



## **London Area**

### **Syllabus for Dean's & Bishop's Awards**

**for singers of all ages**

*2009 & until further notice*

*Syllabus approved by the local area committee*

*Validated by the RSCM*

## DEAN'S AND BISHOP'S AWARDS

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

Successful candidates are entitled to wear the prestigious medal, according to the standard achieved. The Bronze medal is worn with green ribbon, the Silver medal with purple ribbon.

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

### Examinations

These will be held twice a year (usually in May and October). Successful candidates who so wish will be presented with their certificate at the Diocesan Choirs Festival or other RSCM singing event.

### Enquiries/Entries

Entries or enquiries should be sent to the Area awards administrator: Andrew West, c/o 49 Albury Drive, Pinner, Middx HA5 3RL, tel: 07590 761763, Email: [andrwwst6@aol.com](mailto:andrwwst6@aol.com)

To check the forthcoming dates of examinations, please download a copy of this year's Awards Entry Form from the Area page on the RSCM website [www.rscm.com](http://www.rscm.com)

### Structure and distribution of marks

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

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

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

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

### Other Information

Copies of *Voice for Life* books and all the music required may be readily purchased from RSCM Music Direct, tel 0845 021 7726, fax 0845 021 8826, [musicdirect@rscm.com](mailto:musicdirect@rscm.com), [www.rscm.com/shop](http://www.rscm.com/shop)

The RSCM Gold Award syllabus, for candidates obtaining a Distinction or Merit at Silver standard, may be obtained from RSCM Education, 19 The Close, Salisbury SP1 2EB or downloaded from [www.rscm.com](http://www.rscm.com)

# RSCM Dean of London's Bronze Award Syllabus

## Examination Conditions

1. There is no age limit on candidates for this award.
2. The examination will take 25 minutes, with the time allocated to each section in proportion to the marks available. The examiner will be RSCM-validated. Solely for the purposes of examiner training and moderation, a recording may be made which shall remain the property of the RSCM.
3. An accompanist should normally be provided by the candidate. The examiner must not be expected to act as accompanist. After Section A of the examination has been completed, the accompanist should leave the examination room.
4. Candidates will be given somewhere to warm up before the examination.
5. Copies of all prepared pieces and any other relevant materials should be provided for the examiner's use.
6. The use of illegal photocopies will automatically disqualify a candidate.
7. The fee for this award is £15, not including the cost of the Bronze medallion and green ribbon, which successful candidates may subsequently purchase from the Area awards administrator. Cheques should be payable to "RSCM London Area" and sent with the entry form to arrive by April 1st for the May session and September 1st for the October session.
8. The RSCM reserves the right to refuse an examination entry without stating a reason. In such cases, the examination fee will be refunded in full.
9. In the event of non-attendance at an examination, through illness or emergency, an email or letter of explanation must be sent immediately to the organising officer. A refund, or credit slip for future entry, of up to 50% of the examination fee, may be issued at the discretion of the RSCM.
10. On signing the entry form, candidates (and their representatives and trainers) are deemed to be accepting the entry conditions, and the examiner's musical judgements.
11. The result of the examination will be sent to the representative (not normally the candidate) by post, usually within two weeks of the examination. Examiners will not divulge results at the time of the examination.
12. Any appeal, concerning either the conduct or the outcome of the examination, must be made in writing to RSCM Education, enclosing a copy of the marksheet and setting out in detail the grounds on which the appeal is lodged, no later than seven days after receiving the result. The examiner is not to be contacted directly. After due consultation, and not later than one month after receipt of the appeal, a response will be issued by the Head of Education & Training, whose decision is final. If the appeal is successful, a re-examination, or alternatively a full refund of the entry fee, will be offered.

## Prerequisites

Candidates presented for this award should normally:

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

## Section A Using the voice well

### 1. Hymn Singing

Maximum 20 marks (12 to pass)

Candidates must prepare 2 hymns, singing (at their choice) the melody or their own voice part.

(a) Their choice of one of these 3 prescribed hymns:

Love divine, all loves excelling (*tune: Love divine*)

Tell out, my soul (*tune: Woodlands*)

When I survey the wondrous cross (*tune: Rockingham*)

(b) Their own choice of hymn or song.

