



# Gold Award for choristers 2010-2015

*Information, Syllabus & Guidelines  
for applicants*



EDITION : USA3

This edition is valid in USA from  
September 1, 2010 until December 31, 2015

Deadline for entries:  
June 1 and October 1 each year

# RSCM Gold Award

## (USA syllabus)

### Introduction

The **RSCM Gold Award** is open to experienced choristers, of all ages and worldwide, who can demonstrate their skill and musicality in solo singing, together with their effective leadership and stylistic awareness as choristers in their RSCM affiliated church or school. It is anticipated that every candidate will already have achieved considerable success at intermediate chorister Awards (at Bronze and Silver standards) and/or in singing examinations.

Candidates preparing for this Award are encouraged to experience as wide a range as possible of choral styles, and to develop flexibility in interpreting pieces in different ways. Their confidence in solo singing should develop naturally alongside their choral contribution, with their aural awareness a key factor in both. Participation in one or more RSCM residential courses will help cover the repertoire, and give valuable insight into some subtleties of performance that may not always be experienced in the local choir. Many younger singers experience an extended unsettled time of vocal change, and patience is essential to avoid forcing either the 'old' or the 'new' voice beyond its physically comfortable tone and range: in these circumstances the examination entry must be deferred until the new range has settled and gained sufficient vocal quality and projection to enable convincing, unforced and expressive performances to be enjoyed.

The recommended editions of all music in Sections A and B of the syllabus are specified, together with stock codes for those items usually available immediately at RSCM Music Direct. Any alternative standard edition will be accepted. Unless otherwise indicated, all items must be sung in the published key. Help in obtaining suitable copies can be sought from [musicdirect@rscm.com](mailto:musicdirect@rscm.com) or telephone **+44 (0)845 021 7726**: all non-stock syllabus items can readily be ordered.

In the USA, help to obtain music for this Award can also be sought from: Lois Fyfe Music, 2209 Crestmoor Road, Suite 220, Nashville TN 37215; fax: 615 297 4291, email: [sales@loisfyfemusic.com](mailto:sales@loisfyfemusic.com)

Successful candidates will receive an RSCM certificate. They may also purchase, from Music Direct, the RSCM Gold Award medallion, to be worn with burgundy ribbon.

The Submission Form and Music List may be downloaded from the RSCM website [www.rscm.com](http://www.rscm.com)

### Structure & 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 appropriate testimonials submitted with the candidate's application.) The marks are distributed across these sections according to the following scheme:

A	Using the voice well	52%
B	Musical skills and understanding	22%
C	Repertoire	16%
D	Belonging to the choir	[testimonials]
E	Choir in context	10%

The pass mark is 100 out of 150 (66.7%). In order to pass, candidates should demonstrate consistency throughout the examination, though a pass mark in every section is not required. Marks are added to, or deducted from, the pass marks in each section, according to the examiner's assessment of the candidate's performance measured against the published criteria for that section. Successful candidates are classified as follows:

135+	(90%)	Honors
100+	(66.7%)	Pass

## Examination conditions

1. Entries for the **RSCM Gold Award in USA** must be sent, with the written submissions, a signed Submissions Form, testimonials and the correct payment, by post (or electronically) to: **the Gold Award Administrator, Ms Linda Buzard, St John the Divine Episcopal church, 1011 S Wright St., Champaign, IL 61820, lbuzard@gmail.com** – to arrive by **June 1** for the summer session, or **October 1** for the session in the fall. The candidate's choir must be currently affiliated to the RSCM, or the candidate must be an RSCM Individual Member.
2. There is no age limit on candidates for this award.
3. The examiner will be RSCM-validated. For moderation purposes, the examination may be recorded, and the copies of the written submissions for Sections C and E will be retained.
4. The examination will take about 50 minutes, with the time allocated to each section in proportion to the marks available. It will be held at a local RSCM centre, although this may be at some distance from the candidate's home or College address.
5. An accompanist must be provided by the candidate for all of Section A. 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. The examiner will conduct the remainder of the examination, normally in this order: Section C (which relates to the music just sung in Section A), Section B, and finally Section E.
6. Candidates will be given somewhere to 'warm up' their voices for up to 10 minutes before the examination.
7. Candidates should bring copies of all prepared pieces and any other relevant materials for the examiner's use. They should also bring their own copies of their written submissions, and of their Bible reading in Section E, for reference during the examination.
8. The use of illegal photocopies will automatically disqualify a candidate. This includes the copies provided for the examiner's use. For the avoidance of doubt, authorised copies should be clearly marked as such.
9. **The current fee for this award is \$125.00**, but this figure is not guaranteed for the full currency of this syllabus.
10. 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.
11. In the event of deferral after the entry deadline, or non-attendance at an examination, through illness or emergency, a letter or e-mail of explanation must be sent immediately to the organising officer. 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.
12. 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.
13. 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 are not permitted to divulge results at the time of the examination.
14. The RSCM operates an appeals procedure, full details of which are obtainable from the administrator's office. The examiner is not to be contacted directly. There are two broad categories of appeal, as shown below, with a time limit indicated against each. One outcome of a successful appeal may be the opportunity of a free re-examination, which terminates the appeal procedure, whether or not it is accepted. An administration fee, returnable in the event of a successful outcome, will be levied and must accompany any appeal.
  - (a) a claim of irregular procedure on the part of the examiner (initiated within one week of the examination),
  - (b) mismatch between comments and marks awarded (initiated not later than 14 days after the result is issued).

