

Fellowship of the Guild of Church Musicians

The Fellowship Diploma - Course Details

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Fellowship of the Guild of Church Musicians

Part One, Group A: Christian liturgy and worship

Module A1: Historical outline of Christian liturgy and worship

Course Summary

This is an introductory historical outline of Christian liturgy, surveying a wide chronological span and a large subject area. The emphasis is on the study of liturgy, but this cannot be separated from the broader study of theology. The primary focus is on the Mass and Office (or their equivalents after the Reformation). There are four main areas of study: the early Church (up to the ninth century), the medieval Church (c.900-1500), Reformation and Counter-Reformation (c.1500-1650), the modern Church (c.1650-1950).

Learning Outcomes

At the end of the module you will have gained a historical perspective on Christian worship up to the mid twentieth century, a grasp of the related theological issues, and an understanding of the forms and contents of liturgy which underpin worship today.

Suggested initial reading

Overview: James F. White, *A Brief History of Christian Worship*

Theology of liturgy: Cheslyn Jones, Geoffrey Wainwright, Edward Yarnold and Paul Bradshaw (eds.), *The Study of Liturgy*, Part One

The Mass/Eucharist: J. D. Crichton, *A Short History of the Mass*

The Office: George Guiver, *Company of Voices*

As a companion: F. L. Cross and E. A. Livingstone, *The Oxford Dictionary of the Christian Church*.

For reference, see *The New Catholic Encyclopedia* (20 volumes)

The bibliography at the end of this document gives abbreviated details of place of publication, publisher, and date of publication (usually only the first and the most recent edition are cited). Many of the titles listed are available in paperback. Works which are out of print are often obtainable through inter-library loan.

Study areas

1 Christian liturgy in the early Church (up to the ninth century)

- 1.1 Evidence of worship in the early Church and the influence of Judaism
- 1.2 The formation of the Mass
- 1.3 Cathedral liturgy

- 1.4 The formation of monasticism and monastic liturgy
- 1.5 The impact of the Roman and Frankish empires on liturgical formation and practice

Suggested reading for study area 1

The Study of Liturgy Part Two, chapters 1.1-12, 3.1-8 and 5.1-3
Paul Bradshaw, *The Search for the Origins of Christian Worship*, especially chapters 1, 6, 8
On early monasticism: C. H. Lawrence, *Medieval Monasticism*, chapters 1-5
For general historical background, see Henry Chadwick, *The Early Church*

Essay questions related to study area 1:

- A1.1.1 What were the principal influences on the formation of Christian liturgy up until about 900?
- A1.1.2 Outline the development of **either** the Mass **or** the Office up until about 900.

2 *Christian liturgy in the medieval Church (c.900-1500)*

- 2.1 The forms and orders of the Latin liturgy, secular and monastic
- 2.2 The impact of Benedictine reforms: codification, elaboration, reaction
- 2.3 The friars and their influence
- 2.4 St Thomas Aquinas and the theology of the Mass
- 2.5 Medieval spirituality and devotion

Suggested reading for study area 2

John Harper, *The Forms and Orders of Western Liturgy*, Part Two throughout
The Study of Liturgy, Part Two, chapters 3.9, 5.4, 6.1-2 and 7.1-7
On medieval monasticism, see C. H. Lawrence, *Medieval Monasticism*, chapters 6-9
On the friars, see C. H. Lawrence, *Medieval Monasticism*, chapter 12, and in more detail C. H. Lawrence, *The Friars*
For a brief introduction to Aquinas, see Henry Chadwick, *Aquinas*
For general historical background, see R. W. Southern, *Western Society and the Church in the Middle Ages*

Essay questions related to study area 2:

- A1.2.1 Outline the development of Christian liturgy between c.900 and c.1500.
- A1.2.2 What are the principal distinctions between the 'secular' and the 'monastic' patterns of liturgy?
- A1.2.3 In what ways did the monks and the friars influence medieval liturgy and spirituality?

