutes, with time being allocated to each section in proportion to the marks available. The examiner will be RSCM-validated. Solely for the purposes of examiner training and moderation, a recording may be made which shall remain the property of the RSCM.
3. An accompanist should normally be provided by the candidate. The examiner must not be expected to act as accompanist. After Section A of the examination has been completed, the accompanist should leave the examination room.
4. Candidates will be offered a suitable place in which to warm up before the examination; however, they are also encouraged to warm themselves up before arriving at the venue.
5. Copies of all prepared pieces and any other relevant materials should be provided for the examiner's use.
6. The use of illegal photocopies will automatically disqualify a candidate.
7. The fee for this award is stated on the entry form. Successful candidates who have opted to purchase a silver medal and purple ribbon will receive these by post together with their marksheet. Cheques should be addressed to "RSCM Ireland" and sent with the entry form to arrive by the appropriate deadline (see page 2).
8. The RSCM reserves the right to refuse an examination entry without stating a reason. In such cases, the fee will be refunded in full.
9. In the event of non-attendance at an examination, through illness or emergency, an email or letter of explanation must be sent immediately to the organising officer. A refund, or credit slip for future entry, of up to 50% of the exam fee, may be issued at the discretion of the RSCM.
10. On signing the entry form, candidates (and their representatives and trainers) are deemed to be accepting the conditions of entry and the examiner's musical judgements.
11. Results will be sent to the candidate (or representative, as indicated) by post, usually within two weeks of the examination. Examiners will not divulge results on the day.
12. Any appeal concerning either the conduct or the outcome of the exam must be made in writing to RSCM Education. You should enclose a copy of the marksheet and set out in detail the grounds on which the appeal is lodged. The appeal should be sent not more than seven days after receiving the result. The examiner is not to be contacted directly under any circumstances. After due consultation, and not later than one month after receipt of the appeal, a response will be issued by the Head of Education & Training, whose decision is final. If the appeal is successful, a re-examination, or alternatively a full refund of the entry fee, will be offered.

Prerequisites

Candidates presented for this award should normally:

1. have been regular members of an RSCM-affiliated choir for at least three years (transfer will be acceptable if clearly documented). If RSCM affiliation is not currently maintained, the candidate must instead be an RSCM individual member;
2. have completed at least *Voice for Life* Red level;
3. have achieved the RSCM Bronze Award, or other equivalent award;
4. submit, with their application, a written testimonial from their trainer, counter-signed by the parish priest, rector or minister (or head teacher or school director of music), confirming their commitment to the choir and general musical competence. (This corresponds to section D mentioned above.) This testimonial must also give details of RSCM singing courses or training events in which the candidate has participated.

Section A Using the voice well

1. Hymn

10 marks available (6 to pass)

Candidates should sing three verses from a prepared hymn, the tune being set to verses more than four lines long. The second verse should be sung unaccompanied. Singers may choose to sing some or all of their verses in harmony (ie, not the treble line), having first informed the examiner.

2. Psalm

15 marks available (9 to pass)

Candidates should prepare and sing psalmody (in their own voice part, where relevant), to music of their own choice. This must be *either*

- a chosen portion of no less than 8 (but not more than 10) consecutive verses and the Gloria, sung to an Anglican double chant or to a plainsong tone *or*
- the whole of a responsorial psalm.

Candidates should select a short portion of their psalmody to sing unaccompanied. Marks awarded will take account of the accuracy of chanting, but will also give significant weight to the clarity, evenness of articulation and sensitivity of interpretation of the text.

3. Prepared anthem

15 marks available (9 to pass)

Candidates should consult with their trainer and select an item to sing, *either* from the **RSCM Silver Collection** (ref.B0111; other editions are acceptable), *or* one of comparable standard in Irish, which they have already performed or might potentially perform in their own choir or singing group. Candidates must sing their own voice part, at the published pitch. Marks awarded will take account of the level of difficulty of the music, but more weight will be given to interpretation and musicality.

4. Prepared setting or song

10 marks available (6 to pass)

Candidates should choose and prepare *either*

a) any through-composed (not chanted or metrical) setting of the *Magnificat* or of the Mass or Holy Communion (*Gloria* & *Agnus Dei* only) from which the examiner will choose excerpts to be performed. Candidates should sing, where relevant, their own voice part; *or*

b) the complete melody line of a song, suitable for performance in worship. The song should

- have a melodic range of around, or greater than, an octave
- display rhythmic interest and subtlety, including dotted rhythms and/or syncopation
- have two or more stanzas or sections, each not less than 16 bars in length

Examples of suitable choices are: *Here is bread* (Kendrick), *I am the Bread of Life* (Toolan), *Paris angelicus* (Franck), *The Woodcutter's Song* (Vaughan Williams).

The examiner will choose two stanzas, or an excerpt of around 32 bars, to be performed.

Candidates may offer any or all of their three items in Section A to be sung in Irish. The list of indicative anthems in Irish may be found below.

Silver indicative pieces in Irish:

- An Nóllaig *Simon MacHale*
- Carúl Inis Córthaidh *Trad. arr. Peter Parshall*

Copies of indicative pieces may be obtained on application to the Awards Administrator.

Throughout the above tests, the examiner will be looking for:

- a. Good unforced quality of tone with consistent control
- b. Good posture
- c. Good breath control with the ability to sustain to the end of a phrase
- d. Clear diction including good open vowel sounds
- e. Accurate intonation
- f. Rhythmic accuracy
- g. Good expressive and dynamic contrasts
- h. Evidence of comprehension of the text and mood of the piece

All of the above should produce a sensitive and musical performance, and evidence of a maturity of tone appropriate to the candidate's age and experience.

Section B Musical skills and understanding

1. Sight-reading

10 marks available (6 to pass)

Candidates will be asked to sing at sight, and accompanied, part of a simple anthem or song, choosing a suitable tempo and giving careful attention to dynamics, phrasing and articulation. (The piece may be in any key up to five sharps or flats, any simple or compound time signature, and may include ties and dotted notes.) The key chord and starting note will be given. Two attempts will be allowed.

2. & 3. Aural tests & Further questions

10 marks available (6 to pass)

2. Candidates will be expected to:

- Clap the rhythm pattern of a two-bar phrase played twice. The pulse will first be indicated.
- Sing back as an echo a short phrase which the examiner has played twice. The key chord and the tonic will be sounded, and the pulse indicated, before the excerpt begins.
- Sing, as requested, the middle or lowest note of a triad, which will be played twice, and identify the triad as major or minor. The triad will be in close position in any inversion.
- Sing the following intervals above a given key note: major or minor 3rd, major or minor 6th, perfect 4th or 5th. Two or three examples will be required, within the candidate's vocal range.

3. The examiner will choose one of the prepared items in Section A as a starting point, and will ask questions to ascertain candidates' knowledge of:

- Notes of the treble and bass clef (including leger lines).
- Time values of notes and rests including tied and dotted notes.
- Time signatures (simple and compound time).
- Key signatures (major and minor keys, up to five sharps or flats).
- Commonly used Italian terms and musical symbols.

Section C Repertoire

10 marks available (6 to pass)

1. Understanding of prepared anthem (as sung in Module A)

Candidates will be asked two questions on their understanding of their prepared anthem. The topics for discussion will include:

- Text and music** (origin, style, meaning, how the music reflects the text)
- Context** (historical, musical, liturgical where relevant, other music of this genre or period)

In addition to the typical questions given at Bronze standard, questions at Silver standard might be:

- Give an example where the music of your piece varies to reflect the meaning of the text.
- In which musical period did this composer live?
- Name a piece written around the same time, by a different composer, and say whether it is similar.

2. Understanding of a contrasted anthem

Candidates should give the examiner a short spoken account of a chosen, contrasted, piece from the **RSCM Silver Collection**, following the outline given in their Red Voice for Life book. (They may bring, and refer to, their outline or other notes they have made on the piece.) The examiner will then ask one straightforward question about the music or its background.

*All singers on the Voice for Life scheme are expected to develop their knowledge and understanding of the repertoire. The **Voice for Life Choir Trainer's Book** (order no: F0100) provides helpful training material for this section of the examination.*

Section D Belonging to the choir

There is no formal examination for this section and no marks are allocated. Nevertheless, it remains a vital part of the Silver Award. On application, candidates must present a written testimonial from their trainer, counter-signed by the parish priest, rector or minister (or head teacher or chaplain or school director of music), confirming their commitment to the choir or singing group.

