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## **THE GUILD OF CHURCH MUSICIANS**

### ***ARCHBISHOPS' AWARD IN CHURCH MUSIC***

### ***ARCHBISHOPS' CERTIFICATE IN CHURCH MUSIC (ACertCM)***

## ***EXAMINATION SYLLABUS***

### **INTRODUCTION**

This syllabus is in force from 1st October 2009. Credits obtained under the syllabus dated October 2005 remain valid for four years from the date at which they were obtained.

The examinations leading to these awards are open to all who have a serious interest or involvement in the music of the Christian Church, whether as choir directors, organists or keyboard players, choir singers, instrumental leaders, instrumentalists, worship leaders (cantors/animateurs), or in any similar capacity.

### **SUMMARY OF REQUIREMENTS**

The following elements are common to both awards:

Part A	Portfolio/Project File (formerly Part B)
Part B	Practical Examination (formerly Part A)
Part C	Viva Voce examination

The *Archbishops' Certificate in Church Music* (ACertCM) additionally comprises:

Part D1	Extended Essay (Christian worship)
Part D2	Extended Essay (Church music)
Part E	Written examination

### **AIMS OF THE PROGRAMMES**

The awards encourage candidates to improve their skills in taking a responsible musical role in public worship, whether as organist, choral director, singer or in any other capacity listed in the syllabus. Both awards aim to develop technical competence in one or more areas of performance; to enable candidates to make informed repertoire choices; and to develop a greater knowledge and appreciation of the form and structure of worship in the candidate's church, and an understanding of the place of music in that worship. The ACertCM additionally aims to further musical understanding through a general study of the history of church music and also a more detailed study of a special subject relating to church music repertoire, with associated set works.

## LEARNING OUTCOMES

Holders of the Archbishops' Award in Church Music will have demonstrated:

- competence in musical performance in the candidate's chosen role;
- ability to engage with others in musical performance;
- competence in the spoken parts of the service;
- an understanding of the Christian year, and an appreciation of ways in which the liturgical calendar might be reflected in the choice of music for worship;
- an understanding of the form and structure of worship in the candidate's church, and a critical appreciation of the place of music in that worship.

This award is at level 3 (broadly equivalent to the standard expected at the end of the sixth year of a secondary course of study) in the national framework of qualifications.

Holders of the ACertCM will, in addition, have demonstrated:

- a general understanding of the history of church music;
- knowledge of a particular area of church music repertoire;
- an understanding of the historical development of liturgy and contemporary liturgical practice in at least one denomination;
- the ability to research areas of study related both to the history of church music and to liturgical development and practice;
- the ability to develop a structured written argument, testing original ideas against the ideas of others.

This award is at level 4 (comparable to the standard expected at the end of the first year of a tertiary course of study) in the national framework of qualifications.

## CREDIT WEIGHTINGS

The credit weightings for each section of the examination are:

Part A	Portfolio/Project File	30 credits
Part B	Practical examination	30 credits
Part C	Viva Voce examination	15 credits
Part D1	Extended essay (Christian worship)	10 credits
Part D2	Extended essay (Church music)	10 credits
Part E	Written examination	25 credits

These weightings reflect the proportionate amount of time which successful candidates might be expected to spend in each area of discipline.

Each Part is marked out of 100; 60 marks are required to pass.

## **CONDITIONS OF ENTRY**

All candidates for these awards must be current members of The Guild of Church Musicians. Application forms are available from the Examinations Secretary, and must be returned with the appropriate fee by 31st January prior to the examination.

Parts A, B and C are common to both qualifications, and may be entered EITHER as the Archbishops' Award OR as part of the ACertCM. All Parts for either qualification must be completed within a maximum of four years. Candidates who have gained the Archbishops' Award may subsequently enter for Parts D1, D2 and E in order to complete the ACertCM requirements, provided that all the Parts A to E are completed within a maximum of four years.

Candidates must achieve the pass mark (60%) in each Part. Candidates who fail in one or more Parts are entitled to re-take or re-submit those requirements and satisfy the examiners within four years of their first submission. Part B, the Practical Examination, if failed, may not be re-taken within three months of the previous examination.

Candidates may opt to take the Parts over more than one year, but must apply or re-apply by 31st January in the year of taking any one or more Parts.

The Academic Board of The Guild of Church Musicians reserves the right to refuse or cancel the entry of any candidate for the Award or the Certificate without assigning a reason.

Candidates are strongly advised to consult the Guidelines which are published separately.

## **PART A - PORTFOLIO/PROJECT FILE**

Candidates are required to prepare a written Portfolio or Project File on the place of liturgy and music within the worship of their church. This substantial dossier should take the form of a critical commentary on, and analysis of, a period within the worshipping life of the church, normally of at least six months including the span from Advent Sunday to Pentecost inclusive. In years when Pentecost falls less than six months after Advent Sunday, candidates may choose to extend their coverage before Advent Sunday or after Pentecost (or both) in order to achieve the necessary period of at least six months.

Candidates who during this period worship regularly or contribute to the musical worship at more than one church or chapel may base their submissions on their experiences at all such places.

The content and presentation of the portfolio should reflect an understanding of the content, context and general effectiveness of successive varied acts of worship in the selected church or churches.

While the organisation of content is left to the candidate's discretion, the portfolio should include the following:

- a description of the church, in terms of denomination, geographical region, size and socio-economic make-up of the congregation, traditions of churchmanship, etc.;
- an indication of the musical and liturgical traditions and resources, and the candidate's part in them;

- details of the music used within worship, whether choral, congregational or instrumental; the hymn book(s), psalter(s) etc. used, with an assessment of the relevance of this music to the candidate's worshipping situation.

The portfolio should also contain a diary of events, including coverage of special occasions, supplemented by reports of relevant meetings (as of a worship/liturgy committee), rehearsals, etc., over the designated six-month period.

Portfolios must be submitted by ten days before the date of the Part C (Viva Voce) examination, or 30th June, whichever is the earlier, in the year of the examination. The Examinations Secretary will notify candidates of the address to which they should be sent. They will be returned to the candidate at the conclusion of the Viva Voce examination.

## **PART B - PRACTICAL EXAMINATION**

Candidates for ACertCM and the Archbishops' Award in Church Music must enter in one of the categories below, or an equivalent approved in advance of entry:

- 1 Organist/Keyboard Player and Choir Director
- 2 Organist/Keyboard Player (Accompanist)
- 3 Choir Director
- 4 Choir Singer
- 5 Instrumental Leader
- 6 Instrumentalist
- 7 Worship Leader (Cantor/Animateur)

The examination will test the ability of the candidate to contribute effectively, and with understanding, to services in his or her church in one of the capacities listed above, demonstrating qualities of musicianship essential to the candidate's chosen role.

The examination will last for up to one hour, and will include practical tests as follows:

- a) the spoken parts in the authorized services of the candidate's own Church or denomination;
- b) the sung responses and dialogues from such authorized services;
- c) sight reading appropriate to the category in which the candidate is entered;
- d) psalms, hymns (or choruses or metrical psalms), accompanied/unaccompanied items (motet, anthem, canticle, Mass, Communion setting), solo and ensemble vocal/instrumental items, as appropriate to the category of entry. Items will be chosen by the candidate and a list submitted to the examiner in advance (see below) for approval.

60 marks are available for the practical tests, and 40 marks for ancillary skills.

### **Practical tests**

#### *Organist/keyboard player and Choir Director*

- 1) two spoken parts of the service (8 marks)
- 2) sung responses/dialogue, directed by the candidate (8 marks)
- 3) a psalm (see below), (10 marks)

- 4) two contrasted items from hymns, choruses, metrical psalms; these may be accompanied by the candidate (14 marks)
- 5) an anthem, motet, canticle, or movement of a Communion Service or Mass, or other sacred choral item, *either* accompanied *or* unaccompanied (14 marks)
- 6) sight reading (6 marks).

*Organist/keyboard player (Accompanist)*

- 1) two spoken parts of the service (8 marks)
- 2) accompanying two contrasted items from hymns, choruses, metrical psalms (10 marks)
- 3) accompanying an anthem, motet, canticle, or movement of a Communion Service or Mass, or other sacred choral item (10 marks)
- 4) accompanying a psalm (see below), (9 marks)
- 5) a solo voluntary (9 marks)
- 6) accompanying a solo vocal or instrumental item (8 marks)
- 7) sight reading (6 marks).

*Choir Director*

- 1) two spoken parts of the service (8 marks)
- 2) sung responses/dialogue (8 marks)
- 3) a psalm (see below) (8 marks)
- 4) two contrasted items from hymns, choruses, metrical psalms (10 marks)
- 5) two items, one accompanied and the other unaccompanied, from anthems, motets, canticles, or movements of a Communion Service or Mass, or other sacred choral item (20 marks)
- 6) sight reading (6 marks).

*Choir Singer*

- 1) two spoken parts of the service (8 marks)
- 2) sung responses/dialogue (8 marks)
- 3) a psalm (see below), (10 marks)
- 4) two contrasted items from hymns, choruses, metrical psalms (10 marks)
- 5) an anthem, motet, canticle, or movement of Communion Service or Mass, or other sacred choral item, *either* accompanied *or* unaccompanied (10 marks)
- 6) an item, accompanied or unaccompanied, which involves at least one other singer, e.g. duet, trio, quartet, in which the candidate sings one of the parts (8 marks)
- 7) sight reading (6 marks).

*Instrumental Leader*

- 1) two spoken parts of the service (8 marks)
- 2) two contrasted items from hymns, choruses, metrical psalms (10 marks)
- 3) accompanying an anthem, motet, canticle or movement of a Communion Service or Mass, or other sacred choral item (12 marks)
- 4) a piece for instruments alone (12 marks)

- 5) playing an instrumental solo item suitable for performance before, during or after the act of worship (12 marks)
- 6) sight reading (6 marks).

### *Instrumentalist*

- 1) two spoken parts of the service (8 marks)
- 2) two contrasted items from hymns, choruses, metrical psalms, in which the candidate plays the appropriate harmony line (12 marks)
- 3) performing an instrumental *obbligato* (e.g. a descant) to a piece of sacred choral or congregational music (10 marks)
- 4) playing an instrumental solo suitable for performance before, during or after the act of worship (12 marks)
- 5) an ensemble item which involves at least one other instrumentalist, e.g. duet, trio, quartet, in which the candidate plays one of the parts (12 marks)
- 6) sight reading (6 marks)

### *Worship Leader (Cantor/Animateur)*

- 1) two spoken parts of the service (8 marks)
- 2) a hymn or sacred song. The candidate will be sent a copy of the music approximately one week before the examination. It is the candidate's responsibility to produce a sufficient number of copies for congregational use during the rehearsal (15 marks)
- 3) sung responses/dialogue (9 marks)
- 4) a psalm (see below) (11 marks)
- 5) two movements from a Communion Service or Mass setting (11 marks)
- 6) sight reading (6 marks).

Spoken parts of the service should be of reasonable length, not shorter than (for instance) the Lord's Prayer.

Psalms, using a chant formula, may be sung to Anglican chant or Gregorian chant, or be responsorial, as preferred, and be at least ten verses in length. The Gloria may be added if wished. Responsorial psalms should include some verses of uneven length.

Hymns (which may be metrical or sung to plainsong), metrical psalms or choruses should contain the equivalent of at least four verses in common metre.

Sung items may be in any language, as normally used in the candidate's place of worship. Singers should prepare their usual part, whether or not this is the melody. Written translations should be provided for the examiner, on the day of the examination, of any item not in English.

Lists of items chosen for performance must be submitted to the Examinations Secretary for approval not later than four weeks before the date of the examination. Copies must be provided for the examiner on the day of the examination, or further in advance if required.

Sight reading will be tested in an appropriate practical (vocal or instrumental) category, using the clef or clefs applicable to that category. The test will be administered privately, not in front of a congregation, choir or instrumental group, usually at the end of the examination. Candidates will be required to play or sing a short passage. For keyboard players, the passage will be written on two staves, using G and F clefs (use of pedals by organists is optional); other candidates will be provided with a single-line melodic passage, including words for singers.

Candidates will be allowed to study the music for 30 seconds beforehand (excluding registration time for organists), during which they may try out any part of the test. For singers, the examiner will play the tonic chord and starting note before this period of study and again before the formal assessment.

### **Ancillary skills**

The examiner will look for various attributes in the candidate, as listed under each of the categories of entry below.

#### *Organist/keyboard player and Choir Director*

- 1) efficiency of planning and order of rehearsal as choir director (5 marks)
- 2) skill in detecting and correcting errors (5 marks)
- 3) leadership qualities and communication skills (5 marks)
- 4) conducting and directing skills (5 marks)
- 5) appropriate choice of repertoire (5 marks)
- 6) accuracy and accompanying skill as keyboard player (5 marks)
- 7) general musicianship and sense of style (10 marks)

#### *Organist/keyboard player(Accompanist)*

- 1) accuracy of notes, rhythm and tempo (10 marks)
- 2) registration, handling of the instrument and sense of style (7 marks)
- 3) musical skills and sensitivity as an accompanist (7 marks)
- 4) appropriate choice of repertoire (6 marks)
- 5) general musicianship and sense of style (10 marks)

#### *Choir Director*

- 1) efficiency of planning and order of rehearsal (6 marks)
- 2) skill in detecting and correcting errors (6 marks)
- 3) leadership qualities and communication skills (6 marks)
- 4) conducting and directing skills (6 marks)
- 5) appropriate choice of repertoire (6 marks)
- 6) general musicianship and sense of style (10 marks)

#### *Choir Singer*

- 1) accuracy of notes, rhythm and tempo (10 marks)
- 2) vocal quality, intonation and technique (8 marks)
- 3) clarity of diction (6 marks)
- 4) appropriate choice of repertoire (6 marks)
- 5) general musicianship and sense of style (10 marks)

#### *Instrumental Leader*

- 1) efficiency of planning and order of rehearsal as instrumental director (5 marks)
- 2) skill in detecting and correcting errors (5 marks)
- 3) leadership qualities and communication skills (5 marks)
- 4) conducting and directing skills (5 marks)
- 5) appropriate choice of repertoire (5 marks)
- 6) accuracy and technical proficiency as instrumental player (5 marks)

- 7) general musicianship and sense of style (10 marks)

#### *Instrumentalist*

- 1) accuracy of notes, rhythm and tempo (10 marks)
- 2) tone quality and production, intonation (7 marks)
- 3) technical proficiency (7 marks)
- 4) appropriate choice of repertoire (6 marks)
- 5) general musicianship and sense of style (10 marks)

#### *Worship Leader (Cantor/Animateur)*

- 1) efficiency of planning and order of rehearsal as choir director (6 marks)
- 2) skill in detecting and correcting errors (6 marks)
- 3) leadership qualities and communication skills (6 marks)
- 4) conducting and directing skills (6 marks)
- 5) appropriate choice of repertoire (6 marks)
- 6) general musicianship and sense of style (10 marks)

The examination will normally take place between 14th June and 30th September, in the candidate's own church or in one nominated by the candidate, and will usually be combined with the *Viva Voce* examination (see Part C below). Further information about the format of the examination is contained in the separate Guidelines.

## **PART C - VIVA VOCE EXAMINATION**

Candidates should be prepared to discuss with the examiner issues arising directly from the Portfolio/Project File (Part A) and the Practical examination (Part B). They should be able to converse with a level of understanding, commensurate with the role of a good observer and practitioner, about a wide range of issues relating to the worship and musical life of the church and its community, and their role within it.

The Viva Voce examination is normally combined with the Practical Examination (see Part B above), and lasts about thirty minutes.

## **PARTS D1 and D2 - EXTENDED ESSAYS**

Candidates will submit two essays, one in each section, which demonstrate a thorough appreciation of the liturgical and worshipping customs of the Christian denomination to which they belong, and the music and musical traditions which complement them. Essays should show an understanding both of history and of modern practice and trends, and how such traditions and trends can fulfil the musical needs of the Church today.

Each essay should be between 3,000 and 5,000 words in length, one on a topic related to Christian worship (Part D1), the other on a topic related to church music (Part D2). Essay titles are set by the Academic Board and will be available from the Examinations Secretary from 1st

July preceding the year of examination. They will also be published in the Year Book and the Guild's magazine *Laudate*.

The two essays may be attempted in the same year, or in different years, as the candidate wishes.

Essays should demonstrate that the candidate has undertaken appropriate study and research into primary sources (e.g. the texts of services of worship and/or music scores), and has considered comments by noted and relevant scholars. Full reference details for all passages quoted or referred to must be given in footnotes or endnotes. A bibliography, and if appropriate a discography, must be supplied at the end of the essay.

Completed essays must reach the Examinations Secretary by 30th June in the year of submission.

Candidates must obtain the pass mark in each essay separately. Candidates who fail to achieve the pass mark in one of the essays will be required to submit an essay in that area only, should they decide to re-enter, according to the requirements for the year in which they re-enter.

## **PART E - WRITTEN EXAMINATION**

Candidates should be able to demonstrate an appreciation of the development, and present-day use, of the liturgical and worshipping customs of the Christian denomination to which they belong, and of the music, and musical traditions, which complement them.

The written examination lasts for three hours, during which the candidate is required to answer *four* questions: one on Christian Liturgy (section A), two on the History of Church Music (section B), and one on Music in Worship (section C). Section B consists of two questions; the second of these is based on the Special Subject and Set Works, which change from year to year. Information concerning these is published in *Laudate*, and may also be obtained from the Examinations Secretary from 1st July preceding the year of examination.

Questions in Section A carry a maximum of 30 marks and in Section C a maximum of 40 marks. In Section B, the first question carries 15 marks, five for each topic; the second question also carries 15 marks, six for part (a) and nine for part (b).

The written examination is taken on the first Friday in May (10 a.m. to 1 p.m.), EITHER at an approved centre OR under the invigilation of a parish priest, Minister of Religion, clergyman, or their equivalent. The candidate will be charged for any remuneration of expenses incurred by the Guild for such invigilation. The date and time of such a privately-invigilated examination session MUST coincide with that stated above. Further details are available from the Examinations Secretary.

## **ADDITIONAL INFORMATION**

### ***Fees***

The list of current fees for the examinations is published separately, and may be obtained from the Examinations Secretary.

### ***Examination procedures***

The Guild reserves the right for examinations to be conducted by one or more examiners for the purposes of moderation or training.

Examination dates, once confirmed, cannot be altered. A candidate who is unable to attend because of medical or compassionate reasons may apply for a partial refund. Such application should be made in writing to reach the Examinations Secretary no later than 14 days following the examination, accompanied if necessary by a medical certificate. Verbal notice of withdrawal given to an examiner at the venue is insufficient. The level of any refund will depend on the circumstances in each case; no refund will be offered if notice is received too late to avoid the examiner(s) travelling to the venue. Any re-entry for examination following such circumstances, whether or not a refund is offered, must be made separately at the full fee prevailing at the date of re-entry.

An administration fee of £10 may be levied in cases where candidates defer all or any part of the examination to a later year after their entry has been received.

Any correspondence from candidates should be conducted only with the Examinations Secretary. Examiners are not permitted to enter into correspondence with candidates, except in confirming arrangements for examination venues and times. In any matter concerning the interpretation of the syllabus, the decision of the Academic Board is final.

All sources of existing published material on which candidates may draw in their written submissions must be clearly identified and acknowledged. Excessive or unacknowledged borrowings may lead to loss of marks or, in extreme cases, disqualification.

### ***Candidates with special assessment needs***

The Guild welcomes entries from candidates with special assessment needs, including physical or mental disabilities which require special provision. The Examinations Secretary must be notified of the nature of the disability by letter before an entry is made, so that there is adequate time for any necessary provision to be made.

The disability and request for special tests, if appropriate, should be stated clearly on the entry form and a medical certificate supplied. Candidates who require wheelchair access to an examination centre should notify that fact. All provision for disabled candidates is tailor-made to the needs of the particular individual.

Registered blind or partially-sighted candidates may request a special Braille version of any practical test where they might otherwise be at a disadvantage to sighted candidates.

Dyslexic candidates requiring special provision must supply a report from a chartered educational psychologist, a full or affiliate member of the Association of Educational Psychologists, a person employed as an educational psychologist by a local education authority, or a Dyslexic Teacher who holds a recognised qualification from the Dyslexia Institute or comparable accredited body. Reports from psychologists of other disciplines (e.g. clinical) or non-psychologists are not acceptable.

Where an examination includes a sight-reading or transposition test, this can be made available in large print or on coloured paper. Requests for such provision must be made at the time of entry. Candidates requiring coloured paper may specify any reasonable preference of colour.

Visually-impaired or dyslexic candidates may perform prepared practical elements of their examinations from large-print copies or photocopies of music, including copies of music on coloured paper and copies of music in Braille, without infringing copyright regulations, provided that the original is also brought into the examination. If candidates taking a viva voce examination refer to music in Braille or any non-standard notation, the copies should be annotated for the reference of the examiner and an original copy of the music should be brought to the examination.

Each case is considered on its own merits according to the nature of the disability and after specialist professional advice has been taken.

The same standards of assessment apply to all candidates. Only in the conduct of the examination is provision (not concession) made, when appropriate, for a candidate's disability.

### ***Appeals Procedure***

#### **1 Grounds of appeal**

- 1.1 A candidate may appeal against the result of a practical or written examination in the following circumstances only:
  - (a) where the candidate believes that there has been a procedural irregularity (for example, viva voce questions asked outside the limits of the syllabus);
  - (b) where the candidate believes that there is a mis-match between the comments on the examination report for one or more items and the mark(s) awarded in relation to published criteria.
- 1.2 Appeals which question the academic or musical judgement of the examiner(s) will not be accepted.

#### **2 Lodging an appeal**

- 2.1 Candidates who wish to question the outcome of a practical or written examination should use the following procedure.
- 2.2 **First level of appeal**
  - 2.2.1 Appeals should be made in writing by the person who signed the entry application form, setting out the grounds of appeal clearly. In the case of candidates under the age of eighteen, this will normally be a parent, guardian or teacher. Appeals should be sent by post to the Chairman of the Academic Board.
  - 2.2.2 Appeals on the grounds of category (a) should be postmarked within seven days of the examination taking place.
  - 2.2.3 Appeals on the grounds of category (b) should be postmarked within fourteen days of the verified results having been issued by the Guild, and the original (not a photocopy) of the report should be attached.
  - 2.2.4 Appeals at first level must be accompanied by a fee of £25 (for overseas appeals, this must be drawn in pounds sterling on a UK clearing bank), made payable to The Guild of Church Musicians.
  - 2.2.5 An acknowledgement will be sent within seven days of receipt by the Chairman of the Academic Board, who will refer the appeal to the examiner(s) as appropriate.

- 2.2.6 The Chairman of the Academic Board will reach a decision after receiving the comments of the examiner(s). The target time for resolving appeals is 21 days from the date of receipt, though it may be necessary to extend this period if those involved in the process are not immediately contactable.
- 2.2.7 The outcome of a successful appeal may be a revision to the mark(s) awarded or the offer of a free re-examination. If a re-examination is offered, a time limit will normally be prescribed in the interests of all concerned, so as to reproduce the original conditions as closely as possible. This may mean a special examination outside the normal examining period. In the case of a practical or viva voce examination, all parts of that examination must be re-taken. Where a practical examination requires the candidate to provide supporting forces, such as a choir or instrumental group, the arrangements for such provision remain the responsibility of the candidate, and no person may take part who was not involved on the original occasion. In the case of a written paper, all parts of the paper must be re-taken. The offer of a re-examination terminates the appeal procedure, whether or not it is accepted.

### **2.3 Second level of appeal**

- 2.3.1 Those who are not satisfied with the decision of the Chairman of the Academic Board, and to whom a re-examination has not been offered, may appeal to the External Moderator of the Guild's examinations. Such appeals should be sent via the General Secretary of the Guild, should state the grounds on which that decision is challenged, and should be postmarked not later than fourteen days from the date of receipt of the previous decision. The original report form is not required, nor may new grounds be introduced which would have been proper to the first appeal.
- 2.3.2 Appeals at second level should be accompanied by a fee of £50 (for overseas appeals, this must be drawn in pounds sterling on a UK clearing bank), made payable to The Guild of Church Musicians.
- 2.3.3 The External Moderator will reach a decision after receiving the comments of the Chairman of the Academic Board. The available remedies are as outlined in 2.2.7 above. This decision is final.

## **3 General**

- 3.1 In the event that an appeal is upheld, the appeal fee(s) will be refunded.
- 3.2 Should the examination have been conducted by the Chairman of the Academic Board (whether or not in conjunction with another examiner), an appeal at first level will be handled by an alternative, independent member of the Academic Board nominated by the General Secretary, who will notify the outcome of the process. In an appeal at second level in such a case, the External Moderator's decision will be reached after seeking the comments of the person who adjudicated the first appeal.
- 3.3 No certificate will be issued nor award conferred by the Guild in any case which is the subject of an ongoing appeal.

### *Assessment Criteria*

The following criteria are used by examiners. Those shown shaded are below Pass level.

#### **Part A - Portfolio/Project File**

**Overview: description of the church including denomination, geographical region, size, tradition of churchmanship, style and practice of worship, personnel, committees and meetings (10 marks)**

1-2	Incomplete or very rudimentary coverage of the suggested topics
3-5	Rudimentary introduction to the church but lacking sufficient information fully to illuminate the situation
6-8	A satisfactory factual description providing a clear impression of the candidate's church including physical factors and ethos
9-10	A full factual description, offering further insight into how the church has developed or is developing and how it relates to the local community

**Overview: musical traditions and resources and the candidate's part in them, details of music used in services, assessment of its relevance to the worshipping situation (10 marks)**

1-2	Incomplete or very rudimentary coverage of the suggested topics
3-5	Rudimentary introduction to the musical traditions and resources but lacking sufficient information fully to illuminate the situation
6-8	A satisfactory factual description providing a clear impression of the musical traditions and resources and of the candidate's part in them
9-10	A full factual description, offering further insight into how the music has developed or is developing, including assessment of its relevance to the pattern of worship

**Diary/weekly summary: six months including the period from Advent Sunday to Pentecost (50 marks)**

1-14	Diary is incomplete or very rudimentary with little or no explanation given for gaps Assessment of the candidate's true involvement and ability to analyse and comment is not possible
15-19	Diary entries are perfunctory Assessment of the candidate's involvement, commitment and ability to analyse and make constructive comments is difficult
20-29	Diary is complete but entries are purely factual No attempt is made to provide a critical commentary or analysis of situations as they arise
30-36	Satisfactory completion of the Diary giving a clear factual outline of the progression of both rehearsals and services and the candidate's involvement in them Comments tend to be anecdotal rather than analytical

37-44	A very good submission; rehearsals and services are well documented, and musical and liturgical questions arising on a day-to-day basis are given consideration Analysis of situations and problems is evident Marks at the lower end of the band may reflect limited perceptive detail
45-50	An excellent submission. Diary entries are illuminated with well-chosen examples demonstrating the candidate's awareness of suitability of repertoire for the worshipping community and place in the service Answers at this level will also analyse musical and liturgical problems in a constructive manner and demonstrate understanding of the relationships between musicians and clergy in the church

**General comments arising from the diary: general conclusions, identification of and comment on trends in the worship of the church, discernment, evaluation, comment (15 marks)**

1-2	Very limited evidence that any general conclusions have been drawn from the weekly worship experience
3-5	Though limited evidence is provided to show that some general conclusions have been drawn from the weekly worship experience, very few illustrations have been provided to support this
6-8	Superficial evidence is provided, though the number and range of illustrations are limited
9-12	A very satisfactory number and range of general conclusions have been recorded, with the appropriate number of supporting illustrations
13-15	An excellent overall evaluation of the six-month period covered by the Diary, full of valuable insights, and with an abundance of illustrations to support the conclusions reached

**Additional submissions such as essays and compositions; appreciation of personal role and involvements in church activities; presentation, spelling etc. (15 marks)**

1-2	The document does not fulfil the requirements and/or is not typed
3-5	The document is typed though organised in a haphazard manner Typing errors, poor spelling and grammar affect the continuity No additional submissions or commentary and little or no evidence of involvement in church activities or appreciation of personal role
6-8	A range of additional submissions is offered but at this level the material tends to be illustrative (service papers, brochures, photographs, magazine articles, copied musical information etc.) and therefore does not give an adequate impression of the candidate's own development, knowledge and understanding
9-12	A very satisfactory number and range of additional submissions are offered, with a pleasing number of supporting illustrations Any difficulties with spelling, grammar or presentation do not detract from the overall submission
13-15	An excellent submission A selection of well-presented additional submissions demonstrates that the candidate has undertaken detailed research, has an appreciation of his/her personal role and is involved in the life of the church

## Part B - Practical Examination

### *Organist/keyboard player and Choir Director*

#### Specific tasks (total 60 marks)

#### Two spoken parts of the service (8 marks)

Each item is marked out of 4.

1	Very poor
2	Generally rather weak
3	One or two small slips, otherwise fluent Well-judged expression and phrasing
4	Completely accurate Fluent and expressive Ability to communicate

#### Sung responses/dialogue (8 marks)

1-4	Very poor More than two attempts to start one or more responses Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
5-6	Limited attention to dynamics and phrasing Evidence of some awareness of individuals in the group Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance
7	Assured and fluent Generally confident A good level of musical communication to singers Good management of vocal resources
8	Completely accurate and convincing performance Fluent and expressive Ability to communicate with singers Completely confident and clear direction Persuasive and authoritative

#### Psalm (10 marks)

1-5	Very poor More than two attempts to start individual verses Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
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6-7	Limited attention to dynamics and phrasing Evidence of some awareness of individuals in the group Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance
8-9	Assured and fluent Generally confident A high level of musical communication Good management of vocal resources
10	Completely accurate Technical fluency Musically aware and expressive

### Two contrasted items (14 marks)

Each item is marked out of 7. Criteria in *italics* apply only to candidates who also accompany.

1-4	Very poor More than two attempts to start Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills <i>Searching for notes, undue hesitation</i> <i>Variable pulse</i> <i>Frequent errors in notes; failure to observe accidentals</i>
5	Limited attention to dynamics and phrasing Evidence of awareness of individuals in the group Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance <i>Cautious/occasionally hesitant though unbroken playing</i> <i>Adequate continuity</i> <i>Limited attention to style/detail</i>
6	Assured and fluent Generally confident A high level of musical communication with singers Good management of vocal resources <i>Generally confident playing</i> <i>Good balance</i> <i>Well-prepared and confident performance</i>
7	Completely accurate and convincing performance Fluent and expressive Ability to communicate with singers Completely confident and clear direction Persuasive and authoritative <i>A natural sense of appropriate style</i> <i>Assured and fluent</i> <i>Maturity of interpretation and communication</i>

**Anthem or comparable item (14 marks)**

1-6	Very poor More than two attempts to start Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
7-8	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity
9-10	Evidence of awareness of individuals in the group Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance
11-12	Assured and fluent Generally confident A high level of musical communication with singers Good management of vocal resources
13-14	Completely accurate and convincing performance Fluent and expressive Ability to communicate with singers Completely confident and clear direction Persuasive and authoritative

**Sight reading (6 marks)**

1	Very poor, largely inaccurate
2	Generally weak, lacking any sense of fluency and with numerous errors
3	Imprecise rhythm Careless note playing Loss of tempo at points of difficulty Lack of concern over dynamic variety Omission of phrasing/articulation detail
4	One or two significant errors and/or uncertain flow Fair sense of rhythm Broadly accurate Suitable and sustained tempo Developing dynamic range Some recognition of style including attention to phrasing/articulation
5	One or two small errors or hesitations High level of technical security Well-judged tempi, phrasing and articulation Demonstration of tonal qualities
6	Completely accurate Technical fluency Musically aware and expressive

### Ancillary skills (40 marks)

#### Efficiency of planning and order of rehearsal as choir director (5 marks)

1-2	Very poor Ineffective Little or no evidence of prior planning
3	Mostly efficient Reasonable continuity
4	Well managed Well planned
5	Confident Effective Authoritative

#### Skill in detecting and correcting errors (5 marks)

1-2	Lack of sufficient musical awareness Inadequate awareness of inaccuracies
3	One or two significant undetected errors Some errors identified but inadequately dealt with
4	Generally accurate performance Errors detected and usually dealt with
5	Completely accurate performance Clear and authoritative Errors expertly dealt with

#### Leadership qualities and communication skills (5 marks)

1-2	Very poor Lack of sufficient musical awareness Lack of communication skills Indications of poor relationships within the group
3	Adequate responsiveness to singers to create a mostly unified performance Evidence of reasonable working relationships
4	Good level of musical communication with singers Good management of vocal resources Ability to communicate the feeling of the music Evidence of good working relationships within the group
5	High level of musical communication with singers Completely confident and clear direction Persuasive and authoritative Strong leadership ensures a committed response

### Conducting and directing skills (5 marks)

1-2	Very poor Lack of sufficient musical awareness Lack of communication skills
3	Adequate responsiveness to singers to create a mostly unified performance
4	Good management of vocal resources Ability to communicate the feeling of the music Evidence of good working relationships within the group
5	High level of musical communication with singers Completely confident and clear direction Persuasive and authoritative

### Appropriate choice of repertoire (5 marks)

1-2	Very poor understanding of abilities of singers Repertoire inappropriate for available musical resources Repertoire inappropriate for liturgical use
3	Adequate understanding of requirements of the liturgy Adequate understanding of abilities of singers and/or practicalities of performance
4	Suitable choice of repertoire
5	Excellent choice of repertoire Evidence of imaginative and inspired musical choices

### Accuracy and accompanying skill as keyboard player (5 marks)

1-2	Very poor Poor continuity Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness
3	Limited attention to dynamics and phrasing Evidence of some awareness of the singers Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance
4	Assured and fluent Generally confident High level of musical communication creates a musical performance Good understanding of vocal resources and balance
5	Completely accurate Technical fluency Effective balance Musically aware and expressive

### General musicianship and sense of style (10 marks)

1-5	Very poor Lack of sufficient musical awareness
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6-7	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness
8-9	Assured and fluent Generally confident Well-judged tempi, phrasing and articulation
10	Completely clear direction and/or accurate playing Imaginative and inspired Assured and confident

***Organist/keyboard player (Accompanist)***

**Two spoken parts of the service (8 marks)**

Each item is marked out of 4.

1	Very poor
2	Generally rather weak
3	One or two small slips, otherwise fluent Well-judged expression and phrasing
4	Completely accurate Fluent and expressive Ability to communicate

**Accompanying two contrasted items (10 marks)**

Each item is marked out of 10; the total is then divided by two.