The first 2 verses of each hymn must be sung. The second verse of each should be sung unaccompanied.

### 2. Psalm Singing

Maximum 15 marks (9 to pass)

Candidates should prepare and sing:

either (a) chanted psalmody (melody or their own voice part), to music of their own choice. This should be either 6 consecutive verses and the Gloria, sung to Anglican chant or to a plainsong tone, or the whole of a Gelineau or other responsorial psalm.

or (b) the whole of one of the following Psalm Songs, chosen from *Music for Common Worship 1*:

- *O God, you search me and you know me* (Farrell) pp.396-7

- *O Lord, be my help* (Ogden) pp.398-9

- *Sing to God with joy and gladness* (Bell) pp. 400-1.

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

### 3. Prepared item

Maximum 15 marks (9 to pass)

Candidates should consult with their trainer and select an item to sing from the **RSCM Bronze Collection** (order ref D0091) or one of the items listed below, which they have already performed or might potentially perform in their own choir or singing group. Other editions are acceptable. They may perform the melody or their own voice part. (If they choose to sing the melody, altos and basses may use a transposed edition to suit their vocal range.)

Marks awarded will take account of the level of difficulty of the music, but more weight will be given to interpretation and musicality.

Teach me, O Lord (Attwood)

Litany to the Holy Spirit (Hurford)

The Fruits of the Land (Ogden) in *Songs for Life 1*

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

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

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

## Section B Musical skills and understanding

### 1. Sight-reading

Maximum 10 marks (6 to pass)

Candidates will be asked to:

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

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

Maximum 10 marks (6 to pass)

Candidates will be expected to:

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

Using the prepared item as a starting point, the examiner will ask questions to ascertain candidates' knowledge of:

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

## Section C Repertoire

Maximum 10 marks (6 to pass)

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

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

Typical questions on repertoire at Bronze standard would be:

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

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

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

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

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

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

## Section D Belonging to the choir

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

## Section E Choir in context

*Maximum 20 marks (12 to pass)*

### *1. Bible*

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

### *2. Liturgy*

- a) Candidates will be asked to describe the sung parts of the form of Sunday service (morning or evening, at their choice) with which they are familiar. They may bring, and refer to, a service book or card.
- b) Candidates should choose one major festival of the Church's year (e.g., Christmas, Passiontide, Easter, Pentecost). They will be asked:
  - to show knowledge of the Bible story which the festival celebrates;
  - to name a psalm or hymn which they consider helps to explain the significance of the festival, and to say what makes it appropriate; and
  - to name, and show knowledge of, a suitable anthem or song they might sing for the festival.

*(Candidates should bring two copies of their chosen pieces.)*

### *3. Ministry*

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

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

## GUIDANCE FOR CANDIDATES AND THEIR TRAINERS AT BRONZE STANDARD (DEAN'S AWARD)

### SECTION A

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

#### 1. *Posture and presentation*

Good candidates will:

- Stand and hold their music well throughout the examination.

Poor candidates may:

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

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

Good candidates will:

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

Poor candidates may:

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

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

Good candidates will:

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

Poor candidates may:

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

### SECTION B

#### 1. *Musical skills*

Good candidates will:

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

Poor candidates may:

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

## 2. Musical understanding

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

Good candidates will:

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

Poor candidates may:

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

## SECTION C

Good candidates will:

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

Poor candidates may:

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

## SECTION E

Good candidates will:

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

Poor candidates may:

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

# RSCM Bishop of London's Silver Award Syllabus

## Examination Conditions

1. There is no age limit on candidates for this award.
2. The examination will take 35 minutes, with the time allocated to each section in proportion to the marks available. The examiner will be RSCM-validated. Solely for the purposes of examiner training and moderation, a recording may be made which shall remain the property of the RSCM.
3. An accompanist should normally be provided by the candidate. The examiner must not be expected to act as accompanist. After Section A of the examination has been completed, the accompanist should leave the examination room.
4. Candidates will be given somewhere to warm up before the examination.
5. Copies of all prepared pieces and any other relevant materials should be provided for the examiner's use.
6. The use of illegal photocopies will automatically disqualify a candidate.
7. The fee for this award is £20, not including the cost of the Silver medallion and purple ribbon, which successful candidates may subsequently purchase from the Area awards administrator. Cheques should be payable to "RSCM London Area" and sent with the entry form to arrive by April 1st for the May session and September 1st for the October session.
8. The RSCM reserves the right to refuse an examination entry without stating a reason. In such cases, the examination fee will be refunded in full.
9. In the event of non-attendance at an examination, through illness or emergency, an email or letter of explanation must be sent immediately to the organising officer. A refund, or credit slip for future entry, of up to 50% of the examination fee, may be issued at the discretion of the RSCM.
10. On signing the entry form, candidates (and their representatives and trainers) are deemed to be accepting the entry conditions, and the examiner's musical judgements.
11. The result of the examination will be sent to the representative (not normally the candidate) by post, usually within two weeks of the examination. Examiners will not divulge results at the time of the examination.
12. Any appeal, concerning either the conduct or the outcome of the examination, must be made in writing to RSCM Education, enclosing a copy of the marksheet and setting out in detail the grounds on which the appeal is lodged, no later than seven days after receiving the result. The examiner is not to be contacted directly. After due consultation, and not later than one month after receipt of the appeal, a response will be issued by the Head of Education & Training, whose decision is final. If the appeal is successful, a re-examination, or alternatively a full refund of the entry fee, will be offered.

## Prerequisites

Candidates presented for this award should normally:

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

## Section A Using the voice well

### 1. Hymn Singing

Maximum 10 marks (6 to pass)

Candidates should sing three verses from a prepared hymn, the tune being set to verses more than four lines long. The second verse should be sung unaccompanied. Singers may choose to sing some or all of their verses in harmony or in unison, having first informed the examiner.

### 2. Psalm Singing

Maximum 15 marks (9 to pass)

Candidates should prepare and sing psalmody (where relevant, their own voice part), to music of their own choice. This must be *either* a chosen portion of no less than 8 (but not more than 10) consecutive verses and the Gloria, sung to an Anglican double chant or to a plainsong tone, *or* the whole of a responsorial psalm. Candidates should select a short portion of their psalmody to sing unaccompanied. Marks awarded will take account of the accuracy of chanting, but will also give significant weight to the clarity, evenness of articulation and sensitivity of interpretation of the text.

### 3. Prepared anthem

Maximum 15 marks (9 to pass)

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

- Locus Iste (Bruckner)
- Ave verum corpus (Byrd)
- Lift up your heads (Mathias)

### 4. Prepared setting or song

Maximum 10 marks (6 to pass)

Candidates should choose and prepare:

- either* (a) any through-composed (not chanted or metrical) setting of the *Magnificat* **or** of the Holy Communion (*Gloria & Agnus Dei* only) from which the examiner will choose excerpts to be performed. Candidates should sing, where relevant, their own voice part;
- or* (b) the complete melody line of a song, suitable for performance in worship. The song should:
- have a melodic range of around, or greater than, an octave
  - display rhythmic interest and subtlety, including dotted rhythms and/or syncopation
  - have 2 or more stanzas or sections, each not less than 16 bars in length.

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

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

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

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

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

## Section B Musical skills and understanding

### 1. Sight-reading

Maximum 10 marks (6 to pass)

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

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

Maximum 10 marks (6 to pass)

Candidates will be expected to:

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

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

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

## Section C Repertoire

Maximum 10 marks (6 to pass)

### 1. Understanding of prepared anthem

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

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

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

“Give an example where the music of your piece varies to reflect the meaning of the text.”

“In which musical period did this composer live?”

“Name a piece written around the same time, by a different composer, and say whether it is similar.”