Section E Choir in context

20 marks available (12 to pass)

1. Bible

Candidates should show their knowledge, and be prepared to discuss the biblical origins, of any two of the following liturgical texts, as requested by the examiner:

- *Our Father* • *Holy holy holy* • *Glory to God*
- *Lamb of God* • *Magnificat* • *Nunc dimittis*

2. Liturgy

a. Candidates will be asked to describe the structure, and main sung parts, of the form of eucharist, or communion service, with which they are familiar. They may bring, and refer to, a service book or card.

b. Candidates should choose beforehand (and indicate on the entry form)

- **one** anthem or song, and
- **one** psalm or hymn;

both of these should be suitable for one (the same) particular season (eg Advent) or festival (eg Christ the King) celebrated in their church. Candidates must be ready to explain the significance of their choices, and to relate them to a suitable Bible reading for the festival or season. (*Candidates should bring two copies of their chosen pieces.*)

c. The examiner will ask straightforward questions on the meaning and significance of two further seasons or festivals, and ask the candidate for a choice of any suitable piece of music which might be sung (by singing group, choir or congregation) during each season or festival.

3. Ministry

Candidates will be asked to explain, with reference to a chosen piece of music, how music helps people to pray. They should prepare comments on both the music and the words, and are encouraged to show awareness of the choir's contribution to the worshipping life of their church community. (*Candidates should bring two copies of their chosen piece.*)

Candidates are not expected to perform any examples in Section E, but they may refer to their copies of the chosen music. Their understanding of issues raised in this section may vary according to age and experience, and answers may be expressed in straightforward language.

GUIDANCE FOR CANDIDATES AND THEIR TRAINERS AT SILVER STANDARD

SECTION A

The performance of each piece will be assessed on the following:

1. *Posture & presentation*

Good candidates will:

- Stand and hold their music well throughout.
- Maintain a sense of communication of text and music.

Poor candidates may:

- Bury their heads in their music and sing into their copies.
- Slouch, tap their feet or fidget as they sing.

2. *Vocal technique: breath management, tone, diction, range*

Good candidates will:

- Breathe in appropriate places.
- Sustain the sound to the end of a line or phrase.
- Produce good, full tone, even at the extremes of their range.
- Project the voice well.
- Produce good vowel sounds.
- Articulate consonants clearly.
- Be able to sing a legato line without aspirating
- Be able to sing wide leaps without breaking the flow of the phrase.
- Be able to move with ease and control throughout the range.
- Be able to sustain crescendos and diminuendos without forcing the sound or losing tone quality.
- Use vibrato appropriately to colour the sound.

Poor candidates may:

- Produce uneven breathy tone.
- Be unable to sustain to the end of a phrase.
- Strain for high or low notes.
- Have weak or unprojected tone.
- Have poor diction.
- Be unable to sing a legato line without aspirating each note.
- Be unable to sing wide leaps without stopping the voice.
- Show lack of control over, or use indiscriminately, vibrato.
- Overuse the glottal stop to attack notes.

3. *General musicianship: accuracy, expression, etc*

Good candidates will:

- Sing notes and rhythms accurately and with secure intonation.
- Be able to keep a steady pulse.
- Demonstrate a good dynamic range and an understanding of phrasing and articulation.
- Show an appreciation of musical style appropriate to the piece being performed.
- Be able to convey the mood of the music and reflect the meaning of the text.
- Sing confidently and with great sensitivity.
- Take care to place consonants carefully at the ends of notes.

Poor candidates may:

- Sing frequently out of tune.
- Make errors of pitch and rhythm.
- Have a tendency either to rush or to slow down without good musical reason.
- Reveal little awareness of dynamics, phrasing and articulation.
- Sing with little regard for the mood or musical style of the repertoire.
- Falter and appear to lack confidence.
- Be careless with the placing of consonants and the change of vowel in diphthongs.

SECTION B

1. Musical skills

Good candidates will:

- Sight-read fluently with a high proportion of the notes correct and sung in tune.
- Maintain the tempo and rhythm even if a mistake is made.
- Show an awareness of dynamics, phrasing and articulation.
- Sound confident and sing with conviction and continuity even when wrong.
- Maintain good tone.
- Breathe in appropriate places.
- Sing words correctly.
- Be accurate in aural tests, with all sung responses in tune and clapped responses rhythmic and steady.

Poor candidates may:

- Falter and stop when they are unsure or make mistakes.
- Lack confidence, sing with poor tone and out of tune.
- Ignore dynamic markings, phrasing and articulation.
- Breathe in inappropriate places.
- Make frequent errors of pitch and rhythm.
- Fail to sing words correctly.
- Be inaccurate in aural tests, with responses faltering, out of tune or rhythmically weak.

2. Musical understanding: this will be assessed not only through the 'further questions' indicated above, but throughout each candidate's performance.

Good candidates will:

- Demonstrate their knowledge of notation and theory by singing their repertoire and performing sight-reading and aural tests with a high degree of accuracy.
- Observe common Italian terms, musical symbols and dynamic markings and be able to explain what they mean if asked.
- Show their understanding of intervals and triads, and be able to pitch and identify them, and their tonality, in the aural tests.

