



# Course Handbook

Date: 22/11/2021

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# 1 About the programme

Church Music Skills is a pioneering education programme designed to help practising church musicians to develop the skills and understanding that they need for their role, and for those who want to equip themselves with new skills to be able to lead music in worship.

The programme is based on distance learning, combining private study at home with practical experience in the student's own church. It is designed for students studying alone or with a teacher, and may be complemented by optional attendance at RSCM workshops, masterclasses and short residential courses. It is open to students from the UK and abroad.

Church Music Skills students opt to follow one of two pathways:

The **award scheme** leads to vocational-type qualifications at three levels

The **flexible study scheme** allows students to 'mix and match' units according to their own personal development goals

The aims of the programme are:

- To provide a coherent programme of skills training for church musicians.
- To enable students to fulfil their musical potential and become effective leaders and enablers of music in their own church.
- To prepare students technically, intellectually, spiritually and emotionally for the challenges of being a church musician.
- To encourage students to reflect constructively on their own performances and develop an ability to solve musical problems that arise in rehearsal and performance.

Studies will relate to the place where you currently undertake your regular work as a church musician or worship leader, or your regular place of worship if you are not formally working there.

The objectives of the programme are to enable you to:

- Become an effective leader and enabler of music in your local church
- Develop the skills and knowledge relevant to your role

### **1.1 What is the pattern and pace of study?**

All the study can be undertaken by distance learning anywhere in the world. Your studies will be supported by workbooks – some of which may be accompanied by audio or video resources – and by tutorial support (normally in the form of feedback on your assignments, sent by email or post).

Further guidance on how to study can be found in section 8 below.

## 2 The award scheme

The Church Music Skills Award enables students to become effective leaders and enablers of music in their local church. It affirms the student's abilities and demonstrates their competence to potential employers.

Students on the award scheme undertake a programme of study that leads to assessment and an award at one of three levels:

Level I	Foundation
Level II	Intermediate
Level III	Higher

The level of the award relates to the musical demands at each stage. Students may begin work at any level.

To complete the award, students submit a portfolio of written and practical work (the latter in the form of audio or audio-visual recordings of rehearsals and performances at their church). They have a choice of principal skill – organ, choir director, cantor or music group leader – for practical work. The written work includes a series of supporting studies on subjects related to church music (for example: choosing music for worship, Christian seasons and festivals, copyright legislation, managing volunteers). Students have a choice of units for both principal skill and supporting studies (see below for the full list of topics).

On completing the award, students may go on to further study, either proceeding to the next level, or enlarging their portfolio by taking a secondary skill (e.g. where an organist wants to undertake study as a choir director or *vice versa*). They can also transfer to the flexible study scheme, which enables them to work on additional units of their choice.

