



**Syllabus & entry requirements  
for  
Bronze & Silver Awards  
for singers of all ages**

*This syllabus is valid with immediate effect, until further notice. RSCM America reserves the right to revise repertoire lists as needed.*

*Based on RSCM Bronze and Silver Award syllabuses and adapted for use by RSCM America*

*Validated by the RSCM*

## RSCM AMERICA BRONZE AND SILVER AWARDS

The scheme is designed to encourage choristers to achieve a high standard of singing and musicianship. It is intended that the Bronze and Silver Awards are used in conjunction with the RSCM *Voice for Life* scheme. The *Voice for Life* scheme enables singers to develop their musical skills and understanding within the context of their choir. The Bronze and Silver awards scheme provides opportunities for that development to be affirmed beyond the singer's own church, through the RSCM America's national network. Successful candidates are entitled to wear the prestigious new medal, cast in bronze or silver according to the standard achieved.

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

### EXAMINATIONS

RSCM AMERICA BRONZE Award tests the basic requirements of singing in a church or school chapel choir. RSCM AMERICA SILVER Award concentrates on a candidate's musicianship and interpretative ability, and should only be attempted after considerable experience and preparation.

The examinations will be held three times a year (usually in May, during Summer courses and October). Successful candidates will receive their certificate by mail, and those who so wish will be presented with their medal and ribbon at an RSCM Area Festival or Singing event.

### ENQUIRIES/ENTRIES

Entries or enquiries should be sent to the RSCM America Awards Coordinator:

Ms Linda Buzard, The Chapel of St. John the Divine, 1011 S. Wright Street, Champaign, IL 61820  
Tel.: (217) 344-1924. Email: [buzards@sbcglobal.net](mailto:buzards@sbcglobal.net)

### STRUCTURE AND DISTRIBUTION OF MARKS

The structure of this award reflects that of the *Voice for Life* scheme. There are five sections, only four of which are examined. (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, though a pass mark in every section is not required. Successful candidates are classified as follows:

|      |                  |
|------|------------------|
| 85%+ | Highly commended |
| 75%+ | Commended        |
| 60%+ | Pass             |

## RSCM AMERICA BRONZE AND SILVER AWARDS

### EXAMINATION CONDITIONS

1. There is no age limit on candidates for these awards.
2. The examinations will take around 25 minutes (Bronze), 30 minutes (Silver), with the time allocated to each section in proportion to the marks available. The examiner will be RSCM-validated. For moderation purposes, the examination may be recorded.
3. An accompanist should 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 will leave the examination room. If no accompanist arrives at the appointed time, the candidate may choose to sing Section A unaccompanied, or to withdraw from the examination with no refund of any part of the fee.
4. Candidates will be given somewhere to 'warm up' their voices before the examination.
5. A copy of all prepared pieces and any other relevant materials must be provided for the examiner's use. The examiner may refuse to conduct the examination if the correct music is not brought.
6. The use of illegal photocopies will automatically disqualify a candidate. This includes music provided for the examiner's use. Any authorised photocopy must be clearly marked as such.
7. The fees for these awards will be reviewed each year and listed on the RSCM America website. The current fees are indicated at the head of each current syllabus. Cheques should be made payable to "RSCM America" and sent with the entry form to arrive by April 1 for the May session, and by September 1 for the October session. Entries for those wishing to take the examination at a Summer Course should reach the coordinator 2 weeks before the start of the relevant Summer Course.
8. The RSCM reserves the right to refuse an examination entry without stating a reason. In such cases, the examination fee will be refunded in full.
9. In the event of non-attendance at an examination, through illness or emergency, a letter or email of explanation must be sent immediately to the coordinator. 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. The result of the examination will be sent to the candidate (or representative, as indicated) by post, usually within two weeks of the examination. Examiners will not divulge results at the time of the examination.
12. Any appeal, concerning either the conduct or the outcome of the examination, must be made in writing to the President, RSCM America, setting out in detail the grounds on which the appeal is lodged, no later than seven days after receiving the result. The examiner is not to be contacted directly. After due consultation, and not later than one month after receipt of the appeal, a response will be issued by the President, whose decision is final. If the appeal is successful, a re-examination, or alternatively a full refund of the entry fee, will be offered.

---

RSCM BRONZE AWARD SYLLABUS, 2008/09

pp.4-7

RSCM SILVER AWARD SYLLABUS, 2008/09

pp.8-11

MUSIC LISTS & SELECTED SEASONS/FESTIVALS, 2008/09

p.12

# RSCM America Bronze Award Syllabus

CURRENT FEE FOR 2008/09 EXAMINATIONS: \$50  
*including the supply certificate to successful candidates.*

## PRE-REQUISITES

Candidates presented for this award should normally:

1. Have been regular members of an RSCM-affiliated choir for at least two years (transfer will be acceptable if clearly documented).
2. Have completed *Voice for Life* Dark Blue level.
3. Have attended an RSCM day or evening singing course, *or* an RSCM choir Festival, *or* an equivalent music course e.g. Diocesan Choir day or ACDA event (subject to approval by the coordinator).
4. Submit, with their application, a written testimonial from their choir trainer, counter-signed by the pastor/minister/head teacher/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 Singing

*Maximum 15 marks (9 to pass)*

Candidates should sing three verses (melody *or*, at their choice, their own voice part) from a chosen prepared hymn (with verses of at least four phrase-lines). The second verse should be sung unaccompanied.

