



# **Syllabus for St Andrew's Bronze and Silver Awards**

*This syllabus is valid, with immediate effect, for assessments until 31 December, 2007.*

*Syllabus prepared and agreed by the awards group*

*Validated by the RSCM*

## ST ANDREW'S BRONZE & SILVER AWARDS

The scheme is designed to encourage singers to achieve a high standard of singing and musicianship. It is intended that the Bronze and Silver awards are used in conjunction with the RSCM *Voice for Life* scheme. The *Voice for Life* scheme enables singers to develop their musical skills and understanding within the context of their choir. The 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 new medal, cast in bronze or silver according to the standard achieved.

The awards are open to singers of all ages and denominations, and the syllabus has been carefully compiled with this in mind. A similar syllabus is in preparation for singers in community and school choirs.

### EXAMINATIONS

These will be held twice a year (usually in May and November); however, they may also be held at other times.

### ENQUIRIES/ENTRIES

Entries or enquiries should be sent to the awards secretary, currently: Mrs Mary Birch, The Brae, Dargai Terrace, Dunblane FK15 0AU Tel: 01786 823749 Email: awards@rscmscotland.org

### 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        |

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|                             |    |
|-----------------------------|----|
| St Andrew's Bronze Award    | 3  |
| St Andrew's Silver Award    | 10 |
| Appendix: Appeals Procedure | 17 |

# St Andrew's Bronze Award Syllabus

## EXAMINATION CONDITIONS

1. There is no age limit on candidates for this award.
2. The examiner will be RSCM-validated.
3. The examination will take around 25 minutes, with the time allocated to each section in proportion to the marks available.
4. 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.
5. Candidates will be given somewhere to warm up before the examination.
6. Copies of all prepared pieces and any other relevant materials should be provided for the examiner's use.
7. The use of illegal photocopies will automatically disqualify a candidate.
8. Examinations are normally held in May and November each year; however, they may also be held at other times.
9. The fee for this award is £25. Cheques should be addressed to "RSCM Scotland" and sent with the entry form to arrive at least one month before the examination.
10. The RSCM reserves the right to refuse an examination entry without stating a reason. In such cases, the examination fee will be refunded in full.
11. In the event of non-attendance at an examination, through illness or emergency, a 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.
12. On signing the entry form, candidates (and their representatives and trainers) are deemed to be accepting the entry conditions, and the examiner's musical judgements.
13. The result of the examination will be sent to the candidate (or representative, as indicated) by post, usually within two weeks of the examination. Examiners will not divulge results at the time of the examination.
14. There is an appeals procedure. See Appendix (page 17).

## PRE-REQUISITES

Candidates presented for this award should *normally*:

1. Have been regular members of an RSCM-affiliated choir for at least two years (transfer will be acceptable if clearly documented).
2. Have completed *Voice for Life* Dark Blue level.
3. Submit, with their application, a written testimonial from their choir trainer, counter-signed by the minister/rector/priest/head teacher/director of music, confirming their commitment to the choir and general musical competence. (This corresponds to section D mentioned above.) This testimonial must also give details of RSCM singing courses or training events in which the candidate has participated.

## Section A Using the voice well

### 1. Hymn Singing

Maximum 15 marks (9 to pass)

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

### 2. Psalm Singing or a Liturgical Setting of the Communion Service

Maximum 15 marks (9 to pass)

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

Alternatively, they should prepare and sing a Sanctus (Holy, Holy) from a simple Communion Service, e.g., Marbeck (=Merbecke), MacMillan (in *Common Ground*), Leighton (in *Church Hymnal 3*).

### 3. Prepared item

Maximum 20 marks (12 to pass)

Candidates should consult with their choir trainer and select an item which they have already performed or might potentially perform in their own choir. They may perform the melody or their own voice part. (If they choose to sing the melody, altos and basses may 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.