3 Christian liturgy in the Reformation and Counter-Reformation (c.1500-1650)

- 3.1 The late medieval crisis
- 3.2 Luther and Calvin: theology, authority and liturgical reform
- 3.3 The English Reformation and the Book of Common Prayer
- 3.4 The Roman Catholic Counter-Reformation and the Tridentine Rite

Suggested reading for study area 3

The Study of Liturgy, Part Two, chapters 1.13-14, 2.6-7, 3.10-12, 4.7 and 5.5-7
Geoffrey Cuming, *A History of Anglican Liturgy*, chapters 1-7
John Harper, *The Forms and Orders of Western Liturgy*, Part Three
James F. White, *Protestant Worship; Traditions in Transition*
James F. White, *Roman Catholic Worship: Trent to Today*
For general historical background, see Owen Chadwick, *The Reformation* (or an equivalent study, e.g. A.G. Dickens, *The Reformation* and A.G. Dickens, *The Counter-Reformation*)

Essay questions related to study area 3:

- A1.3.1 Outline the impact of the Reformation on the liturgy of the Lutheran and Calvinist Churches.
- A1.3.2 Summarise the liturgical history of the Book of Common Prayer up until about 1640.
- A1.3.3 In what ways was the Roman Catholic liturgy 'reformed' during the sixteenth and earlier seventeenth centuries?

4 Christian liturgy in the modern Church (c.1650-1950)

- 4.1 Authority and local practice: the Roman Catholic church
- 4.2 The Church of England: internal diversity and the spread of non-conformity
- 4.3 Continental Protestantism
- 4.4 New scholarship: editing of texts in the nineteenth century
- 4.5 The foundations of liturgical renewal in the early twentieth century

Suggested reading for study area 4

The Study of Liturgy, Part Two, chapters 1.14, 2.8, 3.13-14 and 4.5-7
Geoffrey Cuming, *A History of Anglican Liturgy*, chapters 7-12
R. C. D. Jasper, *The Development of the Anglican Liturgy, 1662-1980*, chapters 1-8
Luther D. Reed, *The Lutheran Liturgy*
Frank C. Senn (ed.), *Protestant Spiritual Traditions*
James F. White, *Roman Catholic Worship: Trent to Today*
James F. White, *Protestant Worship: Traditions in Transition*

Essay questions related to study area 4:

A1.4.1 To what extent was Roman Catholic worship unchanging and internationally consistent in the period c.1650-1950?

A1.4.2 Summarise the liturgical history of the Church of England between 1660 and 1950.

A1.4.3 Consider the development of worship in the Lutheran church between c.1650 and 1950.

A1.4.4 Were there signs of liturgical renewal in the nineteenth and earlier twentieth centuries, and how were they made manifest?

Study

Although you may choose (or be directed by a supervisor in) your own pattern of study it must include those issues listed in the study areas above, and you are advised to take account of the recommended reading.

In undertaking the writing of essays you are advised to consult the guidance for presentation of written work in the general study notes.

Assessment and satisfactory completion

At the end of the module you must submit two essays, each of 3,750-4,000 words, for assessment. The subjects of the essays must be selected from the topics set above. Each essay must relate to a different study area. A bibliography of materials consulted should be appended to the essay.

The assessment of the module will be based on the two essays, but you must establish that you have satisfactorily completed study of all four areas. You should complete a module log listing materials used for the study, time spent in study, and noting any special factors or difficulties encountered. You may also be required to provide additional evidence of study undertaken in the two areas not covered by the two assessed essays. In each case this may consist either of notes made during study or an essay on a topic related to the area. The examiners will request these materials if they require them.

Two copies of all materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Bibliography: Module A1

Basic introductory texts

J. D. Crichton, *A Short History of the Mass* (London, Catholic Truth Society, 1983)

George Guiver, *Company of Voices: Daily Prayer and the People of God* (London, SPCK, 1988; 2nd ed. Norwich, Canterbