

THE ROYAL SCHOOL OF CHURCH MUSIC



MANCHESTER AREA

SYLLABUS FOR
BRONZE (DEAN'S)
&
SILVER (BISHOP'S)
CHORISTER AWARDS
(Validated for 2007)

RS  M

Registered Charity 312828

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Part I - General Information

The purpose of these awards is to encourage choristers to develop high standards of singing and musicianship. They reward choristers who have shown under examination conditions a high level of practical musicianship and vocal competence, a good understanding of the worship of the church, and exemplary standards of loyalty and service to their church and choir.

Successful candidates are entitled to wear the relevant badge and ribbon at any robed service and will be presented with the badge and a certificate at the annual Area Festival by an appropriate official of the diocese or RSCM.

There is no age limit for candidates of either award and they are open to choristers of all denominations.

Entry is by completion of the Entry Form, available from the Area Secretary or on our website, and by payment of the appropriate fee (please see the Entry Form for details of the current fees). Candidates should also submit the relevant testimonials with their Entry Form. Once an entry has been received and accepted, candidates (through their Choir Trainer) will be informed of the date, time, and venue of their practical examination.

Testimonials

Choir Trainers must submit evidence of the candidate's attendance at rehearsals and services for the qualifying time, together with a testimonial concerning the candidate's loyalty, effort, and example. Each application must be fully supported by the candidate's parish priest or minister.

Candidates will only proceed to the practical examination if their record of service is deemed satisfactory. 80% attendance is given as a suggested guideline.

Examination Conditions

1. There is no age limit on candidates for these awards.
2. The examiner must be RSCM-validated.
3. The examination should take about 25 minutes, with 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. Two copies of all prepared music and any other relevant materials should be provided for the examiner's use. Please note the use of illegal photocopies will automatically disqualify a candidate.
6. A fee is payable to cover a reasonable remuneration for examiner's expenses, hire of premises, and administration costs. Please see the entry form for current fees.
7. 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.
8. In the event of non-attendance at an examination, through illness or emergency, a letter of explanation must be sent immediately to the Area Secretary. A refund, credit slip for future entry, of up to 50% of the examination fee, may be issued at the discretion of the RSCM.
9. On signing the entry form, candidates (and their representatives and trainers) are deemed to be accepting the conditions of entry and the examiner's musical judgements.
10. The result of the examination will be sent out 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.
11. Any appeal, concerning either the conduct or the outcome of the examination, should follow the procedure outlined in Part 6 of this book.

Part 2 - Bronze (Dean's) Award Syllabus

Pre-requisites

Candidates presented for this award should normally:

1. Have been regular members of an RSCM-affiliated choir continuously for one year or more.
2. Have completed at least *Voice for Life* Dark Blue Level.
3. Submit, with their application, a written testimonial from their Choir Trainer, confirming their commitment to the choir and general musical competence, counter-signed by the vicar/rector/minister/priest/director of music. This corresponds to Section D of the examination structure, listed below. The testimonial must also give details of RSCM singing courses or training events in which the candidate participated.

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 across these sections according to the following scheme:

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 may be classified as follows:

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

Section A - Using the voice well

The numbers following each part indicate the total marks available and in brackets the pass mark for each part.

1. Hymn Singing 15(9)

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

2. Psalm Singing 15(9)

Candidates should prepare and sing eight verses and a Gloria from a psalm of their own choice (melody or their own part), to music of their own choice. This may be to an Anglican chant, to a plainsong tone, or in a responsorial form.

3. Prepared item 20(12)

Candidates should consult with their Choir Trainer and select an item from the **RSCM Bronze Collection** (please see [Appendix 2](#)) which they have already performed or might potentially perform in their own choir. They may perform the melody or their own part. Marks awarded will take account the level of difficulty of the music, but more weight will be given to interpretation and musicality.

The examiner will be looking for:

1. Good unforced quality of tone with consistent control.
2. Good posture.
3. Good breath control with the ability to sustain to the end of a phrase.
4. Clear diction including good open vowel sounds.
5. Accurate intonation.
6. Rhythmic accuracy.
7. Some dynamic contrasts.
8. Evidence of comprehension of the text and mood of the piece.

All the above should produce a sensitive and musical performance.

Section B - Musical skills and understanding

1. Sight-reading 10(6)

Candidates will be asked to:

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

2. Aural Tests 5(3)

Candidates will be expected to:

- a. Clap the rhythm pattern of a two-bar phrase played twice, the pulse first being indicated.
- b. Sing (as an echo and in strict time) three simple two-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.

3. Further questions

5(3)

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

- a. Notes of either the treble or bass clef, at the candidate's choice.
- b. Time value 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

10(6)

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 the *Voice For Life - Choir Trainers Handbook* for more help.

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 (Dean's) Award. On application, candidates must present a written testimonial from their Choir Trainer, counter-signed by the vicar/rector/minister/priest/director of music, confirming their commitment to the choir and parish.