Poor candidates may:

- Demonstrate a poor understanding of notation and theory by making errors when singing their repertoire or performing sight-reading and aural tests.
- Fail to observe Italian terms, musical symbols and dynamic markings and be unable to explain them if asked.
- Make mistakes in pitching intervals and be unable to identify intervals or triads or tonality in aural tests.

SECTION C

Good candidates will:

- Be able to talk knowledgeably about the music they sing with regard to the period in which it was written, the features of the musical style, and the origins and the meaning of the text.
- Be able to compare and contrast any piece they sing with another setting of a similar text, or with a piece by another composer of the same period.

Poor candidates may:

- Only be able to offer simple observations on the repertoire and show little background knowledge about the text, composer or musical style.
- Be unable to make meaningful comparisons with other pieces.

SECTION E

Good candidates will:

- Give thoughtful answers to questions on their role and that of the choir or singing group.
- Demonstrate an acute awareness of the significance of musical ministry within their church or community.
- Be able to give examples of music suitable for specific occasions or seasons.
- Show understanding of a Bible passage chosen in relation to a specific season or festival.
- Have a comprehensive knowledge of the seasons (e.g., Lent) and major festivals (e.g., Ascension) in the Church's year and understand the pattern and format of services in their church.

Poor candidates may:

- Appear not to have considered their role in the choir or singing group.
- Demonstrate a poor awareness of musical ministry within a church or the importance of music in the community.
- Be unable to make suitable repertoire suggestions for specific occasions or seasons.
- Be unable to relate music for their chosen season to any suitable Bible text.
- Be unable to answer questions on the Church's year or the format of services.

USEFUL PUBLICATIONS

Contents of the

RSCM Bronze Collection

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A Gaelic Blessing	Rutter
A Prayer of St Richard of Chichester	White
And didst thou travel light	Shephard
Ave Maria	Lindley
Ave verum corpus	Elgar
Away with gloom, away with doubt	Ferguson
Child in the manger	Sanger
Day by day	How
Fairest Lord Jesus	How
From the rising of the sun	Ouseley
Glory, love, and praise and honour	Eberlin <i>arr</i> Harris
Hide not thou thy face	Farrant
How beautiful upon the mountains	Stainer
I am the bread of life	Lole
I give you a new commandment	Aston
In the heart where love is abiding	Plainsong <i>arr</i> Barnard
Let all the world in every corner sing	Halsey
Listen	Nazareth
Love one another	S. S. Wesley
Loving God	Aston
May the peace of God the Father	Jewish melody <i>arr</i> Harper
O for a closer walk with God	Stanford
O mysterium ineffabile	Lallouette
O Holy Spirit, Lord of grace	Tye
Praise, O praise our God and King	How
Sent by the Lord am I	Trad <i>arr</i> Weaver
Steal away	Trad <i>arr</i> Weaver
The Easter Song of Praise (Exultet)	Shephard
The fruits of the land	Ogden
The Lord's my shepherd	Trad <i>arr</i> Archer
This is the day (Haec dies)	Morley <i>arr</i> Greening
Thou visitest the earth	Greene
Turn thy face from my sins	Attwood
We cannot measure how you heal	Scottish trad <i>arr</i> Archer

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Angel voices	Shephard
As water to the thirsty	Coleman <i>arr</i> Barnard
At the river	Copland
Blessed be the God and Father	S. S. Wesley
Cantate Domino	Pitoni
For the gifts of life and love	Nardone
Fountain of Sweets	Aston
Glorious and powerful God	Wood
How beauteous are their feet	Stanford
I will sing of the Lord's great love	McKinley
It is a thing most wonderful	Moore
Jubilate!	Ogden
King of Glory	Walford Davies
Listen sweet Dove	Ives
My Soul, there is a Country	Parry
Now go in peace	Mair <i>arr</i> Jeffcoat
O God, thou art my God	Purcell
O Lord, make thy servant	Byrd
O magnum mysterium	Archer
O salutaris hostia	Rossini
O thou the central orb	Wood
O vos omnes	Daley
Rejoice, the Lord is King	Weaver
Salvator mundi	Tallis
Shepherd of souls	Barnard
Solus ad victimam	Leighton
The Beatitudes	Watson Henderson
This lovely lady	Kelly
Ubi caritas	Ives
Wash me throughly	S. S. Wesley

Other items in this syllabus obtainable from RSCM Music Direct include:

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