1-5	Very poor More than two attempts to start Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills Searching for notes, undue hesitation Variable pulse Frequent errors in notes; failure to observe accidentals
6-7	Limited attention to dynamics and phrasing Evidence of some awareness of the singers Cautious/occasionally hesitant though unbroken playing; adequate continuity Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance
8-9	Assured and fluent Well-prepared and confident performance Good balance A high level of musical communication creates a musical performance

10	<p>Completely accurate; technically fluent</p> <p>Effective balance</p> <p>Musically aware and expressive</p> <p>A natural sense of appropriate style</p> <p>Maturity of interpretation and communication</p>
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**Anthem or comparable item (10 marks)**

1-5	<p>Very poor</p> <p>More than two attempts to start</p> <p>Inadequate awareness of inaccuracies in pitch and/or rhythm</p> <p>Lack of sufficient musical awareness</p> <p>Lack of communication skills</p>
6-7	<p>Limited attention to dynamics and phrasing</p> <p>Evidence of some awareness of the singers</p> <p>Cautious/occasionally hesitant approach though adequate continuity</p> <p>Evidence of some stylistic awareness</p> <p>Adequate responsiveness to singers to create a mostly unified performance</p>
8-9	<p>Assured and fluent</p> <p>Generally confident</p> <p>A high level of musical communication creates a musical performance</p> <p>Good understanding of vocal resources and balance</p> <p>Ability to communicate the feeling of the music</p>
10	<p>Completely accurate; technically fluent</p> <p>Effective balance</p> <p>Musically aware and expressive</p> <p>A natural sense of appropriate style</p> <p>Maturity of interpretation and communication</p>

**Accompanying a psalm (9 marks)**

1-4	<p>Very poor</p> <p>More than two attempts to start individual verses</p> <p>Inadequate awareness of inaccuracies in pitch and/or rhythm</p> <p>Lack of sufficient musical awareness</p> <p>Lack of communication skills</p>
5-6	<p>Limited attention to dynamics and phrasing</p> <p>Cautious/occasionally hesitant approach though adequate continuity</p> <p>Evidence of some stylistic awareness</p> <p>Adequate responsiveness to singers to create a mostly unified performance</p>
7-8	<p>Assured and fluent</p> <p>Generally confident</p> <p>A high level of musical communication</p> <p>Good understanding of vocal resources and balance</p>
9	<p>Completely accurate</p> <p>Technical fluency</p> <p>Musically aware and expressive</p>

**Solo voluntary (9 marks)**

1-4	Very poor Inadequate awareness of inaccuracies in pitch and/or rhythm Failure to observe accidentals Searching for notes; undue hesitation Variable pulse
5-6	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Occasional labouring under technical challenge
7-8	Generally confident and fluent playing Good attention to phrasing, articulation and dynamics Assured control of instrument
9	Completely accurate Technical fluency A high level of musical communication Stylistic flair Maturity of interpretation and communication

**Accompanying a solo vocal or instrumental item (8 marks)**

1-4	Very poor More than two attempts to start Searching for notes; undue hesitation Variable pulse Frequent errors in notes; failure to observe accidentals Lack of sufficient musical awareness
5-6	Limited attention to style/detail Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to soloist to create a mostly unified performance
7	Assured and fluent Confident performance A high level of musical communication with soloist Good balance
8	Completely accurate and convincing performance Persuasive and authoritative A natural sense of appropriate style Assured, fluent and expressive Maturity of interpretation and communication

**Sight reading (6 marks)**

1	Very poor, largely inaccurate
2	Generally weak, lacking any sense of fluency and with numerous errors

3	Imprecise rhythm Careless note playing Loss of tempo at points of difficulty Lack of concern over dynamic variety Omission of phrasing/articulation detail
4	One or two significant errors and/or uncertain flow Fair sense of rhythm Broadly accurate Suitable and sustained tempo Developing dynamic range Some recognition of style including attention to phrasing/articulation
5	One or two small errors or hesitations High level of technical security Well-judged tempi, phrasing and articulation Demonstration of tonal qualities
6	Completely accurate Technical fluency Musically aware and expressive

#### Ancillary skills (40 marks)

#### Accuracy of notes, rhythm, tempo (10 marks)

1-5	Very poor Poor continuity Significant inaccuracies in pitch, rhythm, tempo Lack of sufficient musical awareness
6-7	Accurate at a reasonable tempo Occasional labouring under technical challenge One or two significant slips in pitch, rhythm, tempo
8-9	Assured and fluent Generally confident One or two slips do not detract from overall performance
10	Completely accurate Technical fluency Musically aware and expressive

#### Registration, handling of the instrument, sense of style (7 marks)

1-3	Poor control of instrument Poor use of tonal resources Lack of sufficient musical awareness
4-5	Limited attention to style/detail Some difficulties with registration changes Some poor registration choices
6	A good awareness of style Assured control of the instrument Good management of registration

7	Instrument handled with flair and imagination Musically aware and expressive
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### Musical skills and sensitivity as an accompanist (7 marks)

1-3	Very poor Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness
4-5	Evidence of some awareness of the singers Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance
6	Assured and fluent Generally confident A high level of musical communication creates a musical performance Good understanding of vocal resources and balance
7	Completely accurate Technical fluency Effective balance Musically aware and expressive

### Appropriate choice of repertoire (6 marks)

1-3	Repertoire inappropriate for the ability of the player Repertoire poorly chosen for the instrument Repertoire inappropriate for liturgical use
4	Adequate understanding of requirements of the liturgy Adequate understanding of the capabilities of the instrument Adequate understanding of the player's abilities/limitations
5	Suitable choice of repertoire
6	Excellent choice of repertoire Evidence of imaginative and inspired musical choices

### General musicianship and sense of style (10 marks)

1-5	Very poor Lack of sufficient musical awareness
6-7	Limited attention to detail Cautious/occasionally hesitant approach Evidence of some stylistic awareness
8-9	Good musicianship Stylistic awareness Assured and fluent Generally confident Well-judged tempi, phrasing and articulation
10	Excellent musicianship Imaginative and inspired Assured and confident

## *Choir Director*

### **Specific tasks (total 60 marks)**

#### **Two spoken parts of the service (8 marks)**

Each item is marked out of 4.

1	Very poor
2	Generally rather weak
3	One or two small slips, otherwise fluent Well-judged expression and phrasing
4	Completely accurate Fluent and expressive Ability to communicate

#### **Sung responses/dialogue (8 marks)**

1-4	Very poor More than two attempts to start one or more responses Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
5-6	Limited attention to dynamics and phrasing Evidence of some awareness of individuals in the group Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance
7	Assured and fluent Generally confident A good level of musical communication to singers Good management of vocal resources
8	Completely accurate and convincing performance Fluent and expressive Ability to communicate with singers Completely confident and clear direction Persuasive and authoritative

#### **Psalm (8 marks)**

1-4	Very poor More than two attempts to start individual verses Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
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5-6	Limited attention to dynamics and phrasing Evidence of some awareness of individuals in the group Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance
7	Assured and fluent Generally confident A high level of musical communication Good management of vocal resources
8	Completely accurate Technical fluency Musically aware and expressive

### Two contrasted items (10 marks)

Each item is marked out of 10; the total is then divided by two.

1-5	Very poor More than two attempts to start Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
6-7	Limited attention to dynamics and phrasing Evidence of awareness of individuals in the group Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance
8-9	Assured and fluent Generally confident A high level of musical communication with singers Good management of vocal resources
10	Completely accurate and convincing performance Fluent and expressive Ability to communicate with singers Completely confident and clear direction Persuasive and authoritative

### Two prepared items (20 marks)

Each item is marked out of 10.

1-5	Very poor More than two attempts to start Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
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6-7	Limited attention to dynamics and phrasing Evidence of awareness of individuals in the group Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance
8-9	Assured and fluent Generally confident A high level of musical communication with singers Good management of vocal resources Ability to communicate the feeling of the music
10	Completely accurate and convincing performance Fluent and expressive Musically aware and expressive

### Sight reading (6 marks)

1	Very poor, largely inaccurate
2	Generally weak, lacking any sense of fluency and with numerous errors
3	Imprecise rhythm Careless note playing Loss of tempo at points of difficulty Lack of concern over dynamic variety Omission of phrasing/articulation detail
4	One or two significant errors and/or uncertain flow Fair sense of rhythm Broadly accurate Suitable and sustained tempo Developing dynamic range Some recognition of style including attention to phrasing/articulation
5	One or two small errors or hesitations High level of technical security Well-judged tempi, phrasing and articulation Demonstration of tonal qualities
6	Completely accurate Technical fluency Musically aware and expressive

### Ancillary skills (40 marks)

#### Efficiency of planning and order of rehearsal (6 marks)

1-3	Very poor Ineffective Little or no evidence of prior planning
4	Mostly efficient Reasonable continuity
5	Well managed Well planned

6	Confident Effective Authoritative
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### Skill in detecting and correcting errors (6 marks)

1-3	Lack of sufficient musical awareness Inadequate awareness of inaccuracies
4	One or two significant undetected errors Some errors identified but inadequately dealt with
5	Generally accurate performance Errors detected and usually dealt with
6	Completely accurate performance Clear and authoritative Errors expertly dealt with

### Leadership qualities and communication skills (6 marks)

1-3	Very poor Lack of sufficient musical awareness Lack of communication skills Indications of poor relationships within the group
4	Adequate responsiveness to singers to create a mostly unified performance Evidence of reasonable working relationships
5	Good level of musical communication with singers Good management of vocal resources Ability to communicate the feeling of the music Evidence of good working relationships within the group
6	High level of musical communication with singers Completely confident and clear direction Persuasive and authoritative Strong leadership ensures a committed response

### Conducting and directing skills (6 marks)

1-3	Very poor Lack of sufficient musical awareness Lack of communication skills
4	Adequate responsiveness to singers to create a mostly unified performance Adequately clear and rhythmic direction
5	Good management of vocal resources Ability to communicate the feeling of the music Evidence of good working relationships within the group
6	High level of musical communication with singers Completely confident and clear direction Persuasive and authoritative

**Appropriate choice of repertoire (6 marks)**

1-3	Very poor understanding of abilities of singers Repertoire inappropriate for available musical resources Repertoire inappropriate for liturgical use
4	Adequate understanding of requirements of the liturgy Adequate understanding of abilities of singers and/or practicalities of performance
5	Suitable choice of repertoire
6	Excellent choice of repertoire Evidence of imaginative and inspired musical choices

**General musicianship and sense of style (10 marks)**

1-5	Very poor Lack of sufficient musical awareness
6-7	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness
8-9	Assured and fluent Generally confident Well-judged tempi, phrasing and articulation
10	Completely clear direction and/or accurate playing Imaginative and inspired Assured and confident

***Choir Singer*****Specific tasks (total 60 marks)****Two spoken parts of the service (8 marks)**

Each item is marked out of 4.