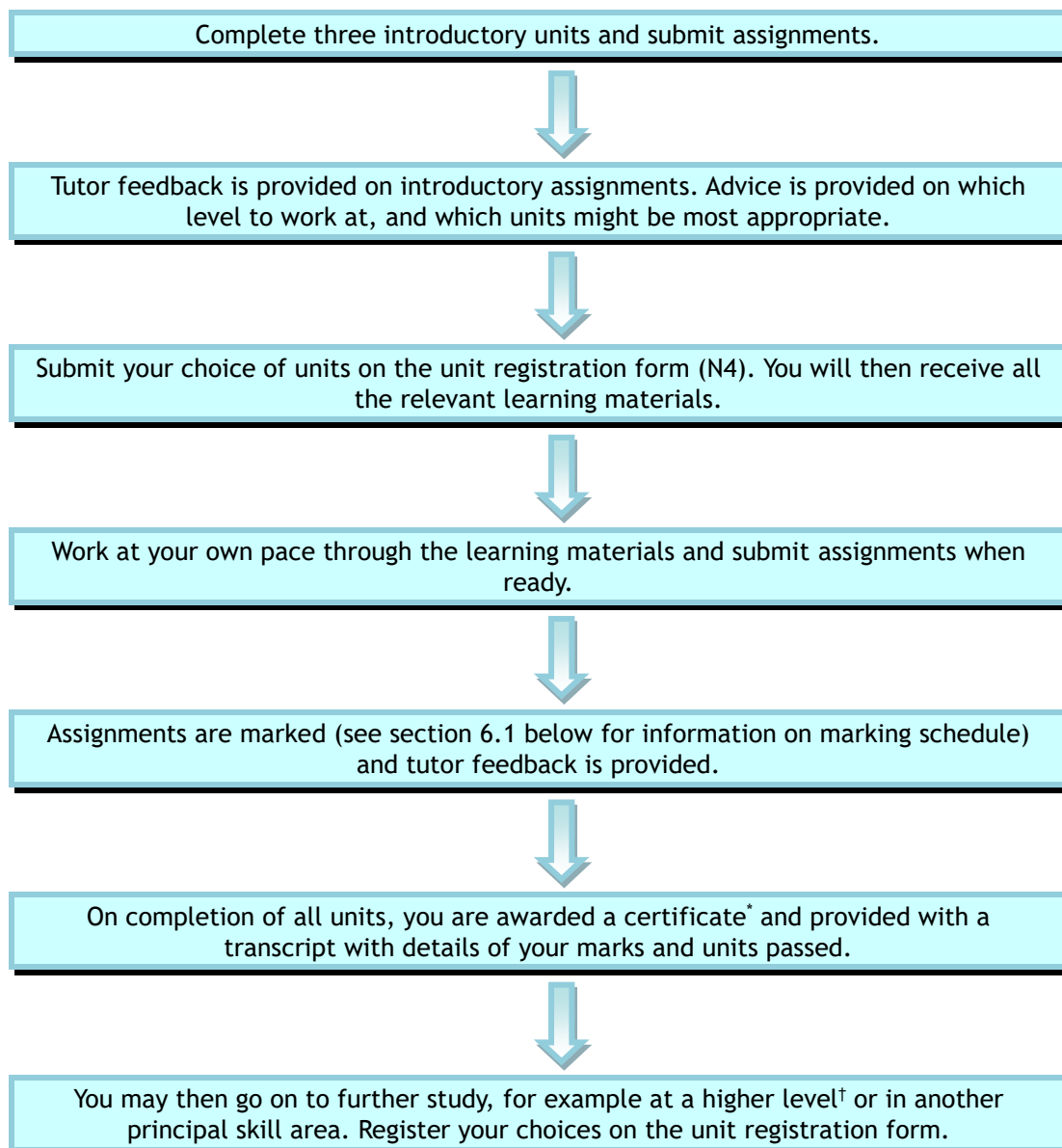
## 2.1 Course structure

To gain the award you need to complete:

- Three introductory units for your principal skill
- Three practical units of your choice: these must be at the same level, and in your principal skill
- Three supporting studies units of your choice, including at least one unit from the *Worship and Ministry* section and one from the *Church Music in Practice* section.

See section 4 below for a list of units.

## 2.2 Award scheme course plan



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\* Students may elect to have their certificate sent to them or presented, by arrangement, at an appropriate RSCM local or national event. All successes are listed in the RSCM journal *Church Music Quarterly*.

† To gain the next level, you must complete three principal skill units at the new level. You do not have to take additional supporting studies units (although you may choose to).



## 3 The flexible study scheme

Church Music Skills is also open to church musicians who would like to study in a more flexible way. Students who enrol on the flexible study scheme may choose any combination of units, at any of the three levels, to suit their needs. If, at a later stage, they go on to take the Church Music Skills Award, they will be credited for units they have already completed.

### 3.1 Course structure

Students on the flexible study scheme must complete the three introductory units for their principal skill, after which they can select any combination of units that they choose. See section 4 below for a list of units.

### 3.2 Flexible study scheme course plan

Complete three introductory units and submit assignments.



Tutor feedback is provided on introductory assignments. Advice is provided on which level to work at, and which units might be most appropriate.



Submit your choice of units on the unit registration form (N4). You will then receive all the relevant learning materials.



Work at your own pace through the learning materials and submit assignments when ready.



Assignments are marked (see section 6.1 below for information on marking schedule) and tutor feedback is provided.



You may register for additional units at any time, using on the unit registration form.

## 4 Units of learning

### 4.1 Introductory units

All students begin by completing three introductory units for their principal skill. These are an introduction to the course, and the assignments act as a guide to course tutors who can advise students on which aspects of the course might be most appropriate and at what level they might begin the programme.

The introductory units are the same for all students, no matter which level they begin. They cover basic and foundational principles that will be dealt with in greater detail in the practical units. For experienced musicians they will be principally revision of foundational skills and understanding, and for beginners they form a very brief introduction that will require further exploration.

Students that go on to take units in other skill areas (e.g. a student registered as an organist, who also takes choir director units) will receive the learning materials for the introductory units for the secondary skills, but will not need to complete the assignments and will not receive tutor feedback.

