

CRITERIA FOR ASSESSMENT IN SECTION A

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

1. Posture and presentation

Good candidates will:

- Stand and hold their music well throughout the examination.

Poor candidates may:

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

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

Good candidates will: -

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

Poor candidates may: -

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

3. General musicianship: accuracy, expression, sensitivity

Good candidates will: -

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

Poor candidates may: -

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

CRITERIA FOR ASSESSMENT IN SECTION B

1. Musical Skills

Good candidates will: -

- Sight-read fluently with a high proportion of the notes correct and sung in tune.
- Maintain the tempo and rhythm even when mistakes are made.
- Show an awareness of dynamics, phrasing and articulation.

- Sound confident and sing with conviction even when wrong.
- Maintain good tone.
- Breathe in appropriate places.
- Be accurate in aural tests, with all sung responses in tune and clapped responses rhythmic and steady.

Poor candidates may: -

Make a large number of rhythmic and pitching errors in sight-reading tests.

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

2. Musical understanding

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

Good candidates will: -

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

Poor candidates may: -

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

CRITERIA FOR ASSESSMENT FOR SECTION C

Good candidates will:

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

Poor candidates may:

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

CRITERIA FOR ASSESSMENT FOR SECTION E

Good candidates will: -

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

Poor candidates may:

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