## Preparing for the Gold Award

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 achieved a good result in the RSCM Silver Award or an equivalent Diocesan, RSCM validated, award.
3. have completed all the targets in their Yellow Voice for Life Singer's Workbook.
4. have gained some general musical experience beyond the usual repertoire of their own choir. For instance, they may have attended an RSCM approved Residential Course, and have achieved a good report or attendance certificate, a photocopy of which will also be submitted with their application. Candidates who have not attended a Residential Course are invited to submit an alternative testimonial with their application. Testimonials will not be returned.
5. submit, with their application, a written testimonial from their choir trainer, counter-signed by the vicar/minister/head teacher/director of music, confirming their commitment to the choir and general musical competence and experience. (This corresponds to section D mentioned above.)

See also the Check list, below (p.12).

### Syllabus outline & mark scheme

Item		Mark Max (pass)	
<b>A</b>	<b>1(a)</b>	<b>Responsorial psalm or song</b> <ul style="list-style-type: none"> <li>▪ Choose from List A; sing the melody line</li> </ul>	9 (6)
	<b>1(b)</b>	<b>Psalm extract to Anglican chant or plainsong</b> <ul style="list-style-type: none"> <li>▪ Choose from List B</li> <li>▪ Some verses must be sung unaccompanied</li> </ul>	15 (10)
	<b>2</b>	<b>Prepared solo item</b> <ul style="list-style-type: none"> <li>▪ Choose from an appropriate voice list</li> <li>▪ Singers up to 16 years old (treble/soprano) may choose from the Young Voices list</li> </ul>	24 (16)
	<b>3</b>	<b>Prepared choral repertoire</b> <b>(a)</b> Choose an <b>anthem</b> from List A <b>(b)</b> Choose a <b>liturgical setting</b> from List B <ul style="list-style-type: none"> <li>▪ The two pieces must be by different composers</li> <li>▪ The examiner will indicate which sections of each item are to be performed</li> </ul>	15 (10)
			15 (10)
<b>B</b>	<b>1</b>	<b>Sight-reading</b> <ul style="list-style-type: none"> <li>▪ The examiner will offer a short period of guided preparation before assessment</li> </ul>	15 (10)
	<b>2</b>	<b>Rehearsal and interpretation</b> <ul style="list-style-type: none"> <li>▪ Choose an item from each of Lists A-E and be ready to rehearse any of them</li> <li>▪ The examiner will choose 3 of your 5 items for assessment</li> <li>▪ You may be asked to sing unaccompanied or with minimal accompaniment</li> <li>▪ Questions on each item may be technical, interpretative and stylistic</li> <li>▪ For a few bars, in one item, you will be asked to sing an alternative voice part</li> </ul>	18 (12)
<b>C</b>	<b>1</b>	<b>Repertoire notes</b>	9 (6)
	<b>2</b>	<b>Questions</b> <ul style="list-style-type: none"> <li>▪ Your notes will be the starting point for questions about any of your Section A items</li> </ul>	15 (10)
<b>D</b>		<b>Belonging to the choir</b> <ul style="list-style-type: none"> <li>▪ This Section is not examined, but is satisfied by means of your testimonials</li> </ul>	
<b>E</b>		<b>Choir in context</b> <ul style="list-style-type: none"> <li>▪ Discussion of your service outline; general questions on Church year and services</li> </ul>	15 (10)
		<b>Total</b>	150 (100)