Practical Skill	Unit title & description	Unit no.
A. Organ	<b>Introduction to the organ</b> A brief guide to the instrument	A01
	<b>Playing the organ</b> Building a solid technical foundation	A02
	<b>How to practise</b> Making the most of your practice time	A03
B. Choir Director	<b>Understanding the voice</b> A guide to basic vocal technique	B01
	<b>Conducting techniques</b> Building a solid technical foundation	B02
	<b>Running a rehearsal</b> Making the most of your rehearsal time	B03
C. Cantor	<b>Understanding the voice</b> A guide to basic vocal technique	C01
	<b>The role of the cantor</b> Current practice combined with historical and liturgical perspectives	C02
	<b>Teaching and animating</b> Teaching and leading the congregation	C03
D. Music Group leader	<b>Why have a music group?</b> Understanding the practical, social and spiritual aspects of your group	D01
	<b>Working with instruments and voices</b> Understanding common instruments and making simple arrangements	D02
	<b>Leading a music group and running a rehearsal</b> Effective leadership and making the most of your rehearsal time	D03

## 4.2 Practical units

Students on the award scheme will select three units at the same level, in their principal skill. Students on the flexible study scheme may select any combination of units.

Practical Skill	Unit title and description	Level I	Level II	Level III
A. Organ	<b>Hymns</b> Accompanying traditional hymns	A11	A21	A31
	<b>Songs and choruses</b> Accompanying modern songs and choruses	A12	A22	A32
	<b>Accompanying chant</b> Accompanying simple and Anglican chants, with and without refrains	X	A23	A33
	<b>Anthems &amp; settings</b> Accompanying anthems and liturgical settings	A14	A24	A34
	<b>Solo repertoire</b> Performing music for solo organ	A15	A25	A35
	<b>Improvisation</b> A guide to organ improvisation	A16	A26	A36
B. Choir director	<b>Hymns and songs</b> Rehearsing and conducting hymns, songs and choruses	B11	B21	B31
	<b>Conducting chant</b> Rehearsing and conducting plainsong, simple and Anglican chants	B12	B22	B32
	<b>Anthems and settings</b> Rehearsing and conducting anthems and liturgical settings	B13	B23	B33
	<b>Working with young singers</b> Rehearsing and performing with young singers	B14	B24	B34
	<b>Arranging and composing for choir</b> Writing music for voices	B15	B25	B35
C. Cantor	<b>Hymns and songs</b> Leading congregational music	C11	C21	C31
	<b>Psalmody</b> Psalm settings for cantor and congregation	C12	C22	C32
	<b>Liturgical music</b> Chants, prayer responses, acclamations and liturgical settings	C13	C23	C33
	<b>Traditional music</b> for evensong, Eucharist & compline	C14	C24	C34
	<b>Arranging and composing</b> for cantor & congregation	C15	C25	C35
D. Music Group leader	<b>Hymns &amp; songs</b> Rehearsing and performing hymns, songs and choruses	D11	D21	D31
	<b>Chants and short songs</b> Rehearsing and performing chants and short songs	D12	D22	D32
	<b>Working with young musicians</b> Rehearsing and performing with young musicians	D13	D23	D33
	<b>Arranging and composing for music group</b> Writing music for instruments and voices	D14	D24	D34

The titles listed in grey are not yet available.

### 4.3 Supporting studies units

Students on the award scheme select three supporting studies units, including at least one unit from Module X – *Worship and Ministry* and one from Module Y – *Church Music in Practice*.

Students on the Flexible Study Scheme may select any combination of units.

#### Module X – Worship and Ministry

These units explore the relationship between music and liturgy.

Unit title and description	Unit no.
<b>Sunday worship: Eucharistic and non-Eucharistic services</b> Understanding the pattern of Sunday worship and the place of music within it.	X01
<b>Pastoral services</b> Understanding the forms of pastoral services (weddings, baptisms, funerals etc.) and the place of music within them.	X02
<b>Age-specific and freer forms of worship</b> Understanding the principles of age-specific and freer forms of worship (e.g. family and youth services) and the place of music within them.	X03
<b>Using music in worship</b> Understanding Christian worship and the place of music within it.	X04
<b>Seasons and festivals: shaping the year and the celebration</b> Understanding the church's year and how music for worship can be used to reflect it.	X05
<b>Texts and music: the available repertory and its background</b> Understanding the function and context of different musical genres used in worship	X06

## Module Y – Church Music in Practice

These units deal with general administration and management skills. These are transferrable skills that are also relevant to other fields of work and church ministry.

Unit title and description	Unit no.
<b>Organizing your life</b> Learning some basic tools to help you manage competing demands on your time so you can live a balanced life.	Y01
<b>Financing an activity</b> Developing financial skill and handling an activity budget, all within a basic understanding of church finances.	Y02
<b>Understanding people</b> Understanding human interaction and behavioural patterns. Applications include: working with small groups in a church including a choir, and understanding congregational behaviour.	Y03
<b>Working with volunteers</b> Understanding how to select, support and affirm workers who give their time without charge and who are therefore not employed under contract.	Y04
<b>Knowing general law*</b> Introducing some of the main areas of legislation that affect church work, and to direct you to more detailed advice.	Y05
<b>Using others' materials: copyright*</b> Understanding copyright law with regard to words and music, sound and film.	Y06
<b>Making a presentation</b> Making a simple presentation to a congregation or church decision-making body, with the emphasis on getting a clear message across.	Y07
<b>Telling the world</b> Making contact with the local press and radio, and to write in an effective way to promote your church to those who are not members.	Y08
<b>Leading a team</b> Understanding what factors distinguish a team from other groups, and providing principles and tools that will enable you to become an effective team leader in any context.	Y09
<b>Introducing change</b> Understanding some basic principles of change management, to help you to both cope with change yourself and lead others through a change process.	Y10

The titles listed in grey are not yet available.

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\* These units relate specifically to UK legislation. Students studying outside the UK who wish to undertake these units will need to conduct their own research to gain an understanding of local law.

## 5 Assessment

Each unit has its own assessment procedures, suited to the nature of the study.

### 5.1 Introductory units

These units are an introduction to the course. The assignments act as a guide to tutors, who will advise students on which aspects of the course might be most appropriate and at what level they might begin the programme.

Assignments for the introductory units include:

- writing a personal profile and self-evaluation
- writing a profile of your instrument/choir/ensemble
- submitting a recording of a performance or rehearsal
- keeping a practice diary

Students will receive tutor feedback on their introductory units, but no mark. Students must complete these units before continuing with the next stage of the programme.

### 5.2 Practical units

Practical units include assignments designed to establish

- technical and musical competence
- capacity for learning new music
- ability to apply skills appropriately within the context of worship

Assignments for practical units include

- recordings of performances and/or rehearsals, or scores of compositions and arrangements
- Quick Study tests, where you are given repertoire to learn and perform within 14 days
- self-evaluation of your performances



- annotated scores of repertoire of your own choice

There are two types of assignment for practical units: preliminary assignments, for which the students are given feedback only; and final assignments, which are formally assessed and graded. Only final assignments contribute towards the overall grade of the award.

### 5.3 Supporting studies units

Supporting studies units include assignments designed to establish your

- understanding of, and ability to apply your learning to, your own situation
- understanding of your own worshipping environment

Assignments for supporting studies units include

- written work in the form of essays, diagrams, diaries, commentaries etc.

### 5.4 How are assessments graded?

Final assignments will be given a percentage mark and grade.

Successful students are awarded a pass, merit or distinction for each unit. The grade for the overall award will be calculated accordingly, with a weighting of 60% on practical units and 40% on supporting studies units.

### 5.5 Marking scheme for written work

Percentage	Grade	Description
70% and above	Distinction	Work demonstrating an excellent understanding of the subject and an ability to apply this knowledge within the context of the students' own church. Excellent work, that shows evidence of in-depth research on the topic, will be awarded 80–89%. Outstanding work will be awarded a mark of 90% or higher.
60–69%	Merit	Clear work showing a good broad knowledge and an awareness of issues.
50–59%	Pass	Work showing a fair overall knowledge and a basic awareness of issues.
49% and below	Fail	Work that does not meet the required standard at this level.

### 5.6 Marking scheme for practical work (playing/singing/directing)

Percentage	Grade	Description
70% and above	Distinction	A performance demonstrating excellent technical fluency, a confident sense of performance and sensitivity to musical detail and mood. A mark of 80–89% will be awarded for performances demonstrating musically authoritative playing. Outstanding performances will be awarded a mark of 90% or higher.
60–69%	Merit	A performance demonstrating a secure technical ability, attention to dynamics and phrasing, an awareness of musical style and a musically convincing tempo.
50–59%	Pass	A performance demonstrating a solid technical grasp, overall security at a suitable and sustained tempo, reasonable musical awareness (e.g. dynamics, phrasing, articulation) and evidence of careful preparation.
49% and below	Fail	A performance that falls below an acceptable standard at this level.

