



Syllabus

for the

Bronze & Silver Awards

Easter 2014 & until further notice

This syllabus with regulations and the Music & Liturgy Lists are available, free, in two print formats
standard (A5 booklet size) and
Large Print (A4 sheet size)

They come together with an entry form and a local contact information sheet (A4 size)

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RSCM Bronze Award

Introduction

The Bronze Award, in some Areas named “Dean’s Award”, is intended to recognise, by external assessment, your completion of **Dark Blue level** in the RSCM *Voice for Life* scheme, or alternative training at the same standard. If successful, you will receive a certificate and may purchase the prestigious medal to wear with green ribbon. To begin, as well as carefully studying this **syllabus**, you must consult the **regulations & marking criteria**, the **Music & Liturgy Lists** and the **entry form**. These files are downloadable from the RSCM website, www.rscm.com, or may be requested as paper copies, from your local Area or from the RSCM Exams desk, examsdesk@rscm.com, +44 (0)1722 424843. Also check the details in your local **contact information sheet**.

Prerequisites for entering RSCM awards are specified in the **regulations**. The exam will test four of the five modules you should have completed at *Voice for Life* Dark Blue level. They are called **sections** in the exam.

Structure of the exam

| | | |
|--|--|--|
| Your exam must begin with (while your accompanist is in the room with you), continuing, as the examiner determines, with (accompanied by the examiner), and it will always end with | Section A Section B Section C Section E | Using the voice well Musical skills and understanding Repertoire, Choir in context. |
|--|--|--|

Unless you state a different preference, before the exam begins, the examiner will expect to hear you sing items **A1**, **A2** and **A3** in syllabus order.

Bring to the exam copies (for the examiner’s use, *see reg. 10.1*) of all your Section A pieces, and the two different items you have chosen to mention in Section E2b). Bring any written material permitted, correctly formatted, if you wish to refer to it during the exam (*reg. 14.6*). You are also welcome to bring a water bottle.

RSCM Bronze Award marking scheme

The maximum item mark is shown (and, in brackets, the pass mark for that item). It is not necessary to obtain a pass mark in each, or any particular, item in order to pass the whole exam, but you are advised to prepare all the sections carefully, as any considerable weakness in one or more of them might affect the overall outcome. Examiners are instructed to deduct marks if incorrect items are presented or syllabus rubrics ignored. (Should this be necessary, a short explanatory note will appear on your marksheet).

| A1 | A2 | A3 | B1 | B2+3 | C | E |
|--------|--------|---------|--------|--------|--------|---------|
| 15 (9) | 15 (9) | 20 (12) | 10 (6) | 10 (6) | 10 (6) | 20 (12) |
| 50% | | | 20% | | 10% | 20% |

Module D, Belonging to the choir, is satisfied by way of the preliminary reference and testimonial that are presented with your entry. If these are not satisfactory, you will be asked to undertake more preparation and defer your exam to a later session. Although there are no specific “Section D questions” in the exam, the final part of Section E might present you with the opportunity to mention your particular contribution to the choir.

Your exam will last about 25 minutes, the time spent on each section closely related to its mark weighting. The **pass mark** is 60, with a **commended** result for 75 or more, and **highly commended** for 85 or more.

Entering for the exam

The local **contact information sheet** provides you with forthcoming **exam dates**, **entry deadlines** and **fees**, and contact details for your **local exam administrator**. Applicants register at www.rscmawards.com and compile the entry a bit at a time. You may revise it as you go. **Submit** it when ready. Pay electronically (if available) or by cheque. Alternatively, the entry (completed on paper) and cheque may be posted to your administrator.

Obtaining your music

Syllabus items are obtainable from RSCM Music Direct, www.rscmshop.com phone +44 (0)845 021 7726. Do browse the website for all *Voice for Life* training materials, including the **Singer’s Workbook** at each level.

Section A Using the voice well

You must prepare three pieces for the examiner to hear

1. Hymn

Choose **three** verses to sing of a hymn, which is written in 4-line verses without a refrain. (Songs with largely repetitive text are also unsuitable choices for assessment).

The second verse should be sung unaccompanied. No descant or other variation should be attempted.

You may choose to sing the melody **or**, if you are accustomed to singing another voice part, that line instead.

Tell the examiner your choice before you begin, and all three verses must be the same.

See **List A** for advice and an indicative list of choices. All the Lists are printed separately.

2. Psalm

Sing

either a) **chanted psalmody**, sung to Anglican chant or to a plainsong tone. Sing **8 consecutive verses** of a psalm, finishing with the Gloria, to music (chant or plainsong tone) of your own choice.

Choose whether to sing the melody, **or** if it is Anglican chant and you are accustomed to singing another voice part, that line instead, for the whole item.

Tell the examiner your choice before you begin.

or b) the whole of a **responsorial psalm** of your choice (or a substantial portion of it, as requested by the examiner). Sing the melody line.

or c) the whole of one of the following **Psalm Songs**, from *Ancient & Modern Hymns & Songs for refreshing worship* (numbers as shown; but the same song from a different hymn book is equally acceptable)

As the deer pants for the water (Nystrom) 592 (based on an idea from Ps.42)

O God, you search me and you know me (Farrell) 747 (based on Ps.139)

Sing of the Lord's goodness (Sands) 777 (based on Ps.116)

We shall draw water joyfully (Inwood) 191 (based on Isaiah 12, *A Song of Deliverance*).

Sing the melody line.

See **List B** for further advice.

3. Anthem or Song

Sing

either a) an anthem or song selected from **List C**

Sing the melody line. Items indicated * have a **descant** verse or concluding section, and if you are singing soprano or treble you are expected to include the descant in your performance.

or b) an anthem selected from **List D**

Sing your own voice part in this anthem. Tell the examiner which part you will be singing before you begin.

This item must be sung in the key of the music in the edition you are using, **not** transposed.

Lists C & D include all the pieces found in the *RSCM Bronze Collection*, but you may choose to sing from any published (including CPDL) edition. Whichever edition you use, make sure you sing **the melody line**, if the piece was chosen from **List C**, or **your own voice part**, if the piece was chosen from **List D**.

Section B Musical skills and understanding

1. Singing at first & second sight

The examiner will show you a copy of music and will ask you to

- a) Sing, in free time and using a single breath, a pattern shown of 4 notes starting with the tonic.
- b) Clap or tap, in strict time, a rhythm pattern shown of notes and rests, consisting of 8-10 crotchet beats, beginning on the first beat of the bar in 2/4 or 3/4 time.
- c) Sing two phrases, with an outline accompaniment played by the examiner, which will contain melodic and rhythmic elements, together with the key and time signatures, already encountered in **a)** and **b)**.
The phrases will not necessarily begin on the tonic. Some simple dynamic details will also be included.

A second attempt will be offered you after each of the three tests, unless your first try at it was faultless.

You may use any vowel sound or sol-fa in sung tests. They will be pitched in the range low C – upper C#. The key will be D, F, G or A major. You may use either treble (G) or bass (F) stave.

In **a)** the key chord and your first note will be named and sounded. The notes may include the first five notes of the scale (tonic to dominant), and the lower dominant and submediant. No interval will be greater than a perfect fourth.

In **b)** you will be asked to set your own tempo and invited to count out loud two bars of pulse, as introduction, before you begin to clap or tap. The rhythmic pattern may include crotchets and quavers (including dotted patterns), minims and (in 3/4 time) a dotted minim, as well as crotchet and quaver rests.

In **c)** the same key chord and your first note will be given you, and repeated after 15 seconds' preparation time. You will set your own tempo. The outline accompaniment, which will be shown in your copy, will double the melody in three helpful places, but before making the first attempt you may request to sing without the accompaniment if you prefer.

The melody will be 5-6 bars in length, beginning on the first beat of the bar; the two phrases may be separated by a rest or rests. All diatonic notes in the specified range, with intervals up to and including a perfect fifth, may be encountered. It will contain two dynamic indications selected from *p*, *mp*, *mf* and *f* and may also have a 'hairpin' marking.

2. & 3. Aural exercises & Technical questions

You will be asked to

- a) Clap or tap, in strict time, the rhythm pattern of a 2-bar phrase, beginning on the first beat of the bar, after it has been played twice. Two bars of pulse (2 time, which may be 2/4 or 6/8, or simple 3 time) will be counted aloud by the examiner as introduction to the first playing.
- b) Sing (as an echo and in strict time) three 2-bar phrases, each heard only once. To begin, the key chord and first note will be sounded. Two bars of pulse (2 or 3 time, as explained above) will be counted aloud by the examiner as introduction to the opening phrase. You should aim to sing each phrase echo musically and precisely within the 2-bar gap following it, before the next phrase is played to you.
- c) Sing and name some given intervals, which may be major or minor 3rd, or perfect 4th or 5th. You will be asked to sing a given key note, to listen to the interval (as it is played to you, within your vocal range) and sing the higher note, to listen to the interval played again, and then to name the interval.
Two or three examples, on different key notes, will be requested.

A second attempt at **a)** may be offered, and the example played once again (but without any introductory counting), if your first answer, though incorrect, shows signs of promise. However, this will be reflected in the overall assessment, as indicated in the marking criteria.

Next, the examiner will refer you back to your copy of the **A3 Anthem or song** piece, as a starting point for questions to test your familiarity with

- Notes of either the treble (G) or bass (F) stave (the one you chose for your *Singing at first & second sight*)
- Time values of notes, including dotted patterns
- Time signatures (simple time, with crotchet or minim pulse)
- Key signatures (of major and minor keys, up to 3 sharps and 3 flats)
- Dynamic markings
- Performance instructions, as learned at *Voice for Life Dark Blue* level (p.28 in the Singer's Workbook).

You may be given the opportunity to correct an answer if you make a mistake. However, this will be reflected in the overall assessment, as indicated in the marking criteria. No extra written material is permitted in this section of the exam.

Section C Repertoire

You will be asked **two** questions about the **A3 Anthem or song** piece you sang earlier in the exam. The following topics should be studied

its **text and music** (origins, including basic information, if known, about the composer and author; style; mood; meaning, in your own words, and including a translation of the text if not in English) its **context** (the season or occasion it was written for, or when it might be most appropriately sung; other music you might have sung by the same composer; music written by different composers which your choir might sing during the same season).

Helpful advice is found in **Module C, Voice for Life Dark Blue** level (p.30-32 in the Singer's Workbook).

Here are some typical questions the examiner might ask you

"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?"

"Can you put in your own words the meaning of (part of) the text?"

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

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

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

Either of the questions may lead on to a short discussion about music you sing in worship.

Section D Belonging to the choir

This module is satisfied by way of the preliminary reference and testimonial that are presented with your entry. These give the opportunity for your special contributions to, and role in, the choir or singing group to be recognised. Your attendance rate must be certified, and is expected to be at least "satisfactory" (75%) if not "impeccable" (95%) after allowing for any excused absence (as determined locally).

Before entering for the Bronze Award, as part of your commitment to your choir or singing group, you should have taken part in at least one special day of music making within the previous 2 years. This might have been attending your RSCM Area Festival, a singing workshop or other event organised by your RSCM Area, or (at the discretion of your local exam administrator) a special music course or visit organised by your own choir or a musical event with a school or other local organisation. Your attendance at this event, with the date, should be certified in the reference.

Section E continues on the next page...