## Section A Using the voice well

Throughout this Section, the examiner will be looking for:

- a) developing, attractive solo tone with consistent control
- b) good posture and presentation
- c) good breath control with the ability to shape and sustain phrases
- d) clear, precise diction including open, well produced vowel sounds
- e) precise intonation
- f) rhythmic accuracy
- g) a mature and sensitive approach to expression and dynamics
- h) comprehension of the text and communication of the mood of the piece
- i) musical understanding and awareness of the style of the piece

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

**Candidates may choose to perform their Section A program in any order, informing the examiner in advance.**

### Test 1. Psalmody/Song

Candidates should prepare for this test **two** different styles of psalmody and/or song, one from **List A** (singing the melody line, transposed if required to suit the candidate's optimum vocal range) and the other from **List B** (plainsong or, if Anglican chant, singing the candidate's chosen voice part). A fluent performance of each is expected, together with accuracy of pointing in chanted passages, and sensitive treatment of the meaning of the words, including appropriate dynamic variety.

#### List A

A complete, accompanied, performance of the **melody line** of one of the following responsorial or metrical psalms or songs. A copy of the chosen item, in the edition being used by the candidate, must be provided for the examiner (who may decide not to hear all the verses of the item, if there are more than three).

- *I will praise your name for ever (Psalm 145:8-13)* - 274 in Lift Every Voice and Sing II (Church Publishing)
- *The Lord of hosts is with us (Psalm 46)* - 193 in Presbyterian Hymnal
- *Lift up the gates eternal (Psalm 24)* - 177 in Presbyterian Hymnal
- *God, our help and constant refuge*, tune: Michael - 192 in Presbyterian Hymnal
- *Bless the Lord, my Soul (Taizé)* - *Music for Common Worship 1* (RSCM, D0064), refrain, verses, refrain
- *There's a wideness in God's mercy*, tune: St Helena - 469 in The Hymnal 1982
- *Here is bread (Kendrick)* in *Worship in Song* (RSCM, melody D0063, full music D0062)
- *O love of God, how strong and true*, tune: Dunedin - 455 in The Hymnal 1982
- *Were you there when they crucified my Lord?* - 172 in The Hymnal 1982

#### List B

A psalm excerpt, chosen by the candidate from the selection below and sung to *either Anglican chant or plainsong*. (Metrical and responsorial psalmody are inadmissible). Any authorised translation, in English or Latin, may be used.

**Anglican chant:** The selected verses should be prepared, together with the Gloria Patri, from the candidate's own psalter, to a 'double' chant chosen by the candidate. A 'second part' verse must be included, at a suitable point suggested by the sense of the words, if the selection is 9 verses in length. At least 2 consecutive verses must be sung unaccompanied. The candidate should decide with their accompanist, and inform the examiner in advance, which verses will be performed unaccompanied. Copies of both the pointed text and the chant must be provided for the examiner.

**Plainsong:** The selected verses and the Gloria Patri should be prepared from the candidate's own psalter. A discreet accompaniment may be provided, but at least 2 consecutive verses must be sung unaccompanied. Alternatively, this test may be sung unaccompanied throughout. Copies of both the text and the plainsong must be provided for the examiner.

- |                             |   |                           |
|-----------------------------|---|---------------------------|
| • Psalm 9, vv.1-9           | I will give thanks unto thee, O Lord, with my whole heart | <i>Confitebor tibi</i>    |
| • Psalm 40(R39), vv.13-21   | I have not kept back thy loving mercy and truth           | <i>Non abscondi</i>       |
| • Psalm 74(R73), vv.1-9     | O God, wherefore art thou absent from us so long          | <i>Ut quid, Deus?</i>     |
| • Psalm 102(R101), vv.15-22 | The heathen shall fear thy name, O Lord                   | <i>Et timebunt gentes</i> |
| • Psalm 143(R142), vv.1-8   | Hear my prayer, O Lord, and consider my desire            | <i>Domine, exaudi</i>     |

## Test 2. Prepared solo item

One solo item must be selected from the candidate's chosen voice list below. Where the original text is not in English, either the original language or an English translation may be used. In verse anthems and solos with chorus, only the solo line is to be sung; the accompanist should play the chorus parts. The recommended edition is specified, but alternative standard editions will be accepted. The solo must be well suited to the candidate's range and vocal timbre, and sung in a key originally specified by the composer. Singers up to 16 years old at the time of entry may choose a solo item from any voice list below (including, if they are singing treble or soprano, the YOUNG VOICES list) which suits their settled vocal range. If a teenage singer is too close to a time of unsettling vocal change, the examination entry must be deferred until the new range has settled and gained sufficient vocal quality and projection to enable a convincing, unforced and expressive solo performance to be enjoyed. A copy of the chosen solo item must be provided for the examiner's use.