### 5.7 Marking scheme for practical work (rehearsing)

Percentage	Grade	Description
70% and above	Distinction	An efficient and well-judged rehearsal directed with confidence and authority. The candidate must demonstrate excellent aural skills and sensitivity to the needs of the musicians. A mark of 80–89% will be awarded if the rehearsal is deemed outstanding. Rehearsals of exceptional quality will be awarded a mark of 90% or higher.
60–69%	Merit	A productive rehearsal that is well planned and executed. The candidate must demonstrate good aural skills and a good awareness of the needs of the musicians.
50–59%	Pass	A rehearsal that shows evidence of careful preparation and in which reasonable progress is made overall. The candidate must demonstrate their familiarity with the musical material and their ability to address basic problems (e.g. incorrect notes and rhythms, lack of dynamics etc.).
49% and below	Fail	A rehearsal that falls below an acceptable standard at this level.

### 5.8 Marking scheme for practical work (composing)

Percentage	Grade	Description
70% and above	Distinction	Fluid, highly accomplished work which demonstrates a high level of artistic integrity, imagination and technical proficiency. Presentation is clear in all respects. A mark of 80–89% will be awarded for work of outstanding artistic merit and integrity. Work of exceptional quality and worthy of publication will be awarded a mark of 90% or higher.
60–69%	Merit	Accomplished work demonstrating clear artistic and technical command. Presentation is clear, although not always perfect in detail.
50–59%	Pass	Work showing sound technical competence and artistic intention. Presentation shows understanding but lacks clarity in places.
49% and below	Fail	Work that falls below an acceptable standard at this level. Presentation is missing important details and lacks clarity – the score could not be used for performance.

## 6 Guidelines on assignments

There are different modes of assessment for each unit, including performances, essays, diagrams, diaries, commentaries etc. All work should be clearly labelled with the candidate's student ID, unit and assignment number (e.g. EBJ102008 A11 FA1). In the interests of anonymity, students should not include their name on their work.

### 6.1 Marking days

Students work at their own pace, and submit work for assessment when they are ready. On the last Friday of each month\* the RSCM Education Administrator distributes all recent student submissions to the course tutors and they are marked within a month of that date. Any submissions that arrive after midday† on the marking day are held over to the following month.

The only exceptions to this rule are the quick study tests. Students can elect in which month they want to undertake these tests and should register their preferences using the quick study registration form (N8). The test papers are issued on the first Monday of that month‡, and students are required to submit their assignment within 14 days of that date. Failure to meet this deadline will result in a penalty of 5% of your overall mark for each additional day.

Where a unit has more than one final assignment, including a quick study, the quick study must be completed before any final assignments are sent for marking.

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\* If the last Friday of the month is a UK bank holiday, the Marking Day will be the previous day - or the one before if that too is a bank holiday.

† GMT/BST as appropriate!

‡ If the first Monday of the month is a UK bank holiday, quick study tests will be issued the following day. The submission deadline will be 14 days from the date the tests are issued.

For quick study tests, the deadline is the day of posting or email transmission.

## 6.2 Recordings

Recordings of performances for evaluation should be submitted on CD, MP3, DVD or video (choir directors are required to submit video recordings so that their conducting skills can be assessed) and should be of sufficient quality to accurately represent the student's performance. These may be sent by post or email, clearly labelled with the candidate's student ID number and assignment number. Electronic formats, sent by email, are always preferable; please use these where possible.

Each recording should be accompanied by a practical work submission form (N5). These are available from the RSCM website ([www.rscm.com/skills](http://www.rscm.com/skills)).

## 6.3 Written work

Where possible, students should submit written work by email. If sending printed materials, students are asked to provide two copies. Each copy should be bound using staples or treasury tags. They should not be sent in a presentation folder.

All students are encouraged to word-process their written work; unclear presentation will attract a negative assessment. Presentation includes physical presentation, grammar, syntax, spelling and written style.

Each written submission must include a completed written assignment cover Sheet (N6, available from [www.rscm.com/skills](http://www.rscm.com/skills)). The header of each subsequent page must include the candidate's student ID number, assignment number and page number. The essay title or question should be written in full at the top of the first page.

Students do not need to use double-spacing and may use footnotes or endnotes as appropriate.

If you include a bibliography, please ensure that it is presented alphabetically according to the author's surname. Each entry should include the author's first name (or initials) and surname, followed by the title in italics. The place and year of publication should be included in brackets, as shown in the example below:

John Harper, *The Forms and Orders of the Western Liturgy from the Tenth to the Eighteenth Century* (Oxford, 1991)

You must observe the word-limit. If a lower and upper word-limit is stated, your essay should fall within that range. If there is a single word-limit (e.g. 'about 1500 words') then 10% on either side is acceptable. If you exceed the word limit, tutors may, at their own discretion, mark only the work that falls within the limit.