### 2. Understanding of a contrasted anthem

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

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

## Section D Belonging to the choir

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

## Section E Choir in context

*Maximum 20 marks (12 to pass)*

### 1. Bible

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

*Our Father, Holy Holy Holy, Glory to God, Lamb of God, Magnificat, Nunc Dimittis.*

### 2. Liturgy

- a) Candidates will be asked to describe the structure, and main sung parts, of the form of eucharist, or communion service, with which they are familiar. They may bring, and refer to, a service book or card.
- b) Candidates should choose beforehand one anthem or song, and a psalm or hymn, both suitable for one season (e.g., Advent) or festival (e.g., Christ the King) celebrated in their church. Candidates must be ready to explain the significance of their choices, and to relate them to a suitable Bible reading for the festival or season chosen. *(Candidates should bring two copies of their chosen pieces.)*
- c) The examiner will ask straightforward questions on the meaning and significance of two further seasons or festivals, and ask the candidate for a choice of any suitable piece of music which might be sung (by singing group, choir or congregation) during each season or festival.

### 3. Ministry

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

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

## GUIDANCE FOR CANDIDATES AND THEIR TRAINERS AT SILVER STANDARD (BISHOP'S AWARD)

### SECTION A

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

#### 1. Posture & presentation

Good candidates will:

- Stand and hold their music well throughout the examination.

Poor candidates may:

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

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

Good candidates will:

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

Poor candidates may:

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

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

Good candidates will:

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

Poor candidates may:

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

### SECTION B

#### 1. Musical skills

Good candidates will:

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

Poor candidates may:

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

## 2. Musical understanding

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

Good candidates will:

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

Poor candidates may:

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

## SECTION C

Good candidates will:

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

Poor candidates may:

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

## SECTION E

Good candidates will:

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

Poor candidates may:

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

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| Ave Maria  | Lindley                         | Blessed be the God and Father                    | S. S. Wesley               |
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| Away with gloom, away with doubt                 | Ferguson                        | For the gifts of life and love                   | Nardone                    |
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| From the rising of the sun                       | Ouseley                         | I will sing of the Lord's great love             | McKinley                   |
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| Hide not thou thy face                           | Farrant                         | Jubilate!  | Ogden                      |
| How beautiful upon the mountains                 | Stainer                         | King of Glory                                    | Walford Davies             |
| I am the bread of life                           | Lole                            | Listen sweet Dove                                | Ives                       |
| I give you a new commandment                     | Aston                           | My Soul, there is a Country                      | Parry                      |
| In the heart where love is abiding               | Plainsong <i>arr</i> Barnard    | Now go in peace                                  | Mair <i>arr</i> Jeffcoat   |
| Let all the world in every corner sing           | Halsey                          | O God, thou art my God                           | Purcell                    |
| Listen   | Nazareth                        | O Lord, make thy servant                         | Byrd                       |
| Love one another                                 | S. S. Wesley                    | O magnum mysterium                               | Archer                     |
| Loving God                                       | Aston                           | O salutaris hostia                               | Rossini                    |
| May the peace of God the Father                  | Jewish melody <i>arr</i> Harper | O thou the central orb                           | Wood                       |
| O for a closer walk with God                     | Stanford                        | O vos omnes                                      | Daley                      |
| O mysterium ineffabile                           | Lallouette                      | Rejoice, the Lord is King                        | Weaver                     |
| O Holy Spirit, Lord of grace                     | Tye                             | Salvator mundi                                   | Tallis                     |
| Praise, O praise our God and King                | How                             | Shepherd of souls                                | Barnard                    |
| Sent by the Lord am I                            | Trad <i>arr</i> Weaver          | Solus ad victimam                                | Leighton                   |
| Steal away                                       | Trad <i>arr</i> Weaver          | The Beatitudes                                   | Watson Henderson           |
| The Easter Song of Praise (Exultet)              | Shephard                        | This lovely lady                                 | Kelly                      |
| The fruits of the land                           | Ogden                           | Ubi caritas                                      | Ives                       |
| The Lord's my shepherd                           | Trad <i>arr</i> Archer          | Wash me thoroughly                               | S. S. Wesley               |
| This is the day (Haec dies)                      | Morley <i>arr</i> Greening      |  |                            |
| Thou visitest the earth                          | Greene                          |  |                            |
| Turn thy face from my sins                       | Attwood                         |  |                            |
| We cannot measure how you heal                   | Scottish trad <i>arr</i> Archer |  |                            |

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