### YOUNG VOICES

#### Trebles or Sopranos up to 16 years old at the time of entry (i.e., before the candidate's 16th birthday)

King of glory, King of peace	(B–F#)	Sandresky	Brodt Music Co.	
Pie Jesu (from <i>Requiem</i> )	(Eb–F)	Fauré	UMP	E0026
But thou didst not leave his soul in hell (No.32 from <i>Messiah</i> )	(E–G#)	Handel	Novello	E0019
Ex ore innocentium	(D–Ab)	Ireland	B&H	A0279
Lift thine eyes (from <i>Elijah</i> ) – <u>the S1 line</u>	(A–G)	Mendelssohn	Novello	E0147
Hear my prayer – <u>the first solo section only</u>	(D–G)	Mendelssohn	RSCM	A0229

### ALL VOICES

#### Soprano

Ich will dir mein Herze schenken ('Jesus, Saviour, I am thine')				
(from <i>St Matthew Passion</i> ) – <u>including D.C.</u>	(D–G)	Bach	Bärenreiter	E0141
How beautiful are the feet (No.38 from <i>Messiah</i> )	(F#–G)	Handel	Novello	E0019
Benedictus (from <i>Missa Brevis St Johannes de Deo</i> ) – <u>not Osanna</u>	(D–Bb)	Haydn	OUP	E0015
Cujus animam gementem (from <i>Stabat Mater</i> ) – <u>in C minor</u>	(F–Ab)	Pergolesi	Novello	E0063
Crucifixus (No.9 from <i>Petite Messe solennelle</i> )	(C–G)	Rossini	Ricordi	E0101
Song of Peace	(C–G)	Stanford	RSCM	A0245
How can I cherish my man? (from <i>A child of our time</i> )	(E–Bb)	Tippett	Schott	E0142
Domine Deus, Rex coelestis (No.VI from <i>Gloria</i> )	(G–F)	Vivaldi	Ricordi	E0024

#### Mezzo-soprano & Contralto

Et exultavit spiritus meus (from <i>Magnificat</i> )	(C#–F#)	Bach	Bärenreiter	E0069
My work is done, my task is o'er (from <i>Dream of Gerontius</i> )	(D#–E)	Elgar	Novello	E0143
O thou that tellest good tidings to Zion (No.9 from <i>Messiah</i> )	(A–B)	Handel	Novello	E0019
Man has measured the heavens (from <i>A child of our time</i> )	(B–Eb)	Tippett	Schott	E0142
Qui sedes ad dexteram (No.X from <i>Gloria</i> )	(C#–D)	Vivaldi	Ricordi	E0024

#### Countertenor

Erbarme dich ('Have mercy, Lord') (from <i>St Matthew Passion</i> )	(B–E)	Bach	Bärenreiter	E0141
Adonai roi (No.2 from <i>Chichester Psalms</i> ) – <u>1st section bars 1-63 only</u>	(D–E)	Bernstein	B&H	E0127
The Mouse (from <i>Rejoice in the Lamb</i> )	(Ab–Bb)	Britten	B&H	A1184
O thou that tellest good tidings to Zion (No.9 from <i>Messiah</i> )	(A–B)	Handel	Novello	E0019
Qui sedes ad dexteram (No.X from <i>Gloria</i> )	(C#–D)	Vivaldi	Ricordi	E0024

#### Tenor

Benedictus qui venit (from <i>Mass in B minor</i> ) – <u>not Osanna</u>	(E–A)	Bach	Bärenreiter	E0070
The Salutation (from <i>Dies Natalis</i> )	(D–A)	Finzi	B&H	E0144
But thou didst not leave his soul in hell (No.32 from <i>Messiah</i> )	(E–G#)	Handel	Novello	E0019
He counteth all your sorrows (No.3a from <i>Hymn of Praise</i> )	(D–G)	Mendelssohn	Novello	E0008
I have no money for my bread (from <i>A child of our time</i> )	(C–G)	Tippett	Schott	E0142

#### Bass & Baritone

Mighty Lord (from <i>Christmas oratorio</i> ) – <u>including D.C.</u>	(A–E)	Bach	Novello	E0145
Kyrie (from <i>Messe cum jubilo</i> )	(C–F)	Durufié	Durand	C0396
When thou tookest upon thee (No.8 from <i>Dettingen Te Deum</i> )	(D#–E)	Handel	Novello	E0146
The trumpet shall sound (from <i>Messiah</i> ) – <u>1st section to bar 156 only</u>	(A–E)	Handel	Novello	E0019
Now heav'n in fullest glory shone (No.23 from <i>Creation</i> )	(F–D)	Haydn	Novello	E0115
Is not his word like a fire? (No.17 from <i>Elijah</i> )	(B–F)	Mendelssohn	Novello	E0147
Clouds and darkness (from <i>Hear my words, ye people</i> )	(B/F#–E)	Parry	Cathedral music	A0139

### Test 3. Prepared choral repertoire

Candidates must prepare their chosen voice part in **two** items, by different composers, for this test.

One item must be taken from **List A (Anthems)** and the other from **List B (Liturgical settings)**. The examiner will indicate which sections of each item are to be performed in the examination. Semi-chorus and solo sections must be included, if requested by the examiner. In the case of *divisi*, the candidate may choose which line to follow. Where a recommended edition is specified, any alternative standard edition will be accepted, but these items must be sung in the published key.

A copy of each chosen item must be provided for the examiner's use.

#### List A (Anthems)

And I saw a new heaven	Bainton	Novello	A0108
How lovely are thy dwellings (may be sung in German or English)	Brahms	RSCM	A0130
Zadok the priest (SSAATBB edition)	Handel	Novello	A0355
The best of rooms	Randall Thompson	Schirmer	
Solus ad victimam*	Leighton		
My soul, there is a country*	Parry		
Jehovah quam multi sunt hostes (SSATB)	Purcell	Novello	A0649
Beati quorum via (SSATBB)	Stanford	RSCM	A0219
Wash me thoroughly*	SS Wesley		
* these anthems are included in the <i>RSCM Silver Collection</i>		RSCM	B0111

#### List B (Liturgical settings)

Te Deum in F	Ireland	Novello	C0100
Te Deum in B flat	Stanford	RSCM	C0096
Magnificat and Nunc Dimittis in D minor	Walmisley	RSCM	C0054
Magnificat and Nunc Dimittis (Second service)	Gibbons	OUP	C0185
Magnificat and Nunc Dimittis (Collegium Regale, or St Paul's)	Howells	Novello	C0050 or C0052
Magnificat and Nunc Dimittis in F	Friedell	Belwin, Inc.	
Missa Brevis (Sanctus, Benedictus, Agnus Dei and Gloria)	Grayston Ives	OUP	
A Mass of your choice (the whole work excluding the Credo)	Haydn or Mozart or Palestrina or Victoria		

## Section B Musical skills and understanding

In this Section, the examiner will be looking for:

- confident sight-reading and the ability to keep going
- good presentation, accurate part-singing in prepared pieces and evidence of experienced choral leadership
- confident, prompt responses to questions about the pieces
- musical understanding and awareness of different styles of repertoire
- the ability to read accurately a different voice part

All of the above should demonstrate the ability and experience to provide *effective leadership* and *stylistic awareness* in choral rehearsal, with alertness to the choral director's instructions.

### Test 1. Sight-reading (after guided preparation)

Candidates will be expected to sing at sight any appropriate voice part, in treble or bass clef, in a section of an unprepared anthem, in 16th/17th century or 20th/21st century tonal style, given to them by the examiner. The standard of difficulty will be comparable with Philips *Ascendit Deus* or Joubert *O Lorde the maker of al thing*. The duration of the section to be attempted will be at least one minute. The successful production of the words, which will be in either English or Latin, is an integral element of this assessment.