#### **6.4 What is your own work?**

It is very important that what you submit is your own work.

By all means consult other authors, but if you use their ideas you should acknowledge that; and if you quote their actual words they should be placed in inverted commas as a quotation, and the source acknowledged.

By all means discuss your work with other people, or ask them to read and comment on a draft submission. This can help you to get your thinking straight, and improve the expression of your argument, but nothing in the work you submit may be written by any other person. For each piece of assessed work, you must submit a written assignment cover sheet (N6), which states that the submission is entirely your own unaided work, and that you have fully acknowledged all sources used or quoted.

## 7 Submission process

Assignments should be sent to the RSCM Education Administrator by email to [skills@rscm.com](mailto:skills@rscm.com) or by post to RSCM Skills, 19 The Close, Salisbury SP1 2EB. *Email is always preferable – please use it when you can.*

All written assignments must have as their first page the written assignment cover sheet (N6) and all practical assignments must be submitted with a practical work submission form (N5).

### 7.1 Sending assignments by email

When sending assignments by email, you must include the unit and assignment numbers in the subject title of the email. File names should include your student ID, unit and assignment number (e.g. EBJ102008 A11 FA1).

If your file is too large to send by email, you can use a large file transfer service such as YouSendIt ([www.yousendit.com](http://www.yousendit.com)). After you set up a free account, you can upload files. An email is automatically sent to the recipient, informing them that there is a file for them to download.

### 7.2 Sending assignments by post

When sending assignments by post, please mark your student ID, unit and assignment numbers clearly on the back of your envelope.

### 7.3 Acknowledging submissions

The RSCM will not acknowledge receipt of your submissions by return. Receipt will be confirmed on the next Marking Day.

### 7.4 Tutor feedback

You should receive feedback from a course tutor a month after the Marking Day. This will include a mark and grade, where appropriate.

### **7.5 Returning work**

Work will not be returned to students after assessment, so students are advised to retain copies for their personal use. The RSCM will keep assignments for one month after they have been marked, and will then destroy them. Any appeals must be made within that time.

### **7.6 Confidentiality**

All assignments will be treated as confidential, and will only be seen by course tutors and RSCM administrative staff. If, on occasion, the RSCM would like to reproduce a piece of work – as sample work for other students to see or for course publicity – permission from the student will be sought in advance.

## 8 Study guide

### 8.1 Distance learning

In the past, training for church musicians occurred most often through apprenticeships, where the student learnt from direct contact with their mentor. This process is less easy in distance learning, because the personal contact is not readily available.

Distance learning places greater responsibility on those preparing materials for learning to be as clear as possible. It also places greater responsibility on the student to take responsibility for their work: there is no-one to give reminders.

There is need for discipline in your studies, and this is especially true when it comes to your submissions. It is very important that, even if you consult others or have guidance from a teacher, what you submit is your own work.

This course of study should be fulfilling and enjoyable. Within the limits of distance learning, we shall do all we can do to help you to progress through the course.

### 8.2 Studying effectively on your own

You will be keen to get started on your studies, and may be tempted to do too much too quickly. Work out how you study best, and develop a routine that will enable you to set about your work effectively, particularly at times when you have other pressing matters on your mind or in your timetable.

Always bear in mind that this course is intended to help you to undertake your responsibilities in leading worship and/or music more effectively. The workbooks are therefore just the starting-point for the learning process. Much of the most important work comes when you extend what you have learnt from your reading into the larger context of your own working situation.



### **8.3 Pattern of work**

How you undertake each unit of work will depend on your circumstances and your preferences. The introductory and supporting studies units may be studied in one longer session or divided up into several shorter sessions. The practical units will require you to practise over the course of several weeks before you attempt your assignments. Some people may prefer (or need) to set aside a day a week for study and practice, some may have two half-days, some may set aside one or two hours on a series of days each week.

### **8.4 Organizing your time**

One of the biggest problems faced by many people is finding the time to do all the things we want to do, as well as all those things we don't want to do. We all have the same number of hours in a week. The difference is what we do with them. By making a record of how you spend your time, you will have more control over it. Making a timetable is a good way to do this. Be sure to put down what you actually do – not what you think you ought to do. Include the whole day. After you have a clear picture, it may be possible to rearrange some events in order to create more time for others. Include recreation time and time for friends and family. Keep the timetable available at all times, because you will need to arrange and rearrange, while still keeping track of study times.