Section E Choir in context

1. Bible

Psalm text & meaning

You will be asked to look back to your prepared psalm, and to describe what kind of prayer it is (joyful, sorrowful, praise, thanksgiving, &c.). Be ready to quote a few words from the text, and to explain their meaning, in support of your answer.

2. Liturgy

a) Music at your chosen main service

Describe the sung parts of the form of Sunday service (morning or evening, at your choice), or of school formal worship, with which you are familiar. You may bring a service book or card and, having first shown it to the examiner, you may then refer to it very briefly during your answers.

b) Understanding of a major Christian season or Festival

Choose, and declare on your entry form, **one** of the following

Christmas, Passiontide, Easter Day, Pentecost.

You will be asked

to show knowledge of the relevant Bible story;

to name **a psalm or hymn** which, in your opinion, helps to explain the significance of your choice, and to say what makes it appropriate; and

to name, and show detailed knowledge of, **a suitable anthem or song** you might sing then; this may include explaining the meaning (and relevance to your choice) of any of the words in the text.

Declare these two pieces, which must be different from those chosen in Section A, on your entry form, and bring a copy of each of them with you (for the examiner's use).

Please be ready, if requested, to show the examiner your copies of the chosen pieces before the questions are asked.

3. Ministry

a) Worshipping space

Give a brief description of the layout of the church, chapel, hall or meeting room in which you regularly worship. Mention the position and function of each of the following four furnishings. Use words you are familiar with, in your own denomination or tradition, to describe the different areas of the building, these furnishings and what they are used for. If one of these furnishings is missing in your place of worship, say so, and explain why.

altar, or holy table

font, or baptistry

lectern, or reading desk

pulpit.

b) Music & Worship

You will be asked to describe what motivates and inspires you as a singer in your choir or singing group. You should show some awareness of your own responsibilities as a member in the services you sing.

Your answers and descriptions should each be not more than half a minute long. **You will not be asked to perform any examples in Section E**, but you may refer very briefly to your copies of music and a service book. Your understanding of issues raised in this section, which could affect the overall mark, might vary greatly according to your age and experience. Answers may be expressed in simple terms and language. Although you are allowed to read statements from written notes (if correctly formatted), this might be reflected in the assessment of the item, as indicated in the marking criteria.

RSCM Silver Award

Introduction

The Silver Award, in some Areas named “Bishop’s Award”, is intended to recognise, by external assessment, your completion of **Red level** in the RSCM *Voice for Life* scheme, or alternative training at the same standard. If successful, you will receive a certificate and may purchase the prestigious medal to wear with purple ribbon. To begin, as well as carefully studying this **syllabus**, you must consult the **regulations & marking criteria**, the **Music & Liturgy Lists** and the **entry form**. These files are downloadable from the RSCM website, www.rscm.com, or may be requested as paper copies, from your local Area or from the RSCM Exams desk, examsdesk@rscm.com, +44 (0)1722 424843. Also check the details in your local **contact information sheet**.

Prerequisites for entering RSCM awards are specified in the **regulations**. The exam will test four of the five modules you should have completed at *Voice for Life* Red level. They are called **sections** in the exam.

Structure of the exam

| | | |
|---|------------------|---|
| Your exam must begin with (while your accompanist is in the room with you), | Section A | Using the voice well |
| continuing, as the examiner determines, with | Section B | Musical skills and understanding |
| (accompanied by the examiner), and | Section C | Repertoire, |
| and it will always end with | Section E | Choir in context. |

Unless you state a different preference, before the exam begins, the examiner will expect to hear you sing items **A1** and **A2** in syllabus order. You will then be asked for your preferred order for singing **A3** and **A4**. (The examiner may choose to hear substantial portions, rather than complete performances, of these pieces).

Bring to the exam copies (for the examiner’s use, *see reg. 10.1*) of all your Section A pieces, the contrasting piece you will be talking about in Section C2, and the different item you have chosen to mention in Section E2b). Bring any written material permitted, correctly formatted, if you wish to refer to it during the exam (*reg. 14.6*). You are also welcome to bring a water bottle.

RSCM Silver Award marking scheme

The maximum item mark is shown (and, in brackets, the pass mark for that item). It is not necessary to obtain a pass mark in each, or any particular, item in order to pass the whole exam, but you are advised to prepare all the sections carefully, as any considerable weakness in one or more of them might affect the overall outcome. Examiners are instructed to deduct marks if incorrect items are presented or syllabus rubrics ignored. (Should this be necessary, a short explanatory comment will appear on your marksheet).

| A1 | A2 | A3 | A4 | B1 | B2 | B3 | C1+2 | E |
|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-------------|----------|
| 10 (6) | 15 (9) | 15 (9) | 15 (9) | 10 (6) | 5 (3) | 5 (3) | 10 (6) | 15 (9) |
| 55% | | | | 20% | | | 10% | 15% |

Module D, Belonging to the choir, is satisfied by way of the preliminary reference and testimonial that are presented with your entry. If these are not satisfactory, you will be asked to undertake more preparation and defer your exam to a later session. Although there are no specific “Section D questions” in the exam, the final part of Section E might present you with the opportunity to mention, in more detail, any special contributions you make to the life of your church or chapel, and your role in the choir or singing group.

Your exam will last about 40 minutes, the time spent on each section closely related to its mark weighting. The **pass mark** is 60, with a **commended** result for 75 or more, and **highly commended** for 85 or more.

Entering for the exam

The local **contact information sheet** provides you with forthcoming **exam dates**, **entry deadlines** and **fees**, and contact details for your **local exam administrator**. Applicants register at www.rscmawards.com and compile the entry a bit at a time. You may revise it as you go. **Submit** it when ready. Pay electronically (if available) or by cheque. Alternatively, the entry (completed on paper) and cheque may be posted to your administrator.

Obtaining your music

Syllabus items are obtainable from RSCM Music Direct, www.rscmshop.com phone +44 (0)845 021 7726. Do browse the website for all *Voice for Life* training materials, including the **Singer’s Workbook** at each level.

Section A Using the voice well

You must prepare four pieces for the examiner to hear

1. Hymn

Choose **three** verses to sing of a hymn, which is written in verses each of 6-8 lines (or up to 10 lines, if a refrain is included before or after each verse). The second verse should be sung unaccompanied. You may sing the melody, or your own voice part for any or all of the verses if the hymn tune is written for singing in harmony. Tell the examiner your choice, for each verse, before you begin.

See **List E** for an indicative list of choices. All the Lists are printed separately.

The final verse may be sung, if you wish, to any descant or arrangement printed in your music (and in the copy given to the examiner), but please mention this before you begin. No extra credit will be given in the marking of this item.

2. Psalm

Sing

- either a) chanted psalmody.** Sing **8 or 9 consecutive verses** of a psalm, finishing with the Gloria, to an Anglican double chant (your own voice part), **or** plainsong tone, of your own choice. At least 2 consecutive verses must be sung unaccompanied. Tell the examiner which verses will be sung unaccompanied, before you begin. (If you are singing Anglican chant, tell the examiner which voice part you are going to sing, and if there are 9 verses, which one will be sung to 'Second Part'). If you have attempted the Bronze Award within the past 3 years, in the same Area, and you chose chanted psalmody to sing then, you must not choose the same psalm, or music, to sing again.
- or b)** the whole of a **responsorial psalm** of your choice (or a substantial portion of it, as requested by the examiner). Sing the melody line. You should sing 2 verses, and the refrain between them, unaccompanied. Tell the examiner which portion will be sung unaccompanied, before you begin. If you have attempted the Bronze Award within the past 3 years, in the same Area, and you chose a responsorial psalm to sing then, you must not choose the same psalm, or music, to sing again.

See **List F** for further advice.

The marks awarded for your psalm singing will take account of accuracy of chanting, but will also give significant weight to the clarity, evenness of articulation and sensitivity of interpretation of the text, as indicated in the marking criteria.

3. Anthem

Sing an anthem selected from **List G**. (The examiner may choose a substantial portion to hear). Sing the voice part best suited to you. Tell the examiner which part you will be singing, before you begin.

This item must be sung in the key of the music in the edition you are using, **not** transposed.

List G includes all the pieces found in the *RSCM Silver Collection*, but you may choose to sing the anthem from any published (including CPDL) edition.

4. Setting or song (or second anthem)

Sing

- either a)** a setting (through-composed) of the **Magnificat**, chosen from those indicated in **List H**. Sing the voice part best suited to you. Prepare the full movement, including the Gloria. (The examiner may choose to hear the whole, or two substantial portions, of the piece).
- or b)** a solo song, suitable for use in worship, selected from **List K**. (The examiner may choose a substantial portion to hear). The chosen item may be sung at treble or bass pitch.
- or c)** **only if** the A3 *Anthem* is selected from those in the *RSCM Silver Collection*, a second anthem in **List G** that does **not** appear in the *RSCM Silver Collection*. (The examiner may choose a substantial portion to hear). Sing the voice part best suited to you.

This item must be sung in the key of the music in the edition you are using, **not** transposed.

Marks awarded in Section A will take account of accuracy and musical intention in your performances, with equal weight given to evidence of your vocal technique. Refer to the marking criteria for more details.

Section B Musical skills and understanding

1. Singing at first & second sight

The examiner will ask you to sing, with the given English text, a short piece of two or three phrases. The outline accompaniment shown will be played by the examiner. It will be in one of these keys: D, Eb, F, Ab, Bb major or C, D, F, G, B minor, and it will be pitched in the range low C – upper D. You may use either treble (G) or bass (F) staff. You will be asked to read aloud the given words on the page, to help familiarise yourself with them.

The key chord and your first note will be named and sounded, and repeated after 15 seconds' preparation time. Set your own tempo (there will be no introduction) and sing the piece with careful attention to the printed dynamics, as well as musical phrasing and articulation.

A second attempt will be offered you (unless your first try was faultless, including all the expressive detail, and gaining the maximum mark). Before it, **the examiner will offer you a moment's help** with one significant point of error (such as a miscounted rhythm, misspelled interval or overlooked dynamic marking). The key chord and your first note will then be given again. Credit will be given for improvement at your second attempt.

The melody will be in 2/4, 3/4, 4/4, 2/2 or 6/8 time, not necessarily beginning on the first beat of the bar, and it may include rests, ties and dotted notes. One non-diatonic note may be encountered, with intervals of up to and including a sixth, and a perfect octave. A range of dynamic variations between *p* and *f* including a 'hairpin' may be indicated. A suitable Italian performance direction will head the piece, and a change of tempo might be indicated near the end. The outline accompaniment will double the melody briefly in some places; often, it will be more independent.

2. Aural exercises

You will be asked to

- a) Clap or tap, in strict time, the **pulse** of a melody in simple or compound time, not necessarily beginning on the first beat of the bar, during its **second** playing by the examiner. Then you should state that the melody was in 2 time, 3 time or 4 time.
- b) Sing, as echoes, two 2-bar phrases, each played to you twice in your vocal range. They will begin on the first beat of the bar, in 3/4, 4/4 or 6/8 time. You should repeat each phrase musically, and in strict time, immediately after its **second** playing. To begin, the key chord and first note of the opening phrase will be sounded, and two bars of pulse will be counted aloud by the examiner as introduction to the initial playing of the opening phrase. You may use any vowel sound or sol-fa in sung exercises.
- c) Sing the middle or lowest note, as requested by the examiner, of a tonic triad, after you have heard it twice, and say whether the triad was major or minor. (The key note will be sounded, and the triad, in close position in any inversion, played in your vocal range). Two or three examples will be given.
- d) Sing some requested intervals, selected from major 2nd, major or minor 3rd or 6th, and perfect 4th or 5th. You will be asked to sing a given key note, in the lower range of your voice, before the examiner tells you the interval you should sing above it. Two or three examples, on different key notes, will be given.