#### ***Indicative Repertoire***

The following list of examples is not intended to be prescriptive, but gives an indication of the required standard:

Any anthem or song from *The Bronze Collection* (RSCM, 2003)

*Come Holy Ghost* (Attwood)

*Steal Away* (arr. Weaver), in *Songs for Life 1*

*Praise O praise our God and King* (How)

*Sing choirs of heaven* (Shephard)

*Thou knowest, Lord* (Purcell)

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

*A Gaelic Blessing* (Rutter)

*Litany to the Holy Spirit* (Hurford)

*Day by Day* (How)

*Jesus is Lord* (How)

*Christ has no body now but yours* (Ogden, in *The Light of Life*)

*Be Still, for the presence of the Lord* (Evans, arr. How, in *Sing With All My Soul*)

*Lord, for thy tender mercies' sake* (Farrant)

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

## Section B Musical skills and understanding

### 1. Sight-reading

*Maximum 10 marks (6 to pass)*

Candidates will be asked:

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

### 2. Aural tests

*Maximum 5 marks (3 to pass)*

Candidates will be expected to:

- a) Clap the rhythm pattern of a 2-bar phrase played twice.
- 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 before the excerpt begins.
- c) Identify the following intervals each heard not more than twice (both notes played simultaneously): major and minor 3rd, perfect 4th and 5th. Two or three examples will be given.

### 3. Further questions

*Maximum 5 marks (3 to pass)*

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

- a) Notes of the treble stave
- b) Time values of notes
- c) Time signatures (simple time)
- d) Key signatures (up to three sharps and three flats)
- e) Simple Italian musical terms

## Section C Repertoire

*Maximum 10 marks (6 to pass)*

Candidates will be asked questions, appropriate to their age or experience, on their prepared pieces. The topics for discussion will include:

- a) Text and music (origin, style, meaning, how the music reflects the text).
- b) Context (historical, musical, liturgical where relevant).

*See Module C of Voice for Life: Choir Trainer's Handbook (F0100) for helpful training material. (All singers on the Voice for Life scheme are expected to develop their knowledge and understanding of the repertoire; a structure is provided in Module C.)*

## Section D Belonging to the choir

There is no formal examination for this section and no marks are allocated. Nevertheless it remains a vital part of the bronze award. On application, candidates must present a written testimonial from their choir trainer, signed by the minister/rector/priest/head teacher/director of music, confirming their commitment to the choir.

## Section E Choir in context

*Maximum 20 marks (12 to pass)*

1. Candidates are asked to choose one of the major festivals of the Church's year (Easter, Christmas, Passiontide, Pentecost) and be prepared :
  - a) To show knowledge of the Bible story which the festival celebrates;
  - b) To name a hymn, psalm or worship song which they think is appropriate to sing at that festival, and say what makes it appropriate
  - c) To name, and show knowledge of, a suitable anthem for the festival
2. Candidates will be asked to describe the sung parts of the main Sunday service at their own church, and to show awareness of their own responsibilities as choir members in these and the service generally.

Candidates should bring two copies of the music they refer to in sections 1 and 2, and be prepared to sing parts of them if asked.

*Note: The candidate's understanding of the issues raised in this section will vary greatly according to age and experience; an adult beginner might be expected to show a greater understanding than an 11-year old, for example, though their musical and singing abilities might be on a par. Assessors will keep in mind that this is a first award.*

## CRITERIA FOR ASSESSMENT IN 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.

## CRITERIA FOR ASSESSMENT IN SECTION B

### 1. *Musical skills*

Good candidates will:

- Perform sight-reading test 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 speed-of-learning tests.
- Falter and stumble, disregarding the tempo and rhythm.
- Show little awareness of dynamics, phrasing and articulation.
- Stop when a mistake is made.
- Sing with poor tone and breathe inappropriately.
- Be highly inaccurate in aural tests with responses out of tune or rhythmically weak.

### 2. *Musical understanding*

Musical understanding should 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 speed-of-learning 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 and triads in the aural tests and be able to identify them if asked.

Poor candidates may:

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

## CRITERIA FOR ASSESSMENT FOR 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 a knowledge of the music they sing beyond what is on the page.

## CRITERIA FOR ASSESSMENT FOR SECTION E

Good candidates will:

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

Poor candidates may:

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

# St Andrew's Silver Award Syllabus

## EXAMINATION CONDITIONS

1. There is no age limit on candidates for this award.
2. The examiner will be RSCM-validated.
3. The examination will take 30 minutes, with the time allocated to each section in proportion to the marks available.
4. 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.
5. Candidates will be given somewhere to warm up before the examination.
6. Copies of all prepared pieces and any other relevant materials should be provided for the examiner's use.
7. The use of illegal photocopies will automatically disqualify a candidate.
8. Examinations are normally held in May and November each year; however, they may also be held at other times.
9. The fee for this award is £30. Cheques should be addressed to "RSCM Scotland" and sent with the entry form to arrive at least one month before the examination.
10. The RSCM reserves the right to refuse an examination entry without stating a reason. In such cases, the examination fee will be refunded in full.
11. In the event of non-attendance at an examination, through illness or emergency, a 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.
12. On signing the entry form, candidates (and their representatives and trainers) are deemed to be accepting the entry conditions, and the examiner's musical judgements.
13. The result of the examination will be sent to the candidate (or representative, as indicated) by post, usually within two weeks of the examination. Examiners will not divulge results at the time of the examination.
14. There is an appeals procedure. See Appendix (page 17).