Section E - Choir in context

20(12)

1. Bible

Referring back to their prepared psalm, candidates will be asked to describe what kind of prayer it is (joyful, sorrowful, praise, thanksgiving, etc.) 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, an unmarked 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, hymn or worship song 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 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 a church choir. They should show some awareness of their own responsibilities as choir members in the services they sing.

Candidates are not expected to perform any examples in Section E. 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.

Part 3 - Bronze (Dean's) Award Marking Criteria

SECTION A - Using the Voice Well

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 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.

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 un-projected tone.
- Have poor diction.

3. General musicianship: accuracy, expression, sensitivity

Good candidates will:

- Sing notes and rhythms accurately and with reliable 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.

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.

SECTION B - Musical Skills and Understanding

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 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 un-rhythmic.

2. Musical understanding

Musical understanding will be assessed not only through the 'further questions', 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.

Poor candidates may:

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

SECTION C - Repertoire

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:

- Only be able to offer simple observations on the repertoire and show little background knowledge about the text, composer or musical style.

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 (Dean's) Award. On application, candidates must present a written testimonial from their Choir Trainer, counter-signed by the vicar/rector/minister/priest/director of music, confirming their commitment to the choir and parish.

SECTION E - Choir in Context

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 their chosen occasions or seasons.
- Have a comprehensive 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.
- 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 simple questions on the Church's year or the format of services.

Part 4 - Silver (Bishop's) Award Syllabus

Pre-requisites

Candidates presented for this award should normally:

1. Have been regular members of an RSCM-affiliated choir continuously for at least two years.
2. Have completed at least *Voice for Life* Red Level.
3. Have been awarded the RSCM Bronze (Dean's) Award.
4. Submit, with their application, a written testimonial from their Choir Trainer, confirming their commitment to the choir and general musical competence, counter-signed by the vicar/rector/minister/priest/director of music. This corresponds to Section D of the examination structure, listed below. The testimonial must also give details of RSCM singing courses or training events in which the candidate participated.

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 across these sections according to the following scheme:

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 may be classified as follows:

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

Section A - Using the voice well

The numbers following each part indicate the total marks available and in brackets the pass mark for each part.

1. *Hymn Singing* 15(9)
Candidates should sing three verses (melody or their own part) from a prepared hymn having verses of more than four lines. The second verse should be sung unaccompanied.

2. *Psalm Singing* 15(9)
Candidates should prepare and sing eight verses and a Gloria from a psalm of their own choice (melody or their own part), to music of their own choice. This may be to an Anglican chant, to a plainsong tone, or in a responsorial form. Some verses should be sung unaccompanied.

3. *Prepared item* 20(12)
Candidates should consult with their Choir Trainer and select an item from the **RSCM Silver Collection** (see [Appendix 2](#)). They may perform the melody or their own part. Marks awarded will take account the level of difficulty of the music, but more weight will be given to interpretation and musicality.

The examiner will be looking for:

1. Good unforced quality of tone with consistent control.
2. Good posture.
3. Good breath control with the ability to sustain to the end of a phrase.
4. Clear diction including good open vowel sounds.
5. Accurate intonation.
6. Rhythmic accuracy.
7. Good expressive and dynamic contrasts.
8. Evidence of comprehension of the text and mood of the piece.

All 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* 10(6)
Candidates will be asked to sing to the words, 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 five sharps or flats, with a simple or compound time signature, and may include ties and dotted notes. Two attempts will be allowed. The key chord and starting note will be given before each attempt.

2. *Aural Tests* 5(3)
Candidates will be expected to:

- a. Clap the rhythm pattern of a two-bar phrase played twice. The pulse will first be indicated.
- b. 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.
- c. 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.
- d. Sing the following intervals above a given 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.

3. Further questions

5(3)

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

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

Section C - Repertoire

10(6)

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 the *Voice For Life - Choir Trainers Handbook* for more help.

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 (Bishop's) Award. On application, candidates must present a written testimonial from their Choir Trainer, counter-signed by the vicar/rector/minister/priest/director of music, confirming their commitment to the choir and parish.

Section E - Choir in context

20(12)

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, communion service, or other pattern of worship, with which they are familiar. They may bring, and refer to, an unmarked service book or card.
- b. Candidates should choose beforehand one anthem, and a psalm, hymn or worship song, both suitable for one season (e.g. Advent) or festival (e.g. All Saints) 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 piece*).
- 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 suitable piece of music which might be sung (by choir or congregation) during each season or festival.

3. Ministry

Candidates will be asked to explain, with reference to a 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's contribution to the worshipping life of their church. (*Candidates should bring two copies of their chosen piece*).

Part 5 - Silver (Bishop's) Award Marking Criteria

SECTION A - Using the Voice Well

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 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 un-projected 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 vibrato.
- Overuse the glottal stop to attack notes.

3. General musicianship: accuracy, expression, sensitivity

Good candidates will:

- Sing notes and rhythms accurately and with reliable 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.

SECTION B - Musical Skills and Understanding

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 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 un-rhythmic.

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 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 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 in aural tests.

SECTION C - Repertoire

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.