1	Very poor
2	Generally rather weak
3	One or two small slips, otherwise fluent Well-judged expression and phrasing
4	Completely accurate Fluent and expressive Ability to communicate

**Sung responses/dialogue (8 marks)**

1-4	Very poor More than two attempts to start one or more responses Significant inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness
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5-6	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness
7	Assured and fluent Generally confident Clear with appropriate phrasing
8	Completely accurate and convincing performance Fluent and expressive Completely confident Clear diction Persuasive and authoritative

### Psalm (10 marks)

1-5	Very poor More than two attempts to start individual verses Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness
6-7	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness
8-9	Assured and fluent Generally confident A high level of musical communication
10	Completely accurate Technical fluency Musically aware and expressive

### Two contrasted items (10 marks)

Each item is marked out of 10; the total is then divided by two.

1-5	Very poor More than two attempts to start Searching for notes, undue hesitation Variable pulse Frequent errors in notes; failure to observe accidentals
6-7	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness
8-9	Assured and fluent Generally confident Well-prepared and confident performance
10	Completely accurate and convincing performance Fluent and expressive Maturity of interpretation and communication

**Accompanied item (10 marks)**

1-5	Very poor More than two attempts to start Searching for notes; undue hesitation Variable pulse Frequent errors in notes; failure to observe accidentals
6-7	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness
8-9	Assured and fluent Generally confident Well-projected and confident performance
10	Completely accurate and convincing performance Fluent and expressive Maturity of interpretation and communication

**Ensemble item (8 marks)**

1-4	Very poor Inadequate preparation of ensemble Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
5-6	Limited attention to dynamics and phrasing Cautious/occasionally hesitant though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to other singer(s) to create a mostly unified performance
7	Assured and fluent Generally confident A high level of musical communication with other singer(s) Good management of vocal resources
8	Completely accurate and convincing performance Fluent and expressive Ability to communicate with other singer(s) and audience

**Sight reading (6 marks)**

1	Very poor, largely inaccurate
2	Generally weak, lacking any sense of fluency and with numerous errors
3	Imprecise rhythm Careless note playing Loss of tempo at points of difficulty Lack of concern over dynamic variety Omission of phrasing/articulation detail

4	One or two significant errors and/or uncertain flow Fair sense of rhythm Broadly accurate Suitable and sustained tempo Developing dynamic range Some recognition of style including attention to phrasing/articulation
5	One or two small errors or hesitations High level of technical security Well-judged tempi, phrasing and articulation Demonstration of tonal qualities
6	Completely accurate Technical fluency Musically aware and expressive

### Ancillary skills (40 marks)

#### Accuracy of notes, rhythm, tempo (10 marks)

1-5	Very poor Poor continuity Significant inaccuracies in pitch, rhythm or tempo Lack of sufficient awareness
6-7	Accurate at a reasonable tempo Occasional labouring under technical challenge One or two significant slips in pitch, rhythm or tempo
8-9	Assured and fluent Generally confident One or two slips do not detract from overall performance
10	Completely accurate Technical fluency Musically aware and expressive

#### Vocal quality, intonation, technique (8 marks)

1-4	Poor control Persistent tuning problems Generally very poor
5-6	One or two examples of poor intonation Technique not always adequate to cope with the requirements of the music Voice lacks maturity/control
7	Good intonation Developing technique Pleasing vocal qualities
8	Excellent intonation Sound technique Excellent vocal qualities Expressive

**Clarity of diction (6 marks)**

1	Very poor Words inaudible/incomprehensible
2-3	Careless enunciation Poor diction
4	Generally clear despite one or two lapses One or two small errors or hesitations
5	Good diction throughout most of the performance
6	A clear and confident performance Excellent articulation Excellent expression Very clear diction

**Appropriate choice of repertoire (6 marks)**

1-3	Unsuitable for vocal range Unsuitable for ability of singer Repertoire inappropriate for liturgical use
4	Adequate understanding of requirements of the liturgy Adequate understanding of vocal ability and limitations
5	Suitable choice of repertoire
6	Excellent choice of repertoire Evidence of imaginative and inspired musical choices

**General musicianship and sense of style (10 marks)**

1-5	Very poor Lack of sufficient musical awareness
6-7	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness
8-9	Assured and fluent Generally confident Well-judged tempi, phrasing and articulation
10	Excellent sense of role in ensemble Imaginative and inspired Assured and confident

***Instrumental Leader*****Specific tasks (total 60 marks)****Two spoken parts of the service (8 marks)**

Each item is marked out of 4.

1	Very poor
2	Generally rather weak

3	One or two small slips, otherwise fluent Well-judged expression and phrasing
4	Completely accurate Fluent and expressive Ability to communicate

### Two contrasted items (10 marks)

1-5	Very poor More than two attempts to start Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
6-7	Limited attention to dynamics and phrasing Evidence of awareness of individuals in the group Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate response to players to create a mostly unified performance
8-9	Assured and fluent General confident A high level of musical communication with players Good management of instrumental resources
10	Completely accurate and convincing performance Fluent and expressive Ability to communicate with players Confident and clear direction Persuasive and authoritative

### Accompanying an item (12 marks)

1-6	Very poor Lacking in continuity Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
7-8	Limited attention to dynamics and phrasing Evidence of awareness of individuals in the group Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate response to players to create a mostly unified performance
9-10	Assured and fluent General confident High level of communication creates a musical performance Good understanding of instrumental resources and balance
11-12	Completely accurate Fluent and expressive Very clear direction Excellent balance Sensitivity to musical nuances by performer(s) being accompanied

**Piece for instruments alone (12 marks)**

1-6	Very poor More than two attempts to start Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
7-8	Limited attention to dynamics and phrasing Evidence of awareness of individuals in the group Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate response to players to create a mostly unified performance
9-10	Assured and fluent General confident A high level of musical communication with players Good management of instrumental resources
11-12	Completely accurate and convincing performance Fluent and expressive Ability to communicate with players Confident and clear direction Persuasive and authoritative

**Solo item (12 marks)**

1-6	Very poor Inadequate awareness of inaccuracies in pitch and/or rhythm Failure to observe accidentals Searching for notes; undue hesitation Variable pulse
7-8	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Occasionally labouring under technical challenge
9-10	Generally confident playing Good attention to phrasing, articulation and dynamics Assured control of the instrument
11-12	Completely accurate Good technical command A high level of musical communication Stylistic flair Maturity of interpretation and communication

**Sight reading (6 marks)**

1	Very poor, largely inaccurate
2	Generally weak, lacking any sense of fluency and with numerous errors

3	Imprecise rhythm Careless note playing Loss of tempo at points of difficulty Lack of concern over dynamic variety Omission of phrasing/articulation detail
4	One or two significant errors and/or uncertain flow Fair sense of rhythm Broadly accurate Suitable and sustained tempo Developing dynamic range Some recognition of style including attention to phrasing/articulation
5	One or two small errors or hesitations High level of technical security Well-judged tempi, phrasing and articulation Demonstration of tonal qualities
6	Completely accurate Technical fluency Musically aware and expressive

#### Ancillary skills (40 marks)

##### Efficiency of planning and order of rehearsal as instrumental director (5 marks)

1-2	Very poor Ineffective Little or no evidence of prior planning
3	Mostly efficient Reasonable continuity
4	Well managed Well planned
5	Confident Effective Authoritative

##### Skill in detecting and correcting errors (5 marks)

1-2	Lack of sufficient musical awareness Inadequate awareness of inaccuracies
3	One or two significant undetected errors Some errors identified but inadequately dealt with
4	Generally accurate performance Errors detected and usually dealt with
5	Completely accurate performance Clear and authoritative Errors expertly dealt with