Decide what time of day you are most alert, and try to schedule study sessions for these hours. You can schedule two types of study time – prime-time, when you have a few hours at once and you are alert; and not-so-prime-time, when you have only a small amount of time or you are tired. Balancing priorities and schedules to set time aside for regular study is one half of the challenge: using that time effectively is the other half.

There are many guides to time management: printed, on-line or available on CD-ROM.

## 8.5 Devising your own schedule

After you have completed the introductory units, you will choose whether you wish to follow the award scheme or flexible study scheme, and select the units that you want to take. You will be sent all of the learning materials for these units at the same time. It will be up to you to determine where to begin and which units you want to tackle first. Some students will work on several different units at a time; others might choose to complete each unit before going on to the next. You need to find a pattern that suits you.

As there are no deadlines for most of the assignments (the quick study tests are the only exception – see section 6.1 above for further details) you are advised to set your own. Look through the list of assignments for each unit you have chosen and think about how long it will take you to complete them. Be realistic about what you can achieve, particularly if you are balancing work, church and family commitments. Set out a timetable for your studies, scheduling time for score preparation and practice for practical units and reading, reflecting, researching and writing for supporting studies units. Remember to take into account factors such as holidays and particularly busy periods (such as Christmas) when you may need to take a break from your studies. A study planner (N7) is available on the RSCM website, which may help you with scheduling.

You may find it helpful to find a teacher, friend or colleague to support you on the programme (see section 9 below for more information on help and support). If you have someone to whom you are accountable you may find it helps you to stick to your original schedule. When you are tired or busy, it might be easy for other things to take priority over practice or study time; a gentle nudge from another person may provide you with extra motivation!

## 9 Help and support

Students may want to work on the Church Music Skills programme with help from a private teacher (your local RSCM area committee may be able to give you some suggestions). Alternatively, students might seek a more experienced church musician to act as a mentor.

If you have a question about the scheme, the first place to look is the RSCM website, which has answers to the most frequently asked questions. If this does not answer your question, you should contact the RSCM Education Administrator. The Administrator may then refer your enquiry to the Education Programmes Manager or Head of Education.

Students are not able to contact the course tutors directly. Any questions relating to tutor feedback must go through the RSCM Education Administrator in the first instance.

## 10 Course materials

All course materials are available on the RSCM website or will be sent to you by email (unless you have paid the 10% supplement to receive them by post). Most materials are either Adobe Acrobat (.pdf) or Microsoft Word (.doc) files. You need to ensure that you have the technical capability to open and read these files.

Adobe's free Acrobat Reader, which reads .pdf files, is available as a free download from <http://get.adobe.com/uk/reader/>.

Microsoft Word Viewer, which allows you to read .doc files without having Word, is available free from <http://www.microsoft.com/downloads/details.aspx?FamilyID=3657CE88-7CFA-457A-9AEC-F4F827F20CAC>

When you register on the Church Music Skills programme you will receive a welcome pack containing a course handbook and learning materials for the introductory units for your principal skill

After you have submitted your assignments for the introductory units you will be sent tutor feedback and a unit registration form (N4, also available on the RSCM website), which you need to complete and return to the RSCM Education Administrator.

On receipt of your unit registration form, you will be sent the learning materials for the units you have selected. As the programme develops, supplementary learning materials and links to other Internet resources will be added to the RSCM website.

When a student on the award scheme completes the programme at one level, they will be awarded a certificate and provided with a transcript outlining the units they have taken and marks they have been awarded for each.

### 10.1 Other course materials

The following additional materials are available on the RSCM website, and can be sent by post (on request) to those who have paid the 10% supplement.

N4 – Unit registration form

N5 – Practical work submission form

N6 – Written assignment cover sheet

N7 – Study planner

N8 – Quick Study registration form

N9 – Student feedback form

# 11 Photocopying and recording music: copyright issues

## 11.1 Photocopying and making recordings for assignments

Some assignments on the Church Music Skills course require students to submit copies of annotated scores or make recordings of pieces that are still in copyright. While reproducing or recording music in copyright is usually prohibited without the appropriate licence, the Copyright, Designs and Patents Act 1988 makes exceptions for purposes of examination, research and study.

For further information about copyright, you can view the Code of Fair Practice agreed between composers, publishers and users of printed music

at [http://www.mpaonline.org.uk/Printed\\_Music/The\\_Code\\_of\\_Fair\\_Practice\\_to\\_Photocopying\\_Printed\\_Music.html](http://www.mpaonline.org.uk/Printed_Music/The_Code_of_Fair_Practice_to_Photocopying_Printed_Music.html)

## 11.2 Photocopying music for choirs and music groups

Most of the music in the practical unit booklets is covered by the CCLI Music Reproduction Licence. All pieces in the practical unit booklets are copyright © RSCM, unless otherwise indicated in the list of copyright details on the second page of each booklet.