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 (Bishop's) Award. On application, candidates must present a written testimonial from their Choir Trainer, counter-signed by the vicar/rector/minister/priest/director of music, confirming their commitment to the choir and parish.

SECTION E - Choir in Context

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 their chosen 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.

Part 6 - 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 Secretary (in the Manchester Area this post is held by the Area Secretary) 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 directly.**
3. To cover expenses, appeals must be accompanied by a fee of £10 (the cheque made payable to 'RSCM Manchester Area'). 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 be typically considered are:
 - a. The candidate being expected to do something which is outside the scope of the syllabus
 - 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 Secretary, 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 Secretary will notify the outcome of the appeal to the Choir Trainer in writing. The target time for resolving appeals is 21 days from date of receipt.
8. In the event that the appeal outcome is 6(a), a final appeal may be made in writing to The Chief Examiner, Vocal Awards, RSCM, 19 The Close, Salisbury, Wiltshire, 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 Chief Examiner, whose decision is final. If the appeal is successful, a re-examination or 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.

Appendix I - Guidance and Information for Choir Trainers

The prepared items must be selected from the list of anthems and songs in the relevant RSCM Collection:

RSCM Bronze Collection (Order ref. D0091)
RSCM Silver Collection (Order ref. B0111)

Other editions of the same music may be used - the list of contents is detailed in Appendix 2 on p15.

Publications such as the *Voice for Life Choir Trainer's Handbook* and other training material published by the RSCM may also be useful in preparing choristers for these and other awards.

These, and the collections, are available to buy from RSCM Music Direct:

Web: www.rscm.com/shop
E-mail: musicdirect@rscm.com
Tel: 0845 021 7726
Fax: 0845 021 8826

Choir Trainers preparing candidates for the Silver (Bishop's) Award in the Manchester Area may also apply to the Area Secretary for a booklet of notes on the history of church music, with audio examples, prepared by a member of the committee. This is in the form of a 16 page booklet with two tapes, priced at £5 per copy (to cover administration expenses). Please contact the Area Secretary for more information:

Post: Mr P Asher
184 Lloyd Street South
Manchester
M14 7DY

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It is stressed that this booklet is NOT an official RSCM publication and is available only to Choir Trainers in the RSCM Manchester Area. The notes are intended only as a guide for candidates and do not guarantee success.

Appendix 2 - List of Repertoire in the RSCM Collections: Bronze & Silver

RSCM Bronze Collection (order ref. D0091)

Title	Composer
A Gaelic Blessing	Rutter
A Prayer of St Richard of Chichester	White
And didst thou travel light	Shephard
Ave Maria	Lindley
Ave verum corpus	Elgar
Away with gloom, away with doubt	Ferguson
Child in the manger	Sanger
Day by Day	How
Fairest Lord Jesus	How
From the rising of the sun	Ouseley
Glory, love, and praise and honour	Eberlin arr. Harris
Hide not thou thy face	Farrant
How beautiful upon the mountains	Stainer
I am the bread of life	Lole
I give you a new commandment	Aston
In the heart where love is abiding	Plainsong arr. Barnard
Let all the world in ever corner sing	Halsey
Listen	Nazareth
Love one another	S. S. Wesley
Loving God	Aston
May the peace of God the Father	Jewish melody arr. Harper
O for a closer walk with God	Stanford
O mysterium ineffabile	Lallouette
O Holy Spirit, Lord of grace	Tye
Praise, O praise our God and King	How
Sent by the Lord am I	Trad. arr Weaver
Steal Away	Trad. arr Weaver
The Easter Song of Praise (Exultet)	Shephard
The fruits of the land	Ogden
The Lord's my shepherd	Trad. arr. Archer
This is the day (Haec dies)	Morley arr. Greening
Thou visitest the earth	Greene
Turn thy face from my sins	Attwood
We cannot measure how you heal	Scottish Trad. arr Archer

RSCM Silver Collection (order ref. B0111)

Title	Composer
Angel voices	Shephard
As water to the thirsty	Coleman arr. Barnard
At the river	Copland
Blessed be the God and Father	S. S. Wesley
Cantate Domino	Pitoni
For the gifts of life and love	Nardone
Fountain of Sweets	Aston
Glorious and powerful God	Wood
How beauteous are their feet	Stainer
I will sing of the Lord's great love	McKinley
It is a thing most wonderful	Moore
Jubilate!	Ogden
King of Glory	Walford Davies
Listen sweet Dove	Ives
My Soul, there is a country	Parry
Now go in peace	Mair arr. Jeffcoat
O God thou art my God	Purcell
O Lord, make thy servant	Byrd
O magnum mysterium	Archer
O salutaris hostia	Rossini
O thou the central orb	Wood
O vos omnes	Daley
Rejoice, the Lord is King	Weaver
Salvator mundi	Tallis
Shepherd of souls	Barnard
Solus ad victimam	Leighton
The Beatitudes	Watson Henderson
This lovely Lady	Kelly
Ubi caritas	Ives
Wash me throughly	S. S. Wesley