**Leadership qualities and communication skills (5 marks)**

1-2	Very poor Lack of sufficient musical awareness Lack of communication skills Indications of poor relationships within the group
3	Adequate responsiveness to singers to create a mostly unified performance Evidence of reasonable working relationships
4	Good level of musical communication with instrumentalists Good management of vocal resources Ability to communicate the feeling of the music Evidence of good working relationships within the group
5	High level of musical communication with instrumentalists Completely confident and clear direction Persuasive and authoritative Strong leadership ensures a committed response

**Conducting and directing skills (5 marks)**

1-2	Very poor Lack of sufficient musical awareness Lack of communication skills
3	Adequate responsiveness to instrumentalists to create a mostly unified performance Adequately clear and rhythmic direction
4	Good management of resources Ability to communicate the feeling of the music Evidence of good working relationships within the group
5	High level of musical communication with instrumentalists Completely confident and clear direction Persuasive and authoritative

**Appropriate choice of repertoire (5 marks)**

1-2	Very poor understanding of abilities of instrumentalists Repertoire inappropriate for available musical resources Repertoire inappropriate for liturgical use
3	Adequate understanding of requirements of the liturgy Adequate understanding of abilities of instrumentalists and/or practicalities of performance
4	Suitable choice of repertoire
5	Excellent choice of repertoire Evidence of imaginative and inspired musical choices

### Accuracy and technical proficiency as instrumental player (5 marks)

1-2	Very poor Poor continuity Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness
3	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness
4	Assured and fluent Generally confident A musical performance with some sense of style
5	Completely accurate Technical fluency A very musical and stylistically aware performance

### General musicianship and sense of style (10 marks)

1-5	Very poor Lack of sufficient musical awareness
6-7	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness
8-9	Assured and fluent Generally confident Well-judged tempi, phrasing and articulation
10	Completely clear direction and/or accurate playing Imaginative and inspired Assured and confident

### *Instrumentalist*

#### Specific tasks (total 60 marks)

#### Two spoken parts of the service (8 marks)

Each item is marked out of 4.

1	Very poor
2	Generally rather weak
3	One or two small slips, otherwise fluent Well-judged expression and phrasing
4	Completely accurate Fluent and expressive Ability to communicate

### Two contrasted items (12 marks)

Each item is marked out of 6.

1-3	Very poor Searching for notes, undue hesitation Variable pulse Frequent errors in notes; failure to observe accidentals
4	Limited attention to dynamics and phrasing Cautious/occasionally hesitant though unbroken playing Evidence of some stylistic awareness
5	Assured and fluent Generally confident Well-prepared and confident performance
6	Completely accurate and convincing performance Fluent and expressive Maturity of interpretation and communication

### Instrumental obbligato (10 marks)

1-5	Very poor More than two attempts to start Searching for notes, undue hesitation Variable pulse Frequent errors in notes; failure to observe accidentals
6-7	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness
8-9	Assured and fluent Generally confident Well-projected and confident performance
10	Completely accurate and convincing performance Fluent and expressive Maturity of interpretation and communication

### Instrumental solo (12 marks)

1-6	Very poor Inadequate awareness of inaccuracies in pitch and/or rhythm Failure to observe accidentals Searching for notes; undue hesitation Variable pulse
7-8	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Occasional labouring under technical challenge Essentially accurate

9-10	Generally confident and playing Good attention to phrasing/articulation and dynamics Assured control of instrument Ability to communicate the feeling of the music
11-12	Completely accurate Technical fluency High level of musical communication Stylistic flair Maturity of interpretation and communication

### Ensemble item (12 marks)

1-6	Very poor Inadequate preparation of ensemble Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
7-8	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to other player(s) to create a mostly unified performance
9-10	Assured and fluent Generally confident Good level of musical communication with other player(s) Good management of resources
11-12	Completely accurate and convincing performance Fluent and expressive Ability to communicate with other player(s) and audience

### Sight reading (6 marks)

1	Very poor, largely inaccurate
2	Generally weak, lacking any sense of fluency and with numerous errors
3	Imprecise rhythm Careless note playing Loss of tempo at points of difficulty Lack of concern over dynamic variety Omission of phrasing/articulation detail
4	One or two significant errors and/or uncertain flow Fair sense of rhythm Broadly accurate Suitable and sustained tempo Developing dynamic range Some recognition of style including attention to phrasing/articulation
5	One or two small errors or hesitations High level of technical security Well-judged tempi, phrasing and articulation Demonstration of tonal qualities

6	Completely accurate Technical fluency Musically aware and expressive
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### Ancillary skills (40 marks)

#### Accuracy of notes, rhythm, tempo (10 marks)

1-5	Very poor Poor continuity Significant inaccuracies in pitch, rhythm or tempo Lack of sufficient musical awareness
6-7	Accurate at a reasonable tempo Occasional labouring under technical challenge One or two significant slips in pitch, rhythm or tempo
8-9	Assured and fluent Generally confident One or two small slips do not detract from overall performance
10	Completely accurate Technical fluency Musically aware and expressive

#### Tone quality and production, intonation (7 marks)

1-3	Poor control Persistent problems with tuning
4-5	One or two examples of poor intonation Technique not always adequate to cope with the requirements of the music
6	Good intonation Developing technique Pleasing tonal qualities
7	Excellent intonation Sound technique Excellent tonal qualities Expressive

#### Technical proficiency (7 marks)

1-3	Poor control Inadequate proficiency to cope with demands of the music Lack of technical security
4-5	Essentially accurate in notes and intonation Accurate at a reasonable tempo Occasional labouring under technical challenge
6	Good level of technical command Well projected and confident performance Pleasing tonal qualities

7	Sound technique Assured and fluent Strong technical proficiency
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**Appropriate choice of repertoire (6 marks)**

1-3	Unsuitable for instrument/ability Repertoire inappropriate for liturgical use
4	Adequate understanding of requirements of the liturgy Adequate understanding of technical ability and limitations
5	Suitable choice of repertoire
6	Excellent choice of repertoire Evidence of imaginative and inspired musical choices

**General musicianship and sense of style (10 marks)**

1-5	Very poor Lack of sufficient musical awareness
6-7	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness
8-9	Assured and fluent Generally confident Well-judged tempi, phrasing and articulation
10	Completely clear direction and/or accurate playing Imaginative and inspired Assured and confident

***Worship Leader (Cantor/Animateur)***

**Specific tasks (total 60 marks)**

**Two spoken parts of the service (8 marks)**

Each item is marked out of 4.

1	Very poor
2	Generally rather weak
3	One or two small slips, otherwise fluent Well-judged expression and phrasing
4	Completely accurate Fluent and expressive Ability to communicate

**Hymn or sacred song (15 marks)**

1-7	<p>Very poor            More than two attempts to start            Inadequate awareness of inaccuracies in pitch and/or rhythm            Lack of sufficient musical awareness            Lack of communication skills</p>
8-10	<p>Limited attention to dynamics and phrasing            Cautious/occasionally hesitant approach though adequate continuity            Evidence of awareness of individuals in the group            Evidence of some stylistic awareness            Adequate responsiveness to singers to create a mostly unified performance</p>
11-13	<p>Assured and fluent            Generally confident            A high level of musical communication creates a musical performance            Good understanding and management of vocal resources</p>
14-15	<p>Completely accurate and convincing performance            Fluent and expressive            Ability to communicate with singers            Completely confident and clear direction            Persuasive and authoritative</p>

**Sung responses/dialogue (9 marks)**

1-4	<p>Very poor            More than two attempts to start            Inadequate awareness of inaccuracies in pitch and/or rhythm            Lack of sufficient musical awareness            Lack of communication skills</p>
5-6	<p>Limited attention to dynamics and phrasing            Evidence of some awareness of individuals in the group            Cautious/occasionally hesitant approach though adequate continuity            Evidence of some stylistic awareness            Adequate responsiveness to singers to create a mostly unified performance</p>
7-8	<p>Assured and fluent            Generally confident            A good level of musical communication to singers            Good management of vocal resources</p>
9	<p>Completely accurate and convincing performance            Fluent and expressive            Ability to communicate with singers            Completely confident and clear direction            Persuasive and authoritative</p>

### Responsorial psalm (11 marks)

1-6	Very poor More than two attempts to start one or more verses Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
7-8	Limited attention to dynamics and phrasing Evidence of some awareness of individuals in the group Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance
9-10	Assured and fluent Generally confident A good level of musical communication to singers Good management of vocal resources
11	Completely accurate and convincing performance Fluent and expressive Ability to communicate with singers Completely confident and clear direction Persuasive and authoritative

### Two movements from Communion or Mass setting (11 marks)

1-6	Very poor More than two attempts to start one or both movements Inadequate awareness of inaccuracies in pitch and/or rhythm Lack of sufficient musical awareness Lack of communication skills
7-8	Limited attention to dynamics and phrasing Evidence of some awareness of individuals in the group Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness Adequate responsiveness to singers to create a mostly unified performance
9-10	Assured and fluent Generally confident A good level of musical communication to singers Good management of vocal resources
11	Completely accurate and convincing performance Fluent and expressive Ability to communicate with singers Completely confident and clear direction Persuasive and authoritative