A full listing of copyright holders that are members of the CCLI scheme can be found at [www.ccli.co.uk](http://www.ccli.co.uk). Copies of these pieces may be made for use by your choir or music group. Under no circumstances may copies be sold. In all cases copies may be made for local use only.

If you wish to make copies of pieces outside of the CCLI scheme, please contact the copyright owners directly.

If you have a CCLI MRL, please include every item that you copy in your annual CCLI report, quoting 'RSCM Skills Programme'. This doesn't cost your church or school anything, but it does ensure that composers, authors and publishers get due financial recognition for their work. It also enables the RSCM to train the church musicians of tomorrow.

## 12 Advice on making recordings

Recording yourself playing, singing or directing a choir or ensemble can be a daunting experience. Not only do you have the demands of setting up equipment (it always helps to have someone else on hand to help if you can), but recording can add additional pressure to your performance. As with performing to a live audience, you might find that nerves get the better of you and mistakes that were never there before start to creep in. For this reason, don't attempt assignments without being fully prepared, and try to give yourself a trial run before the final take.

Also, don't be too hard on yourself when you listen back to the results. Commercial recordings are heavily edited and produced, and often set somewhat unrealistic expectations. Home recordings, by comparison, are very raw and can make even the tiniest of problems very audible. For this reason they are very informative, especially when you listen back critically to your own playing. Don't get too disheartened if it is not what you were expecting to hear; rather, use it constructively to review your own progress.

### 12.1 Recording equipment

Nowadays recording equipment is an important part of any musician's toolkit. It is a valuable aid for reviewing practice or performance and, for professional musicians at least, potential employers or concert managers may ask for a demonstration CD, or expect to find audio samples of performances on the internet.

Buying your own equipment is likely to be a good investment, but can prove expensive. If you prefer, you may be able to borrow from a friend or relative. Some churches have recording facilities in the building which you might be able to use with permission.

For the Church Music Skills programme, you can submit assignments on CD, MP3, DVD or video (choir directors and music group leaders will need to submit DVD or video recordings of their rehearsals and performances,

while cantors and organists need only produce audio recordings). Digital formats are preferable, particularly when submitted by email.

Although there are many different types of recording equipment available, there are two makes of digital audio recorders that are particularly popular with professional musicians: Zoom and Edirol. Both manufacturers produce small, portable recorders with good quality microphones attached. They record straight on to the machine, with no external tape or disk needed, and the results can be easily downloaded onto a computer. However, these devices are at the top end of the market and there are many other cheaper machines that would work just as well for the purposes of making recordings for this course.

## **12.2 Recording others**

If you are recording choir or congregation in a service or rehearsal for an assignment you should always seek permission from those involved in advance. If you are making an audio-visual recording you must ask permission of a parent/guardian before filming anyone under the age of 18.



## 13 Fee Schedule & Terms and Conditions

The table below indicates the current costs for the Church Music Skills programme.

	RSCM member	Non-member
Registration	£110	£135
<b>Award scheme</b>		
First level	£330	£390
Additional levels	£165	£200
<b>Flexible study scheme</b>		
Practical unit	£66	£80
Supporting studies unit	£50	£60

### Terms and conditions

- All fees are stated and payable in pounds sterling.
- Students without internet access or email are required to pay a 10% supplement to cover the costs of printing and postage.
- Once learning materials have been sent to the student, payment is non-refundable.
- Following payment for registration, students on the Award scheme may request to make subsequent payments in instalments. Please enquire for details.
- Following payment for registration, students on the Flexible Study scheme will pay per unit requested.
- If, on sight of the learning material, students decide they have selected the wrong unit, they may ask for an alternative unit but this will incur an administration charge of £35.
- If students fail to reach the required standard for a unit, there is a charge of £35 to retake the unit.
- Registration for the programme lasts for two years. After that time, a further administration charge of £40 will apply if you wish to continue your scheme of study and have your work assessed or move on to another level.
- Limited bursary funds may be available for those with particular financial needs. Please contact the Education Administrator for further information.

- Any complaints about the programme or appeals about marking and/or assessments should be addressed to the RSCM Education Programmes Manager. Appeals about marking must be made within one month of receiving the tutor report.





The Royal School of Church Music  
19 The Close, Salisbury SP1 2EB  
[www.rscm.com](http://www.rscm.com)