In c) you may be offered a second chance if you initially choose an incorrect note of the triad to sing. However, this will be reflected in the overall assessment, as indicated in the marking criteria.

3. Technical questions

The examiner will choose **either** your **A3 Anthem**, **or** your **A4 Setting or song (or second anthem)** piece, and will refer you back to your copy of it, as a starting point for questions to test your familiarity with

- Notes of both the treble (G) and bass (F) staves, which may include some on ledger lines
- Time values of notes, including dotted and syncopated patterns
- Time signatures (simple and compound times)
- Key signatures (of major and minor keys, and their relationships, up to 5 sharps and 5 flats)
- Dynamic markings
- Performance instructions, as learned at *Voice for Life Red* level (p.28 in the Singer's Workbook), but also including any of the Italian words you have already encountered at earlier levels.

You may be given the opportunity to correct an answer if you make a mistake. However, this will be reflected in the overall assessment, as indicated in the marking criteria. No extra written material is permitted in this section of the exam.

Section C Repertoire

1. Understanding of your chosen anthem

You will be asked **two** questions about the **A3 Anthem** you sang earlier in the exam.

One question will concern **each** of the following topics

its **text and music** (origins; style; mood, contrasts and meaning; how the music reflects the text)

its **context** (historical, including the musical period; liturgical appropriateness in your Sunday service; music written by different composers in this musical period, or in other periods in the same genre).

Your knowledge should build on, and show progression beyond, the level of studies required at Bronze Award. Helpful advice is found in **Module C, Voice for Life Red** level (p.30-32 in the Singer's Workbook).

In addition to the typical questions indicated at Bronze standard, the examiner might ask you questions such as **(text & music)** "Summarise in your own words the meaning of this text."

"Give an example where the music of your anthem varies to reflect the meaning of the text."

(context) "In which musical period did this composer live?"

"Would this anthem be suitable for a particular Festival service in the year, and can you say why?"

"Name a piece written about the same time by a different composer, and tell me if it is similar."

Either of the questions may lead on to a short discussion in which your background musical and liturgical knowledge might be explored a little more.

2. Understanding of a contrasted anthem

Give a short statement* about a contrasted anthem you have chosen **from the RSCM Silver Collection**, following the **Hints and tips** on p.30 of your **Red Singer's Workbook**. Remember to say how this anthem contrasts with the one you sang in item **A3**. If you wish, you may bring your Workbook with you, having written your statement on p.32, and read it aloud.

The examiner will then ask you **one** straightforward question about the anthem, its music or its background.

Please be ready, if requested, to show the examiner your copy of the chosen piece before beginning your short statement.

Section D Belonging to the choir

This module is satisfied by way of the preliminary reference and testimonial that are presented with your entry. These give the opportunity for your special contributions to the life of your church or chapel, and your role in the choir or singing group, to be recognised. Your attendance rate (singing at rehearsals and services) must be certified, and over the past 6 months is expected to have been at least "satisfactory" (75%) if not "impeccable" (95%), after allowing for any excused absence as determined locally.

Before entering for the Silver Award, as part of your commitment to your choir or singing group, you should have taken part in at least one special day of music making, within the previous 2 years (and since taking your Bronze Award, if you have done so). This might have been attending your RSCM Area Festival, a singing course, workshop or other event (organised by your RSCM Area, or nationally), or (at the discretion of your local exam administrator) a special music course or visit organised by your own choir or a musical event with a school or other local organisation. Your attendance at this event, with the date, should be certified in the reference.

* Statements should be not more than half a minute long. *You are welcome to read this statement straight from your Red Singer's Workbook or from one sheet of paper (headed C2). To check on the contents of the RSCM Silver Collection, consult **List G**. Bring a copy of the anthem with you, for the examiner's use, which may be in any published (including CPDL) edition.*

Section E Choir in context

1. Bible

Origin and meaning of biblical texts

Study the following five liturgical texts, familiar in all Christian traditions. The examiner will choose **one** of them, to assess your knowledge of the words and meaning. You should also be prepared to discuss its biblical origins

Our Father, Holy holy holy, Lamb of God, Magnificat, Nunc Dimittis.

2. Liturgy

a) Understanding of Communion service, Mass or Eucharist

Describe in some detail the form of service you have attended, **from the Thanksgiving (Eucharistic) Prayer, up to and including taking communion**. Mention the sung items (if any) in this part of the service.

Be ready to discuss your understanding of the service as a whole, as well as the part of it you have studied in more detail. You may bring a service book or card and, having first shown it to the examiner, you may then refer to it very briefly during your answers.

b) Epiphany to Pentecost

Give a short statement* detailing **three** holy days that might be celebrated in your church or school between (but **not** including) the Feasts of Epiphany and Pentecost. Mention them in chronological order, relating each of them to the main Christian seasons of Lent, Passiontide and Easter.

Not more than one of the weekdays in Holy Week may be chosen, and do not choose Easter Day (as this featured in the Bronze Award). **Please refer to List L for more guidance.**

Select **one** of the three holy days, **or a service of initiation** in your own liturgical tradition (baptism, confirmation, reception into church membership) which might happen in your church or school during or around this period. Declare it on your entry form as your **Section E chosen service**.

Declare on your entry form **an anthem or song** suitable for this service, different from your other choices for this exam, and bring a copy of it (for the examiner's use) with you.

You must also prepare, and bring with you, **a suitable Bible reading** for your chosen service.

The examiner will ask you to read out loud a short portion, no more than three verses, from your Bible reading, and will then ask you some questions

to explore your understanding of the Bible reading in the context of the chosen service

about your detailed knowledge of the musical item you chose and its suitability for the service; this may include explaining the meaning (and relevance to your choice) of any of the words in the text.

Please be ready, if requested, to show the examiner the copy of your piece, and the Bible reading, before the questions are asked.

c) One other holy day mentioned in your statement

The examiner will choose another of the holy days you mentioned in your short statement. You will be asked a straightforward question about its meaning and significance. Be ready to suggest, with good reason, any suitable piece of music which might be sung (by singing group, choir or congregation) during a service on that holy day.

3. Ministry

Music, Prayer & Worship

Give a short statement* **explaining**, with reference to one of the 6 pieces of music you have already produced in this exam (whether in Section A, or C2, or item 2b), **how music helps people to pray**.

You should comment on how both the music and the words of this piece may be helpful in worship.

The examiner may then ask you questions to explore your understanding of musical ministry in more detail, and to encourage you to show, if not already made evident, your awareness of the contribution the choir or singing group might make to the worshipping life of your church or chapel.

Please be ready, if requested, to show the examiner your copy of the chosen piece before beginning your short statement.

* Statements should be not more than half a minute long. **You will not be asked to perform any examples in Section E**, but you may refer very briefly to your copies of music and a service book. Your understanding of issues raised in this section, which could affect the overall mark, might vary according to your age and experience. Your answers should be expressed in straightforward language. Although you are allowed to read statements from written notes (if correctly formatted), this might be reflected in the assessment of the item, as indicated in the marking criteria.

R S M

SINGING AWARDS

Entry checklist for applicants

You are advised to check each of the following points carefully.

Near the start of preparation:

- Book the accompanist, and arrange some rehearsals
(in some Areas, an accompanist may be offered you, though there may be an extra payment; check the local contact information sheet)
- Make sure the accompanist is available on all possible dates booked for the exams in your entry
- Your accompanist will need a copy of each of the Section A pieces
- Practise any less confident parts of the exam, maybe *Singing at first & second sight*, and Section E.

As you begin to compile the entry, has the candidate...

- achieved a satisfactory (or better) choir attendance record over the past 6 months?
- been singing with the choir for at least 2 years, or supplied you details of singing with a previous choir?
- completed all the targets in the specified level *RSCM Voice for Life Singer's Workbook*?
- taken part in a special day of music making or an approved activity?
- any specific individual needs (learning, social or physical) that ought to be declared in the entry?
- chosen all the pieces to be sung in Section A?
- selected their Section E choices, to be declared in the entry?
- told you their full name and date of birth (or if aged 26 or above, their age profile: 26-45, 46-60 or 61+)?

Submit the entry before the deadline date!

Nearer the day of the exam:

- Give the candidate and accompanist precise details of the exam date, time and venue
(Remember, once these have been issued, an extra payment will be needed if you ask to change them)
- Provide copies of **all** the pieces (not just the Section A ones) for the examiner's use: those that are made under the terms of *reg.10.1* must be marked as stipulated
- Ensure the candidate's written material, if being taken into the exam room, complies with *reg.14.6*
(and Silver Award candidates must remember to take their chosen Bible reading with them)
- Practise some warm-ups, ready to use to good effect in the 10 minutes provided before the exam starts.

Remember to offer your candidate "Best wishes in the exam!"

General Regulations & Marking Criteria for the Bronze & Silver Awards

1 Introduction

- 1.1 Singing awards are designed to encourage singers to achieve a high standard of vocal technique and musicianship. It is hoped that the awards will be 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) and worshipping community.
- 1.2 The Area award exam scheme provides opportunities for that development to be affirmed beyond the singer's own church or school setting, through the RSCM's regional and international networks.
- 1.3 The awards are open to singers of all denominations; the syllabus has been carefully compiled with this in mind. Adults, and children at least 9 years old, who have completed the relevant training are welcome to enter.
- 1.4 **Applicants**, when making the exam entry, are deemed to have read, and agree to abide by, the terms of these regulations and conditions, and to accept the expertise of the examiner in all sections of the exam.

2 Making the award exam entry (Bronze & Silver)

- 2.1 **RSCM Areas** make local (and collaborative) arrangements for award exam sessions regularly, on behalf of RSCM Education; candidates must be entered for an exam session organised by (or supported by) their own Area, as shown in the local contact information sheet. **RSCM International Branches** organise their own award exam sessions.
- 2.2 Entries should be made using the online system at www.rscmawards.com if available. If a choice of exam date is offered that session, the possible date(s) the candidate can attend must be specified.
- 2.3 The online "entry window" for the session will be open on the system for at least 4 weeks prior to the entry deadline date, and will close automatically at 23:59 (local time) on that date.
- 2.4 Each online entry will generate an email receipt with an **exam reference number** for each candidate in the entry.
- 2.5 Alternatively, the entry (as a paper copy) may be posted, with cheque enclosed, to the local exam administrator, who will transfer the entry data into the online system. If an email address has been supplied by the applicant, an acknowledgement of entry, quoting the exam reference number, will then be sent.
- 2.6 The complete entry must be sent **either** via the online system **or** as a paper copy by post to the local exam administrator.
- 2.7 The exam entry is complete when all candidate details, valid choices (in full), reference, testimonial (*see reg. 5.2*), counter-signature and payment have been received. If, a week after the entry deadline date, this is not the case, it will be deferred.
- 2.8 The local exam administrator will compile the exam day timetable, and notify **applicants** of the appointments (by email if possible), with venue directions and a note about car parking. An appointed exam supervisor will be in attendance.
- 2.9 Once notified of the exam date, time and venue, the **applicant** will be required to pay an administrative surcharge if requesting a change of appointment. If this change proves impossible to organise, the entry will automatically be deferred to the next exam session in the Area, with the surcharge (having being paid) now being termed the "deferral fee".
- 2.10 In the event of non-attendance, an email must be sent immediately to the local exam administrator explaining the reasons. If these are accepted, the entry may be deferred, normally to the next exam session, upon payment of the deferral fee; but if not, the whole entry fee will be forfeited (subject to a final decision by RSCM Education).
- 2.11 RSCM Education may exceptionally agree to waive the deferral fee, or the forfeiture of the substantial proportion of an entry fee, for compassionate reasons, though a minimum of 20% of entry fee will be retained to help cover administrative costs.
- 2.12 Results will be sent to the **applicant** within 2 weeks of the exam date.
- 2.13 Personal data in the online entry system will be held securely for 5 years to facilitate future entries by the same applicant.
- 2.14 RSCM reserve the right to decline any entry, returning entry fees in full, and to remove any applicant from the online system.