## PRE-REQUISITES

Candidates presented for this award should normally:

1. Have been regular members of an RSCM-affiliated choir for at least three years (transfer will be acceptable if clearly documented).
2. Have completed at least *Voice for Life* Red level.
3. Have been awarded the Bronze award or RSCM equivalent.
4. Submit, with their application, a written testimonial from their choir trainer, counter-signed by the minister/rector/priest/head teacher/director of music, confirming their commitment to the choir and general musical competence. (This corresponds to section D mentioned above.) This testimonial must also give details of RSCM singing courses or training events in which the candidate has participated.

## Section A Using the voice well

### 1. Hymn Singing

Maximum 15 marks (9 to pass)

Candidates should sing three verses (of their own voice part) from a prepared hymn having verses more than four lines long. The second verse should be sung unaccompanied.

### 2. Psalm Singing

Maximum 15 marks (9 to pass)

Candidates should prepare and sing psalmody (melody or their own voice part), to music of their own choice. This may be eight verses and a Gloria to Anglican chant, or to a plainsong tone. At this level, candidates are expected to be able to sing in styles other than that they which they sing in their own church.

### 3. Prepared item

Maximum 20 marks (12 to pass)

Candidates should consult with their choir trainer and select an item which they have already performed or might potentially perform in their own choir. Candidates must sing their own voice part. Marks awarded will take account of the level of difficulty of the music, but more weight will be given to interpretation and musicality.

#### **Indicative Repertoire**

The following list of examples is not intended to be prescriptive, but gives an indication of the required standard:

Any anthem or song from *The Silver Collection* (RSCM, 2005)

*Cantate Domino* (Pitoni)

*By and by* (arr. Weaver), in *Songs for Life 1*

*O thou the central orb* (Wood)

*Listen sweet dove* (Ives)

*All things bright and beautiful* (Rutter)

*The great southland* (Bullock, arr. Weaver), in *Songs for Life 1*

*O Lord, the maker* (Joubert)

*Ave verum Corpus* (Byrd)

*Beati quorum via* (Stanford)

*Ye choirs of new Jerusalem* (Stanford)

*God be in my head* (Rutter)

*The Call from Five Mystical Songs* (Vaughan Williams)

*Corpus Christi Carol* (Britten)

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. Guided music reading

*Maximum 10 marks (6 to pass)*

Candidates will be asked to sing to the words, assisted and accompanied by the examiner, some bars of their voice part from a straightforward anthem or song, choosing a suitable tempo and giving careful attention to dynamics, phrasing and articulation. The piece may be in any key up to four sharps or flats, with a simple or compound time signature, and may include ties and dotted notes. Two attempts will be offered: the examiner first invites the candidate to 'try out' the music and to correct any moments of difficulty; then after a pause of 30 seconds, for private study, the second attempt is assessed. The key chord and starting note will be given before each attempt.

### 2. Aural tests

*Maximum 5 marks (3 to pass)*

Candidates will be expected to:

- a) Clap the rhythm pattern of a two-bar phrase played twice.
- b) Sing back as an echo a short phrase which the examiner has played twice. The key chord and the tonic will be sounded before the excerpt begins.
- c) Sing any note of a triad, which will be played twice, and identify the triad as major or minor.
- d) 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.

### 3. Further questions

*Maximum 5 marks (3 to pass)*

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

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

## Section C Repertoire

Maximum 10 marks (6 to pass)

Candidates will be asked questions, appropriate to their age or experience, on their prepared pieces. The topics for discussion will include:

- a) Text and music (origin, style, meaning, how the music reflects the text)
- b) Context (historical, musical, liturgical where relevant)

*See Module C of Voice for Life: Choir Trainer's Handbook (F0100) for helpful training material. (All singers on the Voice for Life scheme are expected to develop their knowledge and understanding of the repertoire; a structure is provided in Module C.)*

## Section D Belonging to the choir

There is no formal examination for this section and no marks are allocated. Nevertheless, it remains a vital part of the silver award. On application, candidates must present a written testimonial from their choir trainer, signed by the vicar/minister/head teacher/director of music, confirming their commitment to the choir.

