



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)

Contents	
Bronze Award syllabus	2-6
Silver Award syllabus	7-11
Entry checklist for applicants	12
Regulations for RSCM Singing Awards	13-15
Marking criteria	16-19

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.
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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 Collections 1 & 2*, 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

- Sing, in free time and using a single breath, a pattern shown of 4 notes starting with the tonic.
- 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. You may ask to sing the pattern, if you prefer, on one note.
- 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 (or sing on one note). 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

- 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.
- 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.
- 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 communion 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 Collections 1 & 2*, 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 1*, a second anthem in **List G** chosen from the *RSCM Silver Collection 2*. (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 1**, 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 1, 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** (or in other words where the preparation for communion begins), **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 six 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!"