3 Payments

- 3.1 The current Bronze & Silver entry fees, and surcharge/deferral fee, are indicated in the local contact information sheet.
- 3.2 The online system may give the option of electronic or cheque payment, as indicated in the local contact information sheet. Unless otherwise stated, cheques must be made payable "RSCM". The exam reference number(s) must be written on the reverse of online entry payment cheques, and they must be posted to the address shown in the local contact information sheet.

Regulations continue on the next 2 pages...

RSCM GENERAL REGULATIONS FOR SINGING AWARDS

4 The applicant

- 4.1 ...must be at least 18 years old.
- 4.2 ...may also be the **candidate**, but if not must declare their relationship of trust to the candidate (choir leader, trainer, organist, teacher, head teacher, parent, other relative, guardian or carer, minister, chaplain, pastor, priest).
- 4.3 ...if not the choir leader/trainer/teacher, must register as applicant with the agreement of someone responsible for the choir.
- 4.4 ...must take responsibility for accurately compiling and correctly submitting the entry, the supporting information required, and the payment, as well as nominating a suitable, willing counter-signatory. (A 'suitable' person might, but need not necessarily, be the minister or priest or head teacher or a colleague musician).
- 4.5 ...must **submit** the entry, if online no later than 23:58 on the deadline date, or (before that date) by contacting the local exam administrator, who has discretion to accept late entries for up to a week, on paper copies of the forms, but only for good reasons.
- 4.6 ...must keep a signed copy of **candidate agreement** to the regulations, with parental permission signature if the candidate is not yet 18 years old on the deadline date, or of carer agreement if the candidate is a vulnerable adult.
- 4.7 ...will be the only point of contact with the local exam administrator, and must forward all details to the candidate.
- 4.8 ...must ensure that the candidate is adequately prepared for each section of the exam, and that the music chosen is suitable for the candidate's voice range and technical abilities (*see also regs. 14.2-7*).
- 4.9 ...must make arrangements (including payment if required) for the **accompanist** for Section A of the exam.
- 4.10 ...must check that all items specified in the syllabus are taken into the exam room, including copies for the examiner's use (*see reg. 10.1*), each in the same edition (or copied from the same book) as that being used by the candidate.

5 Reference, testimonial and counter-signatory

- 5.1 The **reference** must be completed by the **applicant**, with details of the candidate's attendance record, participation and any responsibilities in the choir or singing group. There is space to record any specific individual needs (*see reg. 7.1*), and immediate personal issues (such as illness or bereavement) of which the administrator and examiner should be aware, in confidence.
- 5.2 The **testimonial** allows mention of the candidate's responsibilities and commitment within the wider church or school context, and should be written by the counter-signatory who must also vouch for the veracity of the reference.
- 5.3 Details must be supplied, in the space provided, of the counter-signatory's role and professional relationship to the applicant.
- 5.4 The examiner will see the candidate's reference, testimonial and Music/Liturgy choices a few days in advance of the exam.

6 The candidate

- 6.1 ...should be at least 9 years old (no upper age limit) and must sign the **agreement** to abide by the regulations.
- 6.2 ...should have sung regularly in a choir, or as a member of a singing group (whether or not regularly leading music in worship) for the past 2 years. A singer who has changed choirs during this period should be asked to supply evidence of attendance record with their previous choir or group before the reference and testimonial are completed.
- 6.3 ...must be affiliated to RSCM through this membership, or (if the choir or group is not currently affiliated to RSCM) as a Friend or by Personal Membership (adult Individual Member, or Student or Junior Member: for details, email membership@rscm.com). Singers with no current affiliation to RSCM are not eligible to enter for RSCM Awards.
- 6.4 ...should have achieved all the targets in the *Voice for Life* Singer's Workbook at the specified level of the relevant award (Bronze: Dark Blue; Silver: Red) or in a comparable alternative training scheme.
- 6.5 ...should be entered for the award that most accurately reflects the current level of training; most candidates should be encouraged to take their Bronze first, and Silver one or two years later, but this progression is not compulsory.
- 6.6 ...may only be entered for one award in any one exam session.

7 Candidates with specific individual needs

- 7.1 Space is allowed in the reference for the **applicant** to state if the candidate has any physical, social or learning needs that might affect the environment or conduct of the exam; in every case, an extra 5 minutes will be allowed.
- 7.2 A copy of a specialist's report, in support of the statement of physical, social or learning needs, may be posted to the local exam administrator, to share in confidence with the examiner; to facilitate this, the report should arrive with the administrator no later than a week after the entry deadline date, and will be returned after the exam.
- 7.3 In cases of physical need, it is the responsibility of the **applicant** to request accessibility information, and of the local exam administrator to consider arranging a more accessible venue for the exam if this appears to be necessary.
- 7.4 Negotiation with RSCM Education on special requests is needed, over (e.g., for visual impairment) larger, or alternative, tests, or (e.g., for dyslexia) the use of tinted overlays. Such requests will initially be forwarded by the local exam administrator.
- 7.5 In conducting the exam, the examiner will pay due regard to the candidate's individual needs, including giving guidance, and extra time as needed, for completing items; but the marking criteria will always be applied unaltered.

8 The examiner

- 8.1 ...is appointed by RSCM Education.
- 8.2 ...currently satisfies all RSCM safeguarding procedures (as does the exam supervisor, if the candidate is under 18).
- 8.3 ...will mark the candidate strictly in conformity with the published marking criteria (*as shown later in this document*).
- 8.4 ...is regularly moderated, to help ensure uniformity of examining standards across the whole of RSCM.

9 Use of English and other languages in the exam

- 9.1 Options or requirements to **sing** a piece in a language other than English are stated in the Music Lists.
- 9.2 If there is an option to **conduct** the exam other than in English, it will be explained in the local contact information sheet.
- 9.3 Pieces in a native language may be offered in some areas, whether translations, or alternative indigenous musical items listed in the information sheet, subject to conditions shown. Approval may be needed and, if so, must be sought well in advance.

RSCM GENERAL REGULATIONS FOR SINGING AWARDS

10 Authorised copies of music for the examiner's use

10.1 The MPA Code of Fair Practice allows an applicant or candidate, using a purchased edition of music, to make a copy for the examiner's use; it must be marked "Examiner's copy: destroy after use". Accompanists must **not** play from photocopies.

11 Audio recordings

11.1 ...of award exams will be organised by the local exam administrator for safeguarding, training and moderation purposes.

11.2 ...must be used only for these purposes, and under no circumstances may be publicly released, but will remain the property of RSCM in anonymised secure electronic storage.

12 Certificates and medals (Bronze & Silver)

12.1 Successful candidates receive a certificate from their Area; this is often presented formally on an occasion such as the annual RSCM Area Festival. Certificates may show the alternative title of the award ("Dean's/Bishop's", if these names are used locally) and may refer to **commended** as Merit and to **highly commended** as Distinction.

12.2 They may purchase the appropriate medal and ribbon from their local exam administrator. The procedure for doing this, including making the payment to the Area/Branch, is set out in the local contact information sheet.

13 Cancellation, disqualification and infringement

13.1 RSCM Education (in consultation with the local exam administrator) may cancel an exam session if fewer than 3 candidates in total have registered. In this event, each entry received will, if possible, be offered a choice of later alternative sessions, maybe in nearby Areas (with no deferral fee payable), or by mutual agreement may be cancelled, with full refund of the entry fee.

13.2 The same provisions will apply in the event of unexpected examiner indisposition, if no substitute can be appointed in time.

13.3 Candidates risk disqualification if photocopies, other than authorised ones, are brought into the exam room.

13.4 Examiners are instructed to deduct marks in cases of infringement of syllabus or rubrics, adding an explanatory sentence in the relevant item box on the marksheet. Possible situations include incorrect or incomplete items being brought to the exam, excess sheets of paper being consulted (*see reg. 14.6*), or rubrics concerning voice part, numbers of verses, descant or required sung language being ignored. 30% of the item total, at most, might be deducted for a serious infringement.

14 Other exam details and conditions

14.1 Applicants are encouraged, but not required, to complete the choir questionnaire that forms part of the entry material. This gives the examiner some background information to help in formulating questions for Sections C & E. The questionnaire may be completed on computer, or filled in on paper, and the local exam administrator should receive it (by email or post) no later than a week after the entry deadline date. Once sent, it will be forwarded by the administrator to examiners of future candidates entered by the same applicant, who normally need not send it again but must update it as and when necessary.

14.2 Music choices must be suited to the candidate's voice and range. In Lists A, B, C, E and K, and in plainsong, the melodic line may be sung at treble or bass pitch; in all other Lists the most appropriate voice part in the chosen item must be selected, and sung at the correct pitch (if items in these Lists are not written for 4+ parts in SATB configuration, the voice parts are indicated).

14.3 Candidates will be given somewhere to "warm up" before the exam, but a rehearsal keyboard will not usually be supplied.

14.4 The candidate must arrive ready to sing the whole of each item chosen in Section A, as specified in the Music Lists. The accompaniment must be played on the piano; some guidance to accompanists is given in the Music & Liturgy Lists. The examiner may negotiate 'cuts' with the accompanist if there are lengthy sections where the candidate is not expected to sing, and may terminate any performance when enough has been heard to form a considered musical judgment.

14.5 Pencilled rehearsal notes and information are permitted in the candidate's copies, and may be consulted in Sections C & E.

14.6 Any other written material consulted during any item in Section C or E must be confined to one side of paper, headed with the item number, containing bullet points, lists and/or diagrams (different ink colours are allowed), **not** fully scripted answers (Silver **C2** excepted). The examiner may request a brief inspection of written material at any point during the exam.

14.7 Minor alterations to the candidate's Music & Liturgy choices may be requested, by the **applicant** to the local exam administrator, with good reason, no later than 2 weeks before the appointed date of the exam.

14.8 An entry once deferred may be cancelled and the entry fee forfeited if the exam is not completed the second time.

15 Comments, complaints and appeals

15.1 An **appeals procedure** is operated by RSCM Education, but initial reaction (good or bad) to the exam experience is welcome; if a formal appeal is then launched, it must be received within a time limit of 4 weeks from the exam date.

15.2 An applicant, concerned by any reported aspect of the exam experience, must first email examsdesk@rscm.com (Subject title: Bronze/Silver exam comment/complaint) giving the candidate's name, the date, venue and examiner name, and mentioning the concern. This must be received within a week of the exam; the appeal form, if requested, will be sent by return email. The candidate's or a parent's email address may be used instead for this correspondence if the applicant does not have online access.