## Section E Choir in context

Maximum 20 marks (12 to pass)

1. Candidates will be asked to explain the origins in the Bible of one of the following liturgical texts (at the examiner's choice): *Our Father, Holy Holy, Glory to God, Lamb of God, Magnificat, Nunc Dimittis.*
2. Candidates should choose beforehand one anthem and a hymn, psalm or worship song suitable for a Sunday within one of the seasons of Advent, Lent or Ordinary Time (Trinity). This could be a specific festival e.g. All Saints, but not Easter, Christmas or Pentecost. Candidates must be ready to explain the significance of their choices and relate them to the readings and 'theme' for the Sunday chosen. Candidates should bring two copies of their chosen music, and be ready to demonstrate the opening if asked.
3. *Short discussion:* How does my singing in the choir help me to worship God, and how does it help the congregation to worship ?

## CRITERIA FOR ASSESSMENT FOR SECTION A

The performance of each piece should 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.
- Have no control over vibrato (i.e., vibrato used either indiscriminately or not at all).
- Overuse the glottal stop to attack notes.

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

Good candidates will:

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

Poor candidates may:

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

## CRITERIA FOR ASSESSMENT FOR SECTION B

### *1. Musical skills*

Good candidates will:

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

Poor candidates may:

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

### *2. Musical understanding*

Good candidates will:

- Demonstrate their knowledge of notation and theory by singing their repertoire and performing speed-of-learning 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 primary triads in any position, and be able to identify them if asked in the aural tests.

Poor candidates may:

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

## CRITERIA FOR ASSESSMENT FOR SECTION C

Good candidates will:

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

Poor candidates may:

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

## CRITERIA FOR ASSESSMENT FOR SECTION E (From p. 21 of G&S Guidelines)

Good candidates will:

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

Poor candidates may:

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

## APPENDIX

### APPEALS PROCEDURE

Choir Trainers are asked to understand that, in the interests of preserving the value of the awards to candidates who win them, and to maintain reasonable equivalence to similar awards in other areas, it is necessary to set defined standards for succeeding in these awards. It is unfortunately occasionally the case that a candidate, however well prepared, does not come up to the required level. It should also be remembered that, whilst the examiners do their best to put choristers at ease, candidates may occasionally not perform as well as expected 'on the day'.

In entering for an award, the candidate and Choir Trainer are deemed to accept the musical judgement of the examiner.

In exceptional circumstances, appeals may be considered according to the following procedure, which is similar to the practice of the major examining boards.

1. Appeals must be made in writing to the Awards Administrator by the Choir Trainer who entered the candidate, setting out in detail the grounds on which the appeal is lodged.

**2. Under no circumstances is the examiner to be contacted direct.**

3. To cover expenses, appeals must be accompanied by a fee of £15 (the cheque to be made payable to "RSCM Scotland"). In the event that the appeal is successful, the fee will be refunded.

4. Appeals must be lodged within seven days of receiving the results. This is to ensure that the circumstances of the examination remain fresh in everyone's memory.

5. Appeals which question the mark awarded without further justification will not be accepted. Two broad grounds for appeal which may typically be considered are:

- (a) the candidate being expected to do something which is outside the scope of the syllabus, or
- (b) a clear inconsistency between the written comments and the marks awarded.

6. If an appeal is received, it will be considered by the Awards Administrator, the Area Chairman and the examiner. One of two outcomes will result:

- (a) the mark originally awarded may be confirmed, or
- (b) the candidate may be offered a re-examination with a different examiner at a mutually convenient time.

The outcome of any such re-examination will be deemed final.

7. The Awards Administrator will notify the outcome of the appeal to the Choir Trainer in writing. The target time for resolving appeals is 21 days from the date of receipt.

8. In the event that the appeal outcome is (a) in 6 above, a final appeal may be made in writing to the Head of Education, RSCM, 19 The Close, Salisbury SP1 2EB, setting out in detail the grounds on which the appeal is lodged, no later than seven days after receiving the outcome of the first appeal.

After due consultation, and not later than one further month, a response will be issued by the Head of Education, whose decision is final. If the appeal is successful, a re-examination or alternatively a full refund of the entry fee will be offered.

9. Appeals will be considered only for candidates who have failed. No appeal will be considered regarding the level of mark awarded to a candidate who has passed.