### Sight reading (6 marks)

1	Very poor, largely inaccurate
2	Generally weak, lacking any sense of fluency and with numerous errors

3	Imprecise rhythm Careless note playing Loss of tempo at points of difficulty Lack of concern over dynamic variety Omission of phrasing/articulation detail
4	One or two significant errors and/or uncertain flow Fair sense of rhythm Broadly accurate Suitable and sustained tempo Developing dynamic range Some recognition of style including attention to phrasing/articulation
5	One or two small errors or hesitations High level of technical security Well-judged tempi, phrasing and articulation Demonstration of tonal qualities
6	Completely accurate Technical fluency Musically aware and expressive

#### Ancillary skills (40 marks)

##### Efficiency of planning and order of rehearsal (6 marks)

1-3	Very poor Ineffective Little or no evidence of prior planning
4	Mostly efficient Reasonable continuity
5	Well managed Well planned
6	Confident Effective Authoritative

##### Skill in detecting and correcting errors (6 marks)

1-3	Lack of sufficient musical awareness Inadequate awareness of inaccuracies
4	One or two significant undetected errors Some errors identified but inadequately dealt with
5	Generally accurate performance Errors detected and usually dealt with
6	Completely accurate performance Clear and authoritative Errors expertly dealt with

### Conducting and directing skills (6 marks)

1-3	Very poor Lack of sufficient musical awareness Lack of communication skills
4	Adequate responsiveness to participants to create a mostly unified performance Adequately clear and rhythmic direction
5	Good management of resources Ability to communicate the feeling of the music Evidence of good working relationships within the group
6	High level of musical communication with participants Completely confident and clear direction Persuasive and authoritative

### Appropriate choice of repertoire (6 marks)

1-3	Very poor understanding of abilities of participants Repertoire inappropriate for available musical resources Repertoire inappropriate for liturgical use
4	Adequate understanding of requirements of the liturgy Adequate understanding of abilities of participants and/or practicalities of performance
5	Suitable choice of repertoire
6	Excellent choice of repertoire Evidence of imaginative and inspired musical choices

### General musicianship and sense of style (10 marks)

1-5	Very poor Lack of sufficient musical awareness
6-7	Limited attention to dynamics and phrasing Cautious/occasionally hesitant approach though adequate continuity Evidence of some stylistic awareness
8-9	Assured and fluent Generally confident Well-judged tempi, phrasing and articulation
10	Completely clear direction and/or accurate playing Imaginative and inspired Assured and confident

### Part C - Viva Voce (100 marks)

1-45	Largely or completely unable to provide competent answers to discussion points, or to provide a structured argument Little or no apparent knowledge of repertoire, and limited understanding of that presented for use in the practical examination Little or no knowledge of, or interest in, the relationship between music and liturgy
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46-59	Capable of only partial answers to the questions or discussion points, and difficulty in providing a structured argument Limited knowledge of repertoire beyond that presented for use in the practical examination Limited knowledge of, or interest in, the relationship between music and liturgy
60-70	Competent answers to discussion points, which address some aspects of the questions whilst neglecting others which might have been discussed Only limited evidence of original and independent thought, and of an ability to develop a structured argument
71-80	Good answers to discussion points, addressing most of the issues implied by the question, and showing some evidence of independent thought and of an ability to develop a structured argument Some answers may be limited by personal experience
81-100	A well-considered discussion, demonstrating insight, independence of thought, flexibility, and an openness to new ideas The candidate displays an extensive knowledge both of repertoire and liturgical practice, beyond the bounds of the local situation

#### Parts D1 and D2 - Extended Essays (100 marks each)

1-40	The work is significantly longer or shorter than the stipulated word length Discussion is largely irrelevant to the set question
41-59	The essay provides only a partial answer to the question and lacks a structured argument It shows insufficient awareness of relevant literature, and, where appropriate, of music The presentation is defective in important respects
60-72	The work is competent in all aspects, but does not go beyond this The essay addresses the more important issues raised by the question, but neglects others which might have been discussed It shows some awareness of relevant literature, and, where appropriate, of music There are no major defects in the presentation
73-85	A good answer, addressing most of the issues raised by the question The essay is competent throughout, is well presented, and demonstrates awareness of a range of relevant literature, and, where appropriate, of music There is some evidence of independent thought and of the ability to develop a structured argument
86-100	Outstanding work which answers the question fully in a well-structured discussion The essay demonstrates insight, independence of thought, and awareness of a wide range of relevant literature, and, where appropriate, of music All aspects of the presentation are excellent A mark of 93 or above may be awarded to work of professional achievement which may be suitable for publication

## Part E - Written Examination (100 marks)

### Section A

This is marked out of 30.

1-10	The work provides only a very sketchy answer to the question, lacks structured presentation or argument, or fundamentally misunderstands what is required. Factual information is extremely limited, or largely or wholly irrelevant. The answer shows very little insight or independence of thought
11-17	The work provides only a partial answer to the question, while failing to cover several other matters which might have been included. The requirements of the question may have been misunderstood. Factual information is limited, or partially irrelevant, and the answer shows limited insight or independence of thought
18-22	The work is competent, addressing some, possibly most, aspects of the question, but neglects others which might have been discussed. The answer demonstrates satisfactory factual knowledge, combined with some basic critical insight, but limited independence of thought
23-26	The work is good, addressing most aspects of the question in reasonable detail, and in a fairly systematic way. The answer demonstrates good actual knowledge combined with some critical insight and independence of thought.
27-30	The work is excellent and outstanding, addressing every aspect of the question in a thorough and systematic way. The answer demonstrates substantial factual knowledge, combined with genuine critical insight and independence of thought.

### Section B

This is marked out of 30.

Question 1: up to five marks will be awarded for each correct or valid point on each of the three topics (15 marks).

Question 2(a): up to two marks will be awarded for identifying each extract, based on the accuracy and completeness of the information provided (6 marks).

Question 2(b): this is marked out of 9.

1-3	Only a very limited amount of information has been provided Little or no critical judgement is apparent
4-5	The answer is cursory and incomplete
6-8	A reasonably complete answer showing some critical judgement
9	The answer addresses the question fully and shows genuine critical insight

### Section C

This is marked out of 40.

1-13	The work provides only a very sketchy answer to the question, lacks structured presentation or argument, or fundamentally misunderstands what is required. Factual information is extremely limited, or largely or wholly irrelevant. The answer shows very little insight or independence of thought
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14-23	The work provides only a partial answer to the question, while failing to cover several other matters which might have been included. The requirements of the question may have been misunderstood. Factual information is limited, or partially irrelevant, and the answer shows limited insight or independence of thought
24-28	The work is competent, addressing some, possibly most, aspects of the question, but neglects others which might have been discussed. The answer demonstrates satisfactory factual knowledge, combined with some basic critical insight, but limited independence of thought
29-33	The work is good, addressing most aspects of the question in reasonable detail, and in a fairly systematic way. The answer demonstrates good actual knowledge combined with some critical insight and independence of thought.
34-40	The work is excellent and outstanding, addressing every aspect of the question in a thorough and systematic way. The answer demonstrates substantial factual knowledge, combined with genuine critical insight and independence of thought.

## AWARDS AND PRIZES

1 Successful candidates for the Award and Certificate will receive their awards from one of the Patrons of the Guild at the annual Award Ceremony held in November. Those who obtain the Certificate may affix the letters ACertCM to their name and are entitled to wear the academic hood of full Cambridge shape - black cotton viscose, lined with black 'Italian', the cowl edged inside with 1/2 inch blue silk and with orange cord, the strap lined with blue silk. Those who gain the Award may wear the Guild Crest mounted upon a red ribbon. Hoods may be purchased from Wippell & Co. Ltd (Email: Wippell@btinternet.com), while crests may be obtained from the General Secretary; in either case, orders should be accompanied by the appropriate form obtainable from the Registrar.

2 *Prizes* are available to those who gain the **Certificate**, as follows:

*G.V.M. Maynard Prize (value £50).* This prize will be awarded to the **organist and choirmaster** who is successful in all six Parts of the ACertCM, and who gains the highest total marks, provided that these marks total 420 or more (out of a maximum of 600), with a minimum mark of 65 in Part B and a minimum aggregate mark of 325 in the other Parts combined.

*Margaret Brown Prize (value £50).* This prize will be awarded to the **singer** who is successful in all six Parts of the ACertCM, and who gains the highest total marks, provided that these marks total 420 or more (out of a maximum of 600), with a minimum mark of 65 in Part B and a minimum aggregate mark of 325 in the other Parts combined.

*Hilda Maynard Prize (value £50).* This prize will be awarded to the candidate who gains the highest total marks in the *Part E Written Examination*, provided that a minimum mark of 75 is obtained (out of a maximum of 100).

*Barber Prize (value £50).* This prize will be awarded to the **cantor** who is successful in all six Parts of the ACertCM, and who gains the highest total marks, provided that these marks total 420 or more (out of a maximum of 600), with a minimum mark of 65 in Part B and a minimum aggregate mark of 325 in the other Parts combined.

If necessary each prize may be shared.