15.3 A request for the form to appeal the **result** may also be emailed, within a week following receipt of the marksheet.

15.4 A **formal appeal** must be made on the appeal form, accompanied by a payment of £25 (refunded in full if the appeal result is successful). It must arrive within the specified time limit (*reg. 15.1*) and may encompass either or both any **initial concern** (as expressed in the email, *reg. 15.2*) and/or the exam **result**, but no afterthoughts will be entertained.

15.5 The audio recording of the exam may be reviewed to help determine the strength of the case being made.

15.6 The outcome of any appeal, with accompanying reasons, will be sent to the **applicant** within a month of its receipt. If successful, the choice of a repeat exam (free of charge), or a full refund of the entry fee with no further exam, will be offered.

RSCM: BRONZE marking criteria

| A | | | B1 | |
|---|--|--|---|-------------------------------------|
| These two areas are to be weighted 50/50 throughout Section A performances: | | <i>Parallel marking guidelines in A2 (if chanted) psalmody</i> | Singing at first & second sight | |
| <i>Accuracy & musical intention</i> | <i>Technique</i> | | | |
| A1 Hymn: (14-15) | A3 Anthem/song: (19-20) | A2 Psalm: (14-15) | (10) | <i>Very good</i> |
| <ul style="list-style-type: none"> Text clearly, evenly, sympathetically sung Mood communicated vividly Assured sense of style | <ul style="list-style-type: none"> Impeccable tonal confidence and control Assured use of dynamic opportunities Breathing meticulously planned and executed | <ul style="list-style-type: none"> Faultless pointing Very clear, expressive text Sensitive phrasing/shaping | <ul style="list-style-type: none"> Faultless first attempt at each item, including expressive detail where marked | |
| (12-13) | (17-18) | <i>Good</i> | (12-13) | <i>Good</i> |
| <ul style="list-style-type: none"> Confident, engaging performance Quite persuasive sense of phrasing Secure posture and effective communication | <ul style="list-style-type: none"> Consistently reliable intonation, including in unaccompanied singing Clear diction | <ul style="list-style-type: none"> Confident style/pointing Precise text & diction Reliable intonation | <ul style="list-style-type: none"> Confident attempts, not totally accurate Slips largely corrected at second attempts Some expressive details noticed | |
| (10-11) | (14-16) | <i>Satisfactory but some technical lapses</i> | (10-11) | <i>Some hesitation or mistakes</i> |
| <ul style="list-style-type: none"> Mainly secure, despite small lapses in tonal control, breathing or diction One error in notes or pulse, with prompt recovery | <ul style="list-style-type: none"> Intonation mostly secure, with infrequent lapses and/or a little drift in pitch when singing unaccompanied Mainly consistent tonal projection, if weaker at extremes of range | <ul style="list-style-type: none"> One text/pointing error, with prompt recovery Mainly secure, even progress | <ul style="list-style-type: none"> Mainly keeping going Some rhythmic security despite slips Pitch outline evident, but significant slips Tone and intonation generally reliable Improvement at some second attempts | |
| (9) | (12-13) | | (9) | |
| <ul style="list-style-type: none"> Cautious connection with the meaning Style and phrasing tentatively developed | <ul style="list-style-type: none"> Accurate, but without expressive interest Text audible, but not always very clear | <ul style="list-style-type: none"> Cautious approach Tentative phrasing/shaping | | |
| (7-8) | (9-11) | <i>More significant technical concern</i> | (5-8) | <i>More significant concern</i> |
| <ul style="list-style-type: none"> Lack of confidence or security at times Insufficient connection with the meaning | <ul style="list-style-type: none"> Lack of technical consistency Breathing control very insecure | <ul style="list-style-type: none"> Some text/pointing errors, and sometimes poor recovery Lack of momentum/shape in chanting Text often unclear | <ul style="list-style-type: none"> Many errors in notes and rhythms Severe lack of technical consistency Little or no improvement at second attempts | |
| (5-6) | (6-8) | | | |
| <ul style="list-style-type: none"> Loss of security, with poor recovery Lack of a sense of phrasing Poor posture and communication | <ul style="list-style-type: none"> A severe technical problem marring the quality of sound Intonation very unreliable | | | |
| (3-4) | (4-5) | <i>Much more preparation needed</i> | (3-4) | <i>Much more preparation needed</i> |
| <ul style="list-style-type: none"> Lack of any musical shape or expression Major breakdown in continuity Incomplete performance | <ul style="list-style-type: none"> More than one severe technical difficulty (tone/diction/breathing/intonation) Extreme lack of confidence | <ul style="list-style-type: none"> Frequent inaccuracies in notes/text/pointing | <ul style="list-style-type: none"> Considerable breakdown in progress Extreme lack of confidence Incomplete attempts | |
| (0) <i>This item was not attempted</i> | | | (0) <i>Not attempted</i> | |

RSCM: BRONZE marking criteria

| B2: Aural | B3: Technical | C | E |
|--|---|--|---|
| <i>These will be shown as an incorporated comment & mark</i> | | Repertoire | Choir in context |
| (5) <i>Very good</i> (5) | (5) | (10) <i>Very good</i> | (19-20) <i>Very good</i> |
| <ul style="list-style-type: none"> Faultless, prompt response in each item | <ul style="list-style-type: none"> Comprehensive and fully accurate technical answers | <ul style="list-style-type: none"> Cogent answers to each question Convincing background knowledge Alert, with no prompting, in discussion | <ul style="list-style-type: none"> Very convincing, in plain language, in all 5 items No prompting or notes needed in discussion |
| (4) <i>Good</i> (4) | (4) | (8-9) <i>Good</i> | (17-18) <i>Good</i> |
| <ul style="list-style-type: none"> All responses reasonably secure, rhythmic and in tune No undue delay in answers | <ul style="list-style-type: none"> Alert, mainly precise answers Able to apply technical knowledge beyond set piece No undue delay in answers | <ul style="list-style-type: none"> Some understanding evident in each answer Mainly detailed responses in discussion Well prepared and presented answers | <ul style="list-style-type: none"> Some understanding evident in all 5 items, with mainly detailed responses in discussion Well prepared and presented answers Minimal use of notes to prompt the memory |
| (3) <i>Some hesitation or mistakes</i> (3) | (3) | (6-7) <i>Mainly responsive</i> | (14-16) <i>Mainly responsive</i> |
| <ul style="list-style-type: none"> At least half the items accurate Some slips corrected when prompted or at second attempt Only one item significantly weak | <ul style="list-style-type: none"> Basic accuracy, but a few slips Some slips corrected when prompted Only one technical aspect significantly weak | <ul style="list-style-type: none"> Basic accuracy, but rather superficial or lacking in some detail Knowledge unearthed with prompting, or several references to notes Answers limited by simple language | <ul style="list-style-type: none"> Mainly accurate answers, but lacking in some detail Answers limited by simple language Only one item significantly weak |
| | | | (12-13) |
| | | | <ul style="list-style-type: none"> Superficial accuracy, but significant losses of detail Knowledge unearthed with prompting, or several references to notes or statements Limited understanding in more than one item |
| (2) <i>More significant concern</i> (2) | (2) | (3-5) <i>Gaps in knowledge & understanding</i> | (9-11) <i>Gaps in knowledge & understanding</i> |
| <ul style="list-style-type: none"> Most items incorrect Sung responses considerably out of tune Lack of aural awareness Persistent tendency to guess | <ul style="list-style-type: none"> Inaccuracies in most items Lack of technical familiarity Persistent tendency to guess | <ul style="list-style-type: none"> Significant inaccuracies in answers to both questions Persistent tendency to guess | <ul style="list-style-type: none"> Inaccurate, incomplete or confused answers in response to E2 service/season/festival Considerable inaccuracy in another item |
| | | | (6-8) |
| | | | <ul style="list-style-type: none"> Inadequate answers in 2 or more items |
| (1) <i>Much more preparation needed</i> (1) | (1) | (2) <i>Much more preparation needed</i> | (4-5) <i>Much more preparation needed</i> |
| <ul style="list-style-type: none"> Inaccurate and hesitant response in each item Some questions unanswered | <ul style="list-style-type: none"> Inaccurate and hesitant response in each item Some questions unanswered | <ul style="list-style-type: none"> Inaccurate and hesitant response throughout Some questions unanswered | <ul style="list-style-type: none"> Inaccurate and sketchy response to all questions At least 2 items appeared totally unprepared Some questions received no answer at all |
| (0) <i>Not attempted</i> | (0) <i>Not attempted</i> | (0) <i>Section C was not attempted</i> | (0) <i>Section E was not attempted</i> |

RSCM: SILVER marking criteria

| A | | | B1 | |
|---|--|---|---|---|
| These two areas are to be weighted 50/50 throughout Section A performances: | | <i>Parallel marking guidelines in A2 chanted psalmody</i> | Singing at first & second sight | |
| <i>Accuracy & musical intention</i> | <i>Technique</i> | | | |
| A1 Hymn: (10) | all other Silver items: (14-15) | | A2 Psalm: (14-15) | (10) |
| | <i>Very good</i> | | | <i>Very good</i> |
| <ul style="list-style-type: none"> Text clearly, evenly, sympathetically sung Mood communicated vividly Assured sense of style | <ul style="list-style-type: none"> Impeccable tonal confidence and control Assured use of dynamic opportunities Breathing meticulously planned and executed | | <ul style="list-style-type: none"> Faultless pointing Very clear, expressive text Sensitive phrasing/shaping | <ul style="list-style-type: none"> Faultless first attempt, including convincing expressive detail, and clear, sensitive treatment of text |
| (8-9) | (12-13) | | (12-13) | (8-9) |
| | <i>Good</i> | | | <i>Good</i> |
| <ul style="list-style-type: none"> Confident, engaging performance Persuasive phrasing, and quite sensitive vocal articulation Secure posture and effective communication | <ul style="list-style-type: none"> Consistently reliable intonation, including precision in unaccompanied passages Clear diction Mainly secure breathing technique Some effective dynamic interest | | <ul style="list-style-type: none"> Confident style/pointing Precise text & diction Reliable intonation, including chanting notes and in unaccompanied verses | <ul style="list-style-type: none"> Confident attempts, not totally accurate Slips largely corrected at second attempt Some expressive details noticed Accurate text, at one attempt if not both |
| (7) | (10-11) | | (10-11) | (6-7) |
| | <i>Satisfactory but some technical lapses</i> | | | <i>Some hesitation or mistakes</i> |
| <ul style="list-style-type: none"> Mainly secure, despite small lapses in tonal control, breathing or diction One error in notes or pulse, with prompt recovery Consistent sense of style and phrasing | <ul style="list-style-type: none"> Intonation mostly secure, with infrequent lapses and/or a little drift in pitch when singing unaccompanied Consistent tonal projection, if a little weaker at extremes of range | | <ul style="list-style-type: none"> One text/pointing error, with prompt recovery Mainly evenly shaped text & phrases, with some sensitivity to the meaning | <ul style="list-style-type: none"> Mainly keeping going Some rhythmic security despite slips Pitch outline evident, but significant slips Tone and intonation generally secure Improvement at second attempt |
| (6) | (9) | | (9) | |
| <ul style="list-style-type: none"> Cautious connection with the meaning Style and phrasing tentatively developed | <ul style="list-style-type: none"> Accurate, but without much dynamic interest Text audible, but not always very clear | | <ul style="list-style-type: none"> Cautious approach Tentative phrasing/shaping | |
| (5) | (7-8) | | (5-8) | (3-5) |
| | <i>More significant technical concern</i> | | | <i>More significant concern</i> |
| <ul style="list-style-type: none"> Lack of confidence or security at times Insufficient connection with the meaning | <ul style="list-style-type: none"> Lack of technical consistency Noticeably weak breathing control | | <ul style="list-style-type: none"> Some text/pointing errors Lack of momentum/shape in chanting | <ul style="list-style-type: none"> Many errors in notes and rhythms Severe lack of technical consistency |
| (3-4) | (5-6) | | (9) | |
| <ul style="list-style-type: none"> Loss of security, with poor recovery Lack of sensitivity in phrasing Poor posture and communication | <ul style="list-style-type: none"> A severe technical problem marring the quality of sound Intonation a frequent anxiety | | <ul style="list-style-type: none"> Text sometimes unclear Unmusically phrased, or stilted in musical effect | <ul style="list-style-type: none"> Little or no improvement at second attempt Significant difficulty with text or underlay |
| (2) | (3-4) | | (3-4) | (2) |
| | <i>Much more preparation needed</i> | | | <i>Much more preparation needed</i> |
| <ul style="list-style-type: none"> Lack of any musical shape or expression Major breakdown in continuity Incomplete performance | <ul style="list-style-type: none"> More than one severe technical difficulty (tone/diction/breathing/intonation) Extreme lack of confidence | | <ul style="list-style-type: none"> Frequent inaccuracies in notes/text/pointing | <ul style="list-style-type: none"> Considerable breakdown in progress Extreme lack of confidence Incomplete attempts |
| (0) | <i>This item was not attempted</i> | | (0) | <i>Not attempted</i> |