### 2. Psalm Singing

*Maximum 15 marks (9 to pass)*

Candidates should prepare and sing psalmody (melody *or*, at their choice, their own voice part), to music of their own choice. This may be eight verses and a Gloria to Anglican chant, or to a plainsong tone, or the whole of a responsorial psalm.

### 3. Prepared item

*Maximum 20 marks (12 to pass)*

Candidates should consult with their choir trainer and select an item from the current Bronze Award music list (p.12) which they have already performed or might potentially perform in their own choir. They may perform the melody *or* their own voice part.

(If they choose to sing the melody, altos and basses may sing at transposed pitch to suit their vocal range.) Marks awarded will take account of the level of difficulty of the music, but more weight will be given to interpretation and musicality.

*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

*Maximum 10 marks (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, with a simple accompaniment played by the examiner, 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

*Maximum 10 marks (6 to pass)*

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. Two or three examples will be given.

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 (up to three sharps and three flats)
- e) Simple Italian musical terms

## Section C Repertoire

*Maximum 10 marks (6 to pass)*

Candidates will be asked two straightforward 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 of words, mood of the music);
- b) Context (historical, musical, liturgical and seasonal use).

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.”

## 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 choir trainer, signed by the pastor/minister/head teacher/director of music, confirming their commitment to the choir.

*See overleaf for Section E...*

## Section E Choir in context

Maximum 20 marks (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 a 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 beforehand one hymn, anthem or worship song suitable for one season (e.g., Eastertide) or festival (e.g., All Saints) celebrated in their church. Candidates will be asked to explain the significance of their choice, referring to their music copy if they wish, and of the festival or season chosen. (*Candidates should bring two copies of their chosen piece.*)

### 3. Ministry

Candidates will be asked to describe what motivates and inspires them as singers in a Church choir.

## CRITERIA FOR ASSESSMENT 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 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 if asked.

Poor candidates may:

- Demonstrate a poor understanding of notation and theory by making a large number of errors when they sing their repertoire and perform 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.
- Demonstrate an awareness of the significance of musical ministry within a 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.
- Demonstrate a poor awareness 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 America Silver Award Syllabus

CURRENT FEE FOR 2008/09 EXAMINATIONS: \$75

*Including the supply of the certificate to successful candidates.*

## PRE-REQUISITES

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).
2. Have completed at least *Voice for Life* Red level.
3. Have achieved an RSCM Bronze standard singing award, and subsequently have attended two RSCM training events (*or* both days of a two-day event), or equivalent events (subject to the approval of the coordinator), or an RSCM Summer Course.
4. Submit, with their application, a written testimonial from their choir trainer, counter-signed by the pastor/minister/head teacher/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 Singing

*Maximum 15 marks (9 to pass)*

Candidates should sing three verses (of their own voice part) from a prepared hymn having verses more than four phrase-lines long. The second verse should be sung unaccompanied. Candidates singing the soprano line may, if they wish, sing a descant line for the third verse, provided that a copy is available for the examiner's use.

### 2. Psalm Singing

*Maximum 15 marks (9 to pass)*

Candidates should prepare and sing psalmody, performing their own voice part, to music of their own choice. This may be eight verses and a Gloria to Anglican chant, or to a plainsong tone, or the whole of a responsorial psalm. The candidate should select a short portion of the psalmody to sing unaccompanied.

### 3. Prepared item

*Maximum 20 marks (12 to pass)*

Candidates should consult with their choir trainer and select an item from the current Silver Award music list (p.12). Candidates must sing their own voice part, at the published pitch. Marks awarded will give considerable weight to interpretation and musicality.

*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, with evidence of a maturity of tone appropriate to the candidate's age and experience.*

## Section B Musical skills and understanding

### 1. Guided music reading

*Maximum 10 marks (6 to pass)*

Candidates will be asked to sing unaccompanied to the words, some bars of their voice part from a straightforward 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, with a simple or compound time signature, and may include ties and dotted notes. Three attempts will be offered: the examiner first invites the candidate to ‘try out’ the music and to correct any moments of difficulty; then after a pause of 30 seconds, for private study, the second and third attempts are assessed. The key chord and starting note will be given before each attempt.

### 2. & 3. Aural tests & Further questions

*Maximum 10 marks (6 to pass)*

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, in the candidate’s vocal range, which the examiner has played twice. The key chord and the tonic will be sounded, and the pulse indicated, before the excerpt begins.
- Sing the lowest note of a triad in any inversion, played twice, and identify the triad as major or minor.
- 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.