The examiner will first offer the candidate a short period of guided preparation of part of the test, the key chord, starting note and an indication of tempo having been given. *A candidate who, at the time of entry, submits supporting evidence of dyslexia, will be given an initial period of up to one minute to read aloud and practise the words of the section of the anthem to be attempted.* Then after a pause of 30 seconds, for private study, the key chord, starting note and tempo indication will be repeated before the candidate begins the assessed attempt; the examiner will play the accompaniment (or, where unaccompanied, a sketch of the other voice parts) on the piano. One assessed attempt only is allowed.

## Test 2. Rehearsal and interpretation

Candidates must prepare their chosen voice part in **five** pieces, **one** piece from each of Lists A-E below. Where a recommended edition is specified, any alternative standard edition containing the chosen voice part will be accepted. The examiner will choose three of the five pieces to rehearse, and will ask the candidate to:

- sing short excerpts, some unaccompanied, others with minimal accompaniment provided by the examiner. The examiner's selection may include semi-chorus and/or solo lines for this voice. The candidate must be prepared to sing either line in any *divisi* section. The examiner may require the candidate to respond to varied stylistic requests at certain times (e.g., varying the phrase structure, articulation, or tonal color, or altering the dynamic shaping).
- answer a variety of straightforward technical, interpretative and stylistic questions on each tested piece. Candidates may expect technical questions to include: tonality, including key signatures and modulation, rhythmic features, imitative entries, common Italian terms, and basic harmonic understanding (e.g., cadences, sequences, suspensions).
- sing, with accompaniment, an alternative voice part for a few bars in one of the tested pieces. (The examiner will choose the voice part to be sung, which may be in a different clef, and will select some phrases within the candidate's vocal range).

### List A

Sing joyfully (SSAATB)	Byrd	OUP	A1125
Mass for four voices (Gloria, and one other movement of your choice)	Byrd	Chester	C0033
Call to remembrance, O Lord	Farrant	OUP	A0585
Almighty and everlasting God	Gibbons	OUP	A0206
Ascendit Deus (SSATB)	Philips	OUP	A0202
O nata lux de lumine (SATTB)	Tallis	OUP	A0201
Hosanna to the son of David (SSATBB)	Weelkes	OUP	A0190

### List B

God is gone up	Finzi	B&H	A0124
Tomorrow shall be my dancing day	Gardner	OUP	A0323
In the city of the Lord (from <i>The Light of life</i> )	Harper	RSCM	S0086
Thou wilt keep him in perfect peace	Bruce Neswick	Paraclete	
Let all the world in every corner sing	Leighton	Novello	A0096
A babe is born	Mathias	OUP	A0318
Awake, arise, lift up your voice	Webster	Advent Press	
Set me as a seal upon thine heart	Walton	OUP	A0187

### List C

Magnificat and Nunc Dimittis in D	Brewer	RSCM	C0079
Jubilate Deo in C	Britten	OUP	C0099
A Little Jazz Mass (Sanctus, Benedictus & Agnus Dei)	Chilcott	OUP	C0689
Communion service in F (Gloria, and one other section of your choice)	Darke	OUP	C0035
Nunc Dimittis (Montreal service) (from <i>The Light of life</i> )	Dan Locklair	RSCM	D0085
Versicles and responses (Magdalen College, SATTB)	Rose	Novello	C0141
Preces and responses (SATB or SSAA)	Bruce Neswick	Paraclete	
Ave verum corpus (SS, no.3 in <i>English Anthem Collection 2</i> )	Wills	RSCM	B0031

### List D

As water to the thirsty (No.4 in <i>Worship in Song</i> , No.2 in the <i>RSCM Silver Collection</i> , or No.93 in <i>Season by Season</i> )	arr. Barnard	RSCM	D0062 or B0111
Lord of the Dance (No.29 in <i>Season by Season</i> )	arr. Barnard	RSCM	B0278
Be still for the presence of the Lord	Evans, arr. How	RSCM	A0082
The Father's love (SS, also available in <i>English Anthem Collection 2</i> )	Lole	RSCM	A0275
Maranatha, alleluia! (No.27 in <i>Songs for Life 2</i> )	Ogden	RSCM	F0059
Like as the hart (S, with <i>divisi</i> )	Richard Powell	RSCMA	
The Lord bless you and keep you (SS or SATB edition)	Rutter	OUP	A0280 or A0154