RSCM: SILVER marking criteria

| B2: Aural | B3: Technical | C Repertoire | E Choir in context |
|---|--|---|---|
| (5) <i>Very good</i> (5) | (5) | (10) <i>Very good</i> | <i>Very good</i> (14-15) |
| <ul style="list-style-type: none"> Faultless, prompt response in each item | <ul style="list-style-type: none"> Comprehensive and fully accurate technical answers | <ul style="list-style-type: none"> Cogent answers to each question, and musical details securely recalled Convincing background knowledge Alert, with no prompting, in discussion | <ul style="list-style-type: none"> Very convincing, in plain language, in all 5 items Cogent detail, without discursion/excursion No prompting or notes needed in discussion |
| (4) <i>Good</i> (4) | (4) | (8-9) <i>Good</i> | <i>Good</i> (12-13) |
| <ul style="list-style-type: none"> All responses reasonably secure, rhythmic and in tune No undue delay in answers | <ul style="list-style-type: none"> Alert, mainly precise answers Able to apply technical knowledge beyond set piece No undue delay in answers | <ul style="list-style-type: none"> Some understanding evident in each answer Mainly detailed responses in discussion Well prepared and presented answers Evidence of some background knowledge | <ul style="list-style-type: none"> Some understanding evident in all 5 items, with mainly detailed responses in discussion Well prepared and presented answers Minimal use of notes to prompt the memory E3 presented convincingly |
| (3) <i>Some hesitation or mistakes</i> (3) | (3) | (6-7) <i>Mainly responsive</i> | <i>Mainly responsive</i> (10-11) |
| <ul style="list-style-type: none"> At least half the items accurate Some slips corrected when prompted or at second attempt Only one item significantly weak | <ul style="list-style-type: none"> Basic accuracy, but a few slips Some slips corrected when prompted Only one technical aspect significantly weak Other clef known in outline | <ul style="list-style-type: none"> Basic accuracy, but rather superficial or lacking in some detail Knowledge unearthed with prompting, or several references to notes Answers limited by simple language C2 presented accurately, if a little briefly or hesitantly | <ul style="list-style-type: none"> Mainly accurate answers, but lacking in some detail Answers limited by simple language Only one item significantly weak |
| | | | (9) |
| (2) <i>More significant concern</i> (2) | (2) | (3-5) <i>Gaps in knowledge & understanding</i> | <i>Gaps in knowledge & understanding</i> (7-8) |
| <ul style="list-style-type: none"> Most items incorrect Sung responses out of tune Lack of aural awareness Persistent tendency to guess | <ul style="list-style-type: none"> Inaccuracies in most items Lack of technical familiarity Persistent tendency to guess Little or no knowledge of other clef | <ul style="list-style-type: none"> Inaccurate replies to 2 or more questions Musical periods or dates very confused Persistent tendency to guess C2 presented unconvincingly, with lack of accurate contrasting features | <ul style="list-style-type: none"> Inaccurate, incomplete or confused answers, in response to E2 service/holy days, or elsewhere E2 Bible passage not contextually understood |
| | | | (5-6) |
| (1) <i>Much more preparation needed</i> (1) | (1) | (2) <i>Much more preparation needed</i> | <i>Much more preparation needed</i> (3-4) |
| <ul style="list-style-type: none"> Inaccurate and hesitant response in each item Some questions unanswered | <ul style="list-style-type: none"> Inaccurate and hesitant response in each item Some questions unanswered | <ul style="list-style-type: none"> Inaccurate and hesitant response throughout Some questions unanswered | <ul style="list-style-type: none"> Inaccurate and sketchy response to all questions At least 2 items appeared totally unprepared Some questions received no answer at all |
| (0) <i>Not attempted</i> | (0) <i>Not attempted</i> | (0) <i>Section C was not attempted</i> | (0) <i>Section E was not attempted</i> |

Bronze Award Lists C, D apply until the end of 2021**List A Hymn**

Choose a hymn written in 4-line verses (and at least three verses long) without a refrain.

There are many possible choices of simple, well-known hymns. Just a few, from different eras and traditions, are shown in this **indicative** list. Numbers (and tunes listed next to them) refer to *Ancient & Modern Hymns & Songs for refreshing worship*, but any hymn book may be brought to this exam, with a copy for the examiner's use. If the text of the hymn is not in English, a summary translation should be written for the examiner to see.

Discretion is needed if the text is repetitive: *Such love* is acceptable, but *Kum ba yah* (with only 8 different words in all 3 verses) is not. If *Love divine* is chosen, do not use *Blaenwern*, which would make each verse 8 lines long!

| | | |
|--|--------------------------------|---------------------------------|
| Be still, for the presence of the Lord | <i>Be still</i> | 358 |
| Blest are the pure in heart | <i>Franconia</i> | 602 |
| Firmly I believe and truly | <i>Halton Holgate</i> | <i>RSCM Bronze Collection 1</i> |
| Forty days and forty nights | <i>Aus der Tiefe</i> | 121 |
| Glory be to Jesus | <i>Caswall</i> | 142 |
| Love divine, all loves excelling | <i>Love divine (Stainer)</i> | 721i |
| O dearest Lord, thy sacred head | <i>Albano</i> | 148 |
| Such love, pure as the whitest snow | <i>Such love (Kendrick)</i> | 785 |
| Take this moment, sign and space | <i>Take this moment (Bell)</i> | 788 |
| Ye servants of God, your Master proclaim | <i>Paderborn</i> | 827 |

List B Psalm

Sing

either a) chanted psalmody

The section of psalmody must be 8 verses long, and it should make sense as an integral extract. You must add the Gloria (with the words and pointing you are accustomed to). You may sing traditional text or use another published translation. Latin or English text may be sung to plainsong. The examiner will need a copy to follow. Here is an **indicative** list of suitable psalm verses (BCP numbering). Choose any suitable chant or plainsong tone.

| | | |
|---------|--|---------------------------------|
| 11 | <i>In the Lord put I my trust</i> | |
| 66:1-8 | <i>O be joyful in God all ye lands</i> | |
| 98:3-10 | <i>The Lord has made known his salvation</i> | <i>RSCM Bronze Collection 1</i> |
| 121 | <i>I will lift up mine eyes unto the hills</i> | |
| 146:1-8 | <i>Praise the Lord O my soul</i> | |

or b) the whole of a responsorial psalm of your choice

Your choice will include a refrain, to be sung at the beginning, the end, and between each chanted verse. The format of verse chanting may vary: there are various published collections. Seasonal examples are included in *New English Hymnal* (528-540), or a Gelineau style psalm might be chosen. The examiner will need a copy to follow.

or c) the whole of one of the Psalm Songs listed in the syllabus.

RSCM BRONZE AWARD MUSIC LISTS, 2016-21

List C Anthem or Song

Choose one of the items listed below, singing the melody line, or an item from List D instead.

Items indicated * have a descant verse or concluding section, and if you are singing soprano or treble you are expected to include the descant in your performance.

The edition shown here is for reference, but you may choose to sing from any published (including CPDL) edition.

The C List Number must be indicated on your entry form.

| | | | |
|------------|--------------------------------|---|--|
| C01 | Rutter | <i>A Gaelic Blessing (Deep peace of the running wave to you)</i> | <i>RSCM Bronze Collection 1, no.1</i> |
| C02 | Britten | <i>A New Year Carol (Here we bring new water)</i> | <i>RSCM Bronze Collection 2, no.1</i> |
| C03 | White, L J | <i>*A Prayer of St Richard of Chichester (O holy Jesus)</i> | <i>RSCM Bronze Collection 1, no.2</i> |
| C04 | How | <i>*An Easter Greeting (Christ is risen)</i> | <i>RSCM Bronze Collection 2, no.2</i> |
| C05 | Sanger | <i>*Child in the manger</i> | <i>RSCM Bronze Collection 2, no.3</i> |
| C06 | Ogden | <i>*Christ has no body now but yours – omit 2nd time</i> | <i>RSCM Bronze Collection 2, no.4</i> |
| C07 | How (arr) | <i>*Fairest Lord Jesus</i> | <i>RSCM Bronze Collection 1, no.9</i> |
| C08 | Scottish melody (arr Iliff) | <i>*How lovely is that dwelling-place – omit v.2</i> | <i>RSCM Bronze Collection 2, no.5</i> |
| C09 | Lole | <i>*I am the bread of life</i> | <i>RSCM Bronze Collection 1, no.14</i> |
| C10 | Hawkins (arr Sirvatka) | <i>*I'm goin' up a yonder</i> | <i>RSCM Bronze Collection 2, no.7</i> |
| C11 | Barnard (arr) | <i>In the heart where love is abiding</i> | <i>RSCM Bronze Collection 1, no.16</i> |
| C12 | Nazareth | <i>Listen, let your heart keep seeking</i> | <i>RSCM Bronze Collection 1, no.18</i> |
| C13 | Hurford | <i>Litany to the Holy Spirit (In the hour of my distress)</i> | <i>RSCM Bronze Collection 2, no.6</i> |
| C14 | Wesley, S S | <i>Love one another</i> | <i>RSCM Bronze Collection 1, no.19</i> |
| C15 | Aston | <i>Loving God</i> | <i>RSCM Bronze Collection 1, no.20</i> |
| C16 | Oxley (arr) | <i>Mater Ora Filium</i> | <i>RSCM Bronze Collection 2, no.8</i> |
| C17 | Harper (arr) | <i>May the peace of God the Father</i> | <i>RSCM Bronze Collection 1, no.21</i> |
| C18 | Lallouette | <i>O mysterium ineffable – in Latin</i> | <i>RSCM Bronze Collection 1, no.23</i> |
| C19 | How | <i>*Praise, O praise our God and King</i> | <i>RSCM Bronze Collection 1, no.25</i> |
| C20 | Weaver (arr) | <i>*Sent by the Lord am I</i> | <i>RSCM Bronze Collection 1, no.26</i> |
| C21 | Weaver (arr) | <i>Steal away</i> | <i>RSCM Bronze Collection 1, no.27</i> |
| C22 | Ogden | <i>The fruits of the land (You give us the sun)</i> | <i>RSCM Bronze Collection 1, no.29</i> |
| C23 | Archer (arr) | <i>*The Lord's my shepherd (Brother James' Air)</i> | <i>RSCM Bronze Collection 1, no.30</i> |
| C24 | Vaughan Williams (arr) | <i>This is the truth sent from above verse 1 should be sung unaccompanied</i> | <i>RSCM Bronze Collection 2, no.9</i> |
| C25 | Skellern | <i>Waiting for the word (I could follow you)</i> | <i>RSCM Bronze Collection 2, no.10</i> |

RSCM BRONZE AWARD MUSIC LISTS, 2016-21

List D Anthem

Choose one of the items listed below, singing your own voice part, or an item from List C instead.