Using the prepared item as a starting point, questions will be asked to ascertain the 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 (up to five sharps or flats).
- Commonly used Italian terms and musical symbols.

## Section C Repertoire

*Maximum 10 marks (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:

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

In addition to the typical questions given above 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.”

## 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 choir trainer, signed by the pastor/minister/head teacher/director of music, confirming their commitment to the choir.

*See overleaf for Section E...*

## Section E Choir in context

Maximum 20 marks (12 to pass)

### 1. Bible

Candidates should choose two of the following liturgical texts and be prepared to discuss the biblical origins of each: *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 a hymn, anthem or worship song suitable for one season or festival, celebrated in their church, selected from the six asterisked items on p.12. Candidates will be asked to explain the significance of their choice, referring to their music copy if they wish, and of the festival or season chosen. (*Candidates should bring two copies of their chosen piece.*)
- c) The examiner will select two further seasons or festivals, from the *asterisked* items on p.12, and will ask straightforward questions on each, including their meaning and significance, and on the candidate's choices of suitable music which may be sung on these occasions by choir or congregation.

### 3. Ministry

Candidates will be asked to explain, with reference to a chosen piece of music, how music helps people to pray. (*Candidates should bring two copies of their chosen piece.*)

## CRITERIA FOR ASSESSMENT AT SILVER LEVEL

### 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 the examination.

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 vibrato.
- Overuse the glottal stop to attack notes.

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

Good candidates will:

- Sing notes and rhythms accurately and with reliable 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 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 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 when mistakes are 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 highly inaccurate in aural tests, with responses out of tune or unrhythmic.

### 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.
- Show their understanding of intervals and triads, and be able to pitch and identify them in the aural tests.

Poor candidates may:

- Demonstrate a poor understanding of notation and theory by making a large number of errors when singing repertoire and 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 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 comparisons with other pieces.

## SECTION E

Good candidates will:

- Give thoughtful answers to questions on their role and that of the choir.
- Demonstrate an awareness of the significance of musical ministry within a church community.
- Be able to give examples of music suitable for their chosen occasions or seasons.
- 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.
- 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 answer questions on the Church's year or the format of services.

## RSCM AMERICA BRONZE AND SILVER AWARDS

### *Bronze Award Music List, 2008/09*

The *Prepared Item* must be chosen from the following list. Candidates may choose to sing the melody line, or their own voice part if different:

1. Any item from *The Bronze Collection* (RSCM D0090)
2. Tantum Ergo (Sitton)
3. I lift up my eyes to the hills (Paul Bouman)
4. A Chorister's Prayer (Neswick)
5. Advent Candle Song (Arthur Clyde)
6. Litany to the Holy Spirit (Hurford)
7. Hallelu! (Stephen Paulus)
8. Wondrous Love (Arr. Alice Parker & Robert Shaw)

### *Silver Award Music List, 2008/09*

The *Prepared Item* must be chosen from the following list. Candidates must sing their own voice part, at the published pitch:

1. O thou the central orb (Wood)
2. My soul, there is a country (Parry)
3. Listen sweet dove (Ives)
4. Ave verum corpus (Byrd)
5. The Lord bless you and keep you (Rutter)
6. Like as the hart (Howells)
7. Hear my prayer (Mendelssohn)
8. The time of snow (Chilcott)
9. Jesus so lowly (Friedell)
10. Zion's walls (Copland)
11. Sing, my soul (Rorem)
12. O taste and see (Forster)
13. Saints bound for heaven (or other spiritual, Arr. Alice Parker & Robert Shaw)
14. The Wood, Parry and Ives are from *The Silver Collection* (RSCM, pub 2005). Alternatively, any other item from this collection may be presented

*Copies of selected items may be obtained from RSCM Music Direct ([musicdirect@rscm.com](mailto:musicdirect@rscm.com)), Cliff Hill Music ([cliff@cliffhillmusic.com](mailto:cliff@cliffhillmusic.com)) or Lois Fyfe Music ([sales@loisfyfemusic.com](mailto:sales@loisfyfemusic.com))*

### *Silver Award (Section E) Selected Seasons & Festivals, 2008/09*

Candidates must choose one of the six *asterisked* items below, and bring two copies of a chosen suitable piece to discuss with the examiner in test 2(b). Further, they must be prepared answer questions on any two of the other *asterisked* items below, as chosen by the examiner in test 2(c), including their choices of suitable music, to be sung by choir or congregation, at each season or festival:

- Advent
- Christmas
- \* Epiphany
- The Baptism of Christ
- The Presentation of Christ in the Temple (Candlemas)
- \* Ash Wednesday
- Lent
- Palm Sunday
- Maundy Thursday
- Good Friday
- Easter
- Ascension Day
- \* Pentecost
- Trinity Sunday
- Thanksgiving for Holy Communion (Corpus Christi)
- The Transfiguration of Our Lord
- Reformation Sunday
- \* All Saints Day
- All Souls Day

- \* Christ the King
- \* Patronal Festival (if applicable to the candidate's own church)