### List E

And the glory of the Lord (No.4 from <i>Messiah</i> )	Handel	Novello	E0019
Hallelujah chorus (No.44 from <i>Messiah</i> )	Handel	Novello	E0019
Achieved is the glorious work ('Second Chorus' no.27b from <i>Creation</i> )	Haydn	Novello	E0115
The heavens are telling (No.14 from <i>Creation</i> )	Haydn	Novello	E0115
Recordare (from <i>Requiem</i> )	Mozart	Novello	E0004
The Lord is my Shepherd (SSAA or SATB edition)	Schubert	Novello	A0665 or A0357

## Section C Repertoire

Candidates will be expected to:

- a) submit program notes on all or any of the pieces performed in Section A (maximum of 800 words). Candidates may choose to write a detailed note on one of the pieces from Section A, or to write more concise notes on any number of pieces from this section. Candidates may seek help from teachers and choir-trainers, and should consult appropriate written sources of information, but must declare that the notes, as finally submitted, are their own work.  
Two copies of these notes must be submitted with the examination entry. The copies will not be returned.
  - Marks will be awarded for depth of knowledge and clarity of expression.
  - A reasonable standard of presentation is expected, and notes must be legible if hand-written.
  - A personal view, written with an audience in mind, is encouraged.
  - Sources must be acknowledged. Lack of a bibliography will significantly limit the mark that the examiner may award. (Bibliography and footnotes should not be counted within the 800 words limit).
- b) answer questions on matters arising from their program notes, and, further, their understanding of any of their prepared pieces in Section A (solo, anthem and liturgical setting, song and/or psalm settings).

The topics which should be considered in the notes, and may be asked by the examiner, are as follows:

- Text and music (origin, style, meaning, how the music reflects the text)
- Context (historical, musical, liturgical where relevant)
- Background knowledge (including comparison with another setting, known by the candidate, of a similar text, or with a piece by another composer of the same period).

Candidates should bring with them to the examination their own copy of their program notes.

*Please refer to the section on Repertoire knowledge, p.192-214, in the Voice for Life Choir Trainer's book (order ref F0100), including some sample answers at **Yellow** level on pp.206-8.*

## Section E Choir in context

Devise your own order of short evening service for one of these occasions: **Advent, the Baptism of the Lord, a Sunday in Lent, the Day of Pentecost, or** (if applicable) **the Patronal Festival of your own church.**

Included in the service should be the following five liturgically suitable items:

- a) one passage of scripture, in your choice of translation
- b) a simple prayer, original prose or poetry written, unaided, by the candidate
- c) three varied musical items, which may include anthems, solos and vocal/instrumental ensembles, hymns and songs.

These five items can each be used at any point in your service. You are welcome to include some additional material (e.g., a Blessing, sung or said) and rubrics (e.g., 'a time of silence') to shape your service, but aim to keep the overall structure simple.

Write a brief outline of the service:

- a) giving the scripture passage reference, the titles and composers of pieces, the first lines of hymns and/or songs
- b) including any rubrics
- c) showing where each of your items fits.

As they will form the starting point of your discussion with the examiner, the outline and your written prayer must be presented neatly and legibly.

Bring with you to the examination your own copy of all the prepared items (the outline of the service, the three musical items, your prayer, and the passage of scripture), and be prepared to:

- a) read part or all of the passage of scripture, and your prayer, aloud
- b) discuss your outline, your choice of items and the style, suitability and liturgical relevance of each item
- c) answer some further straightforward questions on the Church's year, and on the services, together with the music you sing, in your own church.

This section is designed to allow candidates to show their developing depth of liturgical understanding. You are encouraged to use your initiative in writing your own service outline, not restricting yourself to existing denominational liturgies. As part of your preparation, you are also encouraged to gain some experience of, preferably, sharing in the leading of a simple service with your choir and, certainly, the effective public delivery of Scripture reading and prayer. The final mark in this section will take account of the quality and thoughtfulness of your service outline and your prayer, as well as your answers to questions and the general liturgical discussion with the examiner. Your reading aloud must be accurate, expressive and clearly projected. It must be prepared to a standard suitable for public worship.

Candidates will not be required to perform any musical items in this section of the examination.

# Useful guidance for candidates and their trainers

## Section A Using the voice well

The candidate's performance in this Section is assessed on the following aspects:

### 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 color 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.
- Have no control over vibrato (i.e., vibrato used either indiscriminately or not at all).
- Overuse the glottal stop to attack notes.

### 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 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 or 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 Musical Skills and Understanding

The candidate's performance in this Section is assessed on the following aspects:

### 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, be alert and maintain continuity even when momentarily wrong.
- Maintain good tone.
- Breathe in appropriate places.
- Sing words correctly.

*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.

## 2. Musical understanding

*Good candidates will:*

- Demonstrate their knowledge of clefs, notation and theory by singing their repertoire confidently and accurately, and by performing sight-reading competently in their own, and an alternative, voice part.
- Observe common Italian terms, musical symbols and dynamic markings and be able to explain what they mean if asked.
- Show their understanding of stylistic matters and be able to respond effectively to interpretative demands when asked.

*Poor candidates may:*

- Demonstrate a poor understanding of clefs, notation and theory by making significant numbers of errors when singing repertoire and performing sight-reading tests.
- Fail to observe Italian terms, musical symbols and dynamic markings and be unable to explain them if asked.
- Display inadequate understanding of stylistic matters or make a poor response to interpretative requests.

## Section C Repertoire

*Good candidates will:*

- Have written knowledgeably about one or more pieces they sang with regard to some or most of these aspects: the period in which it was written, the features of the musical style, and the origins and the meaning of the text.
- Have presented their material concisely, clearly, and with due acknowledgement of sources quoted.
- Give thoughtful answers to questions about their repertoire.
- Be able to compare and contrast any piece they sing with another setting they know of a similar text, or with a piece by another composer of the same period.

*Poor candidates may:*

- Have written only scantily, or with poor presentation, about their repertoire, showing little background knowledge about the texts, composers or musical styles.
- Be unable to answer questions about their repertoire.
- Be unable to make comparisons with other pieces or composers.

## 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 Gold Award. On application, candidates must present a written testimonial from their choir trainer, signed by the vicar/minister/head teacher/director of music, confirming their attendance at and commitment to the choir. They are also required to submit copies of RSCM residential course certificates and reports, and/or an additional testimonial, with their application. Testimonials will not be returned.

## Section E Choir in context

*Good candidates will:*

- Give thoughtful answers to questions on their selection of music, reading and prayer in their chosen service.
- Demonstrate an awareness of the significance of musical ministry within a church community.
- Read aloud clearly and thoughtfully.
- Be able to give examples of music suitable for specific 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 own church.

*Poor candidates may:*

- Appear not to have given careful consideration to their selection of items in their chosen service.
- Have only a poor awareness of musical ministry or the importance of music in the church community.
- Be ineffective, inexpressive or inaccurate in reading a passage of scripture, or their prayer, aloud.
- 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.

# Check list for preparing your Gold Award entry

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## 1 As you begin to prepare:

- Book your accompanist, and arrange some rehearsals
  - Your accompanist will need a copy of each of your Section A pieces
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## 2 During your preparation:

- Go to the RSCM website [www.rscm.com](http://www.rscm.com) and download the “Training healthcheck” for you and your trainer to use
  - Also download the Submission Form, Music List and psalm excerpts
  - Begin work on your written submissions in good time
  - Prepare your Section A pieces to good performance standard
  - Know the notes of all your five Section B pieces well, to be able to rehearse any of them confidently
  - Practise sight singing, too!
  - Have your testimonials to hand (ask suitable people to write them, if you have not done so already)
  - Check your diary carefully for any impossible dates during the forthcoming exam period
  - Contact the Administrator, in good time, to request special arrangements if you have a specific physical or educational need that will affect your access to assessment
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## 3 Before the entry deadline, send in your application, enclosing:

- Your completed entry form, and check (payable “RSCMA”) for the correct entry fee
- Notification of any impossible exam dates, as once appointments have been issued they cannot be changed
- Photocopies of your local testimonial, and residential course report or second testimonial
- Two** copies of the Submission Form, signed, with your service outline and your own prayer (Section E)
- Two** copies of your program notes (Section C)
- Your completed Music List

Alternatively, make card payment of the entry fee, and apply electronically attaching all the scanned files needed

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## 4 Bring to your examination, for the examiner’s use:

- A file containing all your prepared pieces (Sections A & B)
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## 5 Bring to your examination, for your own use:

- A file containing all your prepared pieces (Sections A & B) and all the following important items:
  - A copy of your program notes (Section C)
  - A copy of your service outline and your own prayer (Section E)
  - A copy of your passage of scripture for you to read aloud, or a Bible to read from (Section E)
  - A copy of each of the music items chosen for your service outline (Section E)
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Good luck, and enjoy your exam!