The edition shown here is for reference, but you may choose to sing from any published (including CPDL) edition.

The D List Number must be indicated on your entry form.

| | | | |
|------------|----------------|--|--|
| D01 | Shephard | <i>And didst thou travel light</i> | <i>RSCM Bronze Collection 1, no.3</i> |
| D02 | Lindley | <i>Ave Maria – in Latin</i> | <i>RSCM Bronze Collection 1, no.4</i> |
| D03 | Elgar | <i>Ave verum corpus – in Latin</i> | <i>RSCM Bronze Collection 1, no.5</i> |
| D04 | Ferguson | <i>Away with gloom, away with doubt</i> | <i>RSCM Bronze Collection 1, no.6</i> |
| D05 | Sanger | <i>Child in the manger</i> | <i>RSCM Bronze Collection 1, no.7</i> |
| D06 | How | <i>Day by day</i> | <i>RSCM Bronze Collection 1, no.8</i> |
| D07 | Ouseley | <i>From the rising of the sun</i> | <i>RSCM Bronze Collection 1, no.10</i> |
| D08 | Harris | <i>Glory, love and praise and honour</i> | <i>RSCM Bronze Collection 1, no.11</i> |
| D09 | Farrant | <i>Hide not thou thy face</i> | <i>RSCM Bronze Collection 1, no.12</i> |
| D10 | Stainer | <i>How beautiful upon the mountains</i> | <i>RSCM Bronze Collection 1, no.13</i> |
| D11 | Aston | <i>I give you a new commandment</i> | <i>RSCM Bronze Collection 1, no.15</i> |
| D12 | Halsey | <i>Let all the world</i> | <i>RSCM Bronze Collection 1, no.17</i> |
| D13 | Stanford | <i>O for a closer walk with God</i> | <i>RSCM Bronze Collection 1, no.22</i> |
| D14 | Tye | <i>O Holy Spirit, Lord of grace</i> | <i>RSCM Bronze Collection 1, no.24</i> |
| D15 | Shephard | <i>Sing choirs of heaven! (Easter Song of Praise)</i> | <i>RSCM Bronze Collection 1, no.28</i> |
| D16 | Morley | <i>This is the day which the Lord has made</i> | <i>RSCM Bronze Collection 1, no.31</i> |
| D17 | Greene | <i>Thou visitest the earth</i> | <i>RSCM Bronze Collection 1, no.32</i> |
| D18 | Attwood | <i>Turn thy face from my sins</i> | <i>RSCM Bronze Collection 1, no.33</i> |
| D19 | Archer | <i>We cannot measure how you heal</i> | <i>RSCM Bronze Collection 1, no.34</i> |
| D20 | Mozart | <i>Ave verum corpus – in Latin</i> | <i>RSCM Bronze Collection 2, no.11</i> |
| D21 | Barnard | <i>Bless, O Lord, us thy servants (The Chorister's Prayer)</i> | <i>RSCM Bronze Collection 2, no.12</i> |
| D22 | Lole | <i>I am the bread of life</i> | <i>RSCM Bronze Collection 2, no.13</i> |
| D23 | Nardone | <i>I give to you a new commandment</i> | <i>RSCM Bronze Collection 2, no.14</i> |
| D24 | Barnard (arr) | <i>Lord, I want to be a Christian</i> | <i>RSCM Bronze Collection 2, no.15</i> |
| D25 | Bach | <i>Sing out, my heart, in gladness</i> | <i>RSCM Bronze Collection 2, no.16</i> |
| D26 | Attwood | <i>Teach me, O Lord, the way of thy statutes</i> | <i>RSCM Bronze Collection 2, no.17</i> |
| D27 | Wood (arr) | <i>This joyful Eastertide</i> | <i>RSCM Bronze Collection 2, no.18</i> |
| D28 | Purcell | <i>Thou knowest, Lord, the secrets of our hearts</i> | <i>RSCM Bronze Collection 2, no.19</i> |
| D29 | Woodward (arr) | <i>Up, good Christen folk, and listen</i> | <i>RSCM Bronze Collection 2, no.20</i> |

Accompanists: please follow the guidance given in the note at the foot of p.8.

Silver Award Lists G, H, K apply until the end of 2021**List E Hymn**

Choose a hymn written with at least 3 verses, each of 6-8 lines (or up to 10 lines if it has a refrain).

There are many possible choices of suitable, well-known hymns. Just a few, from different eras and traditions, are shown in this **indicative** list. Numbers (and tunes listed next to them) refer to *Ancient & Modern Hymns & Songs for refreshing worship*, but any hymn book may be brought to this exam, with a copy for the examiner's use. If the text of the hymn is not in English, a summary translation should be written for the examiner to see.

| | | |
|--|------------------------------------|---------------------------------|
| A city radiant as a bride | <i>Ladywell</i> | <i>RSCM Silver Collection 1</i> |
| Crown him with many crowns | <i>Diademata</i> | 227 |
| Eternal Ruler of the ceaseless round | <i>Song 1</i> | <i>RSCM Silver Collection 1</i> |
| I danced in the morning when the world was begun | <i>Lord of the dance</i> | 667 |
| In a world where people walk in darkness | <i>Let us light a candle</i> | 677 |
| O Lord my God, when I in awesome wonder | <i>How great thou art</i> | 546 |
| Sing of the Lord's goodness | <i>Sing of the Lord's goodness</i> | 777 |
| There's a wideness in God's mercy | <i>Corvedale</i> | 806 |
| There is a Redeemer | | 805 |
| Thine be the glory | <i>Maccabaeus</i> | 218 |
| Thou, whose almighty word | <i>Moscow</i> | 810 |
| To God be the glory | <i>To God be the glory</i> | 818 |

List F Psalm

Sing

either a) chanted psalmody

The section of psalmody must be 8-9 verses long, and it should make sense as an integral extract. You must add the Gloria (with the words and pointing you are accustomed to). Think about which verses might best be sung unaccompanied. You may sing traditional text or use another published translation. Latin or English text may be sung to plainsong, and you are welcome to sing the whole psalm (or just some verses, at least 2) unaccompanied. The examiner will need a copy to follow. Here is an **indicative** list of suitable psalm verses (BCP numbering). Choose a suitable Anglican double chant or plainsong tone, bearing in mind that words and music should ideally marry in mood.

| | | |
|------------------|---|---------------------------------|
| 31:1-9 | <i>In thee O Lord have I put my trust</i> | |
| 56:1-9 | <i>Be merciful unto me O God</i> | |
| 96:1-9 | <i>O sing unto the Lord a new song</i> | |
| 122 | <i>I was glad when they said unto me</i> | |
| 147:13-21 | <i>Sing praise to the Lord, O Jerusalem</i> | <i>RSCM Silver Collection 1</i> |

or b) the whole of a responsorial psalm of your choice

See the notes on p.1. Think about which verses (and the refrain in between) might best be sung unaccompanied.

If you have taken your Bronze Award recently, your psalm and music must be different from those you chose then.

List G Anthem

A3: Choose one item, singing the voice part best suited to you, telling the examiner your decision before you begin. The edition shown here is for reference, but you may choose to sing from any published (including CPDL) edition. **The G List Number must be indicated on your entry form.**

ANTHEMS IN 2 OR 3 PARTS, (MAINLY) FOR UPPER VOICES

| | | | | |
|------------|--------------|---|--------|---------------------------------------|
| G01 | Marcello | <i>Give ear unto me</i> | SS | <i>OUP, Anthems for Choirs 2</i> |
| G02 | Willcocks, J | <i>In Paradisum – in Latin or English</i> | SS | <i>RSCM, English Anthem Coll. 2</i> |
| G03 | Archer | <i>My song is love unknown</i> | SS | <i>RSCM, English Anthem Coll. 2</i> |
| G04 | Greene | <i>O come hither</i> | SS | <i>OUP, Anthems for Choirs 2</i> |
| G05 | Monteverdi | <i>O crux benedicta – in Latin</i> | SAA | <i>OUP, Anthems for Choirs 3</i> |
| G06 | Weaver (arr) | <i>Standin' in the need of prayer (It's me, O Lord)</i> | SAMen | <i>RSCM, VfL Songbook 2</i> |
| G07 | Lole | <i>The Father's love (As the Father has loved me)</i> | SS | <i>RSCM, English Anthem Coll. 2</i> |
| G08 | Ferguson | <i>The rose-tree carol (A rose-tree grew at Bethlehem)</i> | SA | <i>RSCM, Carols for Life vol.1</i> |
| G09 | Nares | <i>The souls of the righteous</i> | SS | <i>OUP, Anthems for Choirs 2</i> |
| G10 | Spedding | <i>Watt's Cradle Song (Hush my dear, lie still and slumber)</i> | SS | <i>RSCM, Carols for Life vol.1</i> |
| G11 | Parnell | <i>What star is this?</i> | SS | <i>RSCM, Carols for Life vol.1</i> |
| G12 | Weaver (arr) | <i>What wondrous love is this, O my soul All voices should sing the melody in v.1</i> | SAMen | <i>RSCM, Sunday by Sunday Coll. 1</i> |
| G13 | Wicks (arr) | <i>We three kings – accompany bars 61-75</i> | S+desc | <i>RSCM, The Light of God's glory</i> |

ANTHEMS IN 4 (SATB) OR MORE PARTS, FOR MIXED VOICES

| | | | | |
|------------|----------------|---|--|--|
| G21 | Shephard | <i>Angel voices</i> | | <i>RSCM Silver Collection 1, no.1</i> |
| G22 | Barnard (arr) | <i>As water to the thirsty</i> | | <i>RSCM Silver Collection 1, no.2</i> |
| G23 | Copland | <i>At the river</i> | | <i>RSCM Silver Collection 1, no.3</i> |
| G24 | Wesley, S S | <i>Blessed be the God and Father</i> | | <i>RSCM Silver Collection 1, no.4</i> |
| G25 | Pitoni | <i>Cantate Domino – in Latin</i> | | <i>RSCM Silver Collection 1, no.5</i> |
| G26 | Nardone | <i>For the gifts of life and love</i> | | <i>RSCM Silver Collection 1, no.6</i> |
| G27 | Aston | <i>Fountain of sweets</i> | | <i>RSCM Silver Collection 1, no.7</i> |
| G28 | Wood | <i>Glorious and powerful God</i> | | <i>RSCM Silver Collection 1, no.8</i> |
| G29 | Stanford | <i>How beauteous are their feet</i> | | <i>RSCM Silver Collection 1, no.9</i> |
| G30 | McKinley | <i>I will sing of the Lord's great love</i> | | <i>RSCM Silver Collection 1, no.10</i> |
| G31 | Moore | <i>It is a thing most wonderful</i> | | <i>RSCM Silver Collection 1, no.11</i> |
| G32 | Ogden | <i>Jubilate!</i> | | <i>RSCM Silver Collection 1, no.12</i> |
| G33 | Walford Davies | <i>King of glory, King of peace</i> | | <i>RSCM Silver Collection 1, no.13</i> |
| G34 | Ives | <i>Listen sweet Dove</i> | | <i>RSCM Silver Collection 1, no.14</i> |
| G35 | Parry | <i>My Soul, there is a country</i> | | <i>RSCM Silver Collection 1, no.15</i> |
| G36 | Jeffcoat (arr) | <i>Now go in peace</i> | | <i>RSCM Silver Collection 1, no.16</i> |

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RSCM SILVER AWARD MUSIC LISTS, 2016-21

| | | | |
|------------|---------------------|---|--|
| G37 | Purcell | <i>O God, thou art my God</i> | <i>RSCM Silver Collection 1, no.17</i> |
| G38 | Byrd | <i>O Lord, make thy servant Elizabeth our Queen</i> | <i>RSCM Silver Collection 1, no.18</i> |
| G39 | Archer | <i>O magnum mysterium – in Latin</i> | <i>RSCM Silver Collection 1, no.19</i> |
| G40 | Rossini | <i>O salutaris hostia – in Latin</i> | <i>RSCM Silver Collection 1, no.20</i> |
| G41 | Wood | <i>O thou the central orb</i> | <i>RSCM Silver Collection 1, no.21</i> |
| G42 | Daley | <i>O vos omnes – in Latin or English</i> | <i>RSCM Silver Collection 1, no.22</i> |
| G43 | Weaver | <i>Rejoice, the Lord is King</i> | <i>RSCM Silver Collection 1, no.23</i> |
| G44 | Tallis | <i>Salvator mundi – in Latin</i> | <i>RSCM Silver Collection 1, no.24</i> |
| G45 | Barnard | <i>Shepherd of souls</i> | <i>RSCM Silver Collection 1, no.25</i> |
| G46 | Leighton | <i>Solus ad victimam (Alone to sacrifice thou goest, Lord)</i> | <i>RSCM Silver Collection 1, no.26</i> |
| G47 | Watson Henderson | <i>The Beatitudes (Blessed are the poor in spirit)</i> | <i>RSCM Silver Collection 1, no.27</i> |
| G48 | Kelly | <i>This lovely lady sat and song</i> | <i>RSCM Silver Collection 1, no.28</i> |
| G49 | Ives | <i>Ubi caritas – in Latin</i> | <i>RSCM Silver Collection 1, no.29</i> |
| G50 | Wesley, S S | <i>Wash me throughly</i> | <i>RSCM Silver Collection 1, no.30</i> |
| <hr/> | | | |
| G51 | Byrd | <i>Ave verum corpus – in Latin</i> | <i>RSCM Silver Collection 2, no.3</i> |
| G52 | Carter | <i>For the beauty of the earth</i> | <i>RSCM Silver Collection 2, no.4</i> |
| G53 | Mendelssohn | <i>How lovely are the messengers</i> | <i>RSCM Silver Collection 2, no.9</i> |
| G54 | Victoria | <i>Jesu, dulcis memoria – in Latin or English</i> | <i>RSCM Silver Collection 2, no.14</i> |
| G55 | Mathias | <i>Lift up your heads</i> | <i>RSCM Silver Collection 2, no.8</i> |
| G56 | Howells | <i>Like as the hart desireth the waterbrooks</i> Altos must sing the soprano line when their own part is <i>tacet</i> , using the autograph ms. alternative at bar 67 | <i>RSCM Silver Collection 2, no.6</i> |
| G57 | Bruckner | <i>Locus iste – in Latin</i> | <i>RSCM Silver Collection 2, no.2</i> |
| G58 | Morley | <i>Nolo mortem peccatoris – refrain in Latin</i> | <i>RSCM Silver Collection 2, no.10</i> |
| G59 | Tallis | <i>O Lord, give thy Holy Spirit</i> | <i>RSCM Silver Collection 2, no.13</i> |
| G60 | Loosemore | <i>O Lord, increase our faith</i> | <i>RSCM Silver Collection 2, no.7</i> |
| G61 | Wesley, S S | <i>O Lord my God</i> | <i>RSCM Silver Collection 2, no.15</i> |
| G62 | Anon, 16th-c. | <i>Rejoice in the Lord alway</i> | <i>RSCM Silver Collection 2, no.1</i> |
| G63 | Shephard | <i>Song of Mary (My Lord and Saviour is my song)</i> You will be asked to omit v.2 or 3, according to your voice part | <i>RSCM Silver Collection 2, no.12</i> |
| G64 | Reger | <i>Und unser lieben Frauen – in German or English</i> | <i>RSCM Silver Collection 2, no.11</i> |
| G65 | Wicks (arr) | <i>We three kings</i> | <i>RSCM Silver Collection 2, no.16</i> |

Accompanists: please follow the guidance given in the note at the foot of p.8.

RSCM SILVER AWARD MUSIC LISTS, 2016-21

A4: a) List H Setting

You may choose one of the Magnificat settings indicated below, singing the voice part best suited to you. The edition shown here is for reference, but you may choose to sing from any published (including CPDL) edition. **The H List Number, and name of the Evening setting, must be given on your entry form.**

| | | | |
|-----|----------|--|--|
| H01 | Aston | Evening in F | OUP |
| H02 | Bairstow | Unison Evening service in Eb | All voices OUP |
| H03 | Brewer | Evening in D | RSCM Classics, C0079 |
| H04 | Dyson | Any Evening setting by one of these composers, giving its full details on your entry form. | Music Sales/OUP/Stainer & Bell |
| H05 | Howells | | Music Sales/Stainer & Bell |
| H06 | Stanford | | RSCM/Stainer & Bell |
| H07 | Sumsion | | Music Sales/RSCM |
| H08 | Wood | | Banks/Music Sales |
| H09 | Gibbons | Short Evening service | RSCM, C0047 |
| H10 | Purcell | Evening in G minor | OUP |
| H11 | Wicks | The Cherubini Service | RSCM, <i>Open thou our lips</i> (Evening settings for upper voices) |
| H12 | Totney | The Durham Service | |
| H13 | Archer | The Salisbury Service | |

or b) List K Solo song

The edition shown here is for reference, but you may choose to sing from any published (including CPDL) edition. The solo song must be sung in the published key, but may suitably be performed at treble or bass pitch. **The K List Number must be indicated on your entry form.**

| | | | |
|-----|------------------|---|------------------------------|
| K01 | Warlock | <i>Adam lay ybounden</i> | 100 Carols for Choirs |
| K02 | Rutter | <i>All things bright and beautiful</i> – unison edition only | OUP, U162 |
| K03 | Handel | <i>He shall feed his flock</i> (from <i>Messiah</i>) – bars 1-23 only | Novello (Watkins Shaw) |
| K04 | Handel | <i>Thou art gone up on high</i> (Version 3) (from <i>Messiah</i>) | Novello (Watkins Shaw) |
| K05 | Mawby | <i>I will lift up mine eyes</i> | RSCM, English Anthem Coll. 2 |
| K06 | Holman | <i>Jesus Christ the apple tree</i> (<i>The tree of life my soul hath seen</i>) | RSCM, English Anthem Coll. 2 |
| K07 | Dankworth | <i>Light of the world</i> (<i>Light beyond shadow</i>) | Music Sales, High Praise |
| K08 | Reger | <i>Mariä Wiegenlied</i> (<i>As Mary sits</i>) – in German or English | ABRSM Songbook, Grade 5 |
| K09 | Corfe | <i>My voice shalt thou hear</i> | Boosey & Hawkes |
| K10 | Mendelssohn | <i>O rest in the Lord</i> (from <i>Elijah</i>) | Music Sales |
| K11 | Franck | <i>Panis angelicus</i> – in Latin | OUP, <i>Sing Solo Sacred</i> |
| K12 | Nares | <i>Rejoice in the Lord, O ye righteous</i> – bars 1-62 only | RSCM, A0261 |
| K13 | Vaughan Williams | <i>The Woodcutter's Song</i> (<i>He that is down need fear no fall</i>) | ABRSM Songbook, Grade 4 |
| K14 | Vaughan Williams | <i>The call</i> (from <i>Five mystical songs</i>) | Stainer & Bell |
| K15 | Pergolesi | <i>Eia mater, fons amoris</i> – bars 1-32 only | Novello |

or c) the third option for Section A4: the G List Number must be indicated on your entry form.

List L Service choice, Epiphany to Pentecost

You must select three holy days occurring between (but **not** including) the Feasts of Epiphany and Pentecost. They should be mentioned in your short statement, in chronological order, relating each one to the main Christian seasons of Lent, Passiontide and Easter. Only one of the weekdays in Holy Week may be mentioned (if you wish to), and Easter Day is excluded altogether from your options, as it featured as a Bronze Award Festival choice.

Your choices may depend very largely on the tradition of observance in your church or school. The examiner will want to know more about your **Section E chosen service**. This should be a service happening on one of your three selected holy days **or** you may select **a service of initiation**, in your own liturgical tradition, which might happen in your church or school during or around this period. Having made your choice of service, you will have selected

an anthem or song appropriate for that service, and
a suitable Bible reading

copies of both of which must be taken into the exam with you. The examiner will want to hear you read aloud a short extract from your Bible reading, and will then ask you questions about it, and about the anthem or song.

Then you will be asked about the meaning and significance of **one** of your other holy day choices, selected by the examiner, and to mention one piece of music (whether for congregation, choir or singing group) that would be suitably sung on that day.

Here is an **indicative** list, in chronological order, of holy days (some weekdays, some Sundays) that occur during this period, though not all of them may be celebrated in your own church or school. The list may help you choose.

It may be best not to take this page into the exam, as using it to prompt you could affect your mark in this section.

| | |
|---|--------------------------------|
| <i>The Baptism of the Lord</i> | The First Sunday of Epiphany |
| <i>The Conversion of St Paul</i> | 25 January |
| <i>The Presentation of Christ in the Temple (Candlemas)</i> | 2 February |
| <i>Ash Wednesday</i> | The first day of Lent |
| <i>Mothering Sunday</i> | The 4th Sunday of Lent |
| <i>Joseph of Nazareth</i> | 19 March |
| <i>The Annunciation</i> | 25 March |
| <i>Palm Sunday</i> | The beginning of Holy Week |
| <i>Maundy Thursday</i> | Weekdays in Holy Week |
| <i>Good Friday</i> | |
| <i>Ascension Day</i> | The 40th day in Eastertide |
| <i>Ascension Sunday</i> | The Sunday after Ascension Day |

Note to accompanists: In “unaccompanied” pieces and sections, please provide a background of voice lines not being sung. When the singer is *tacet*, play an outline accompaniment (maybe plus some voice cues) so the singer knows for certain when to resume. If the gap is going to be lengthy, the examiner will welcome a suggestion from you for a ‘cut’ – you must agree this before the item begins. Please ask, too, about curtailing any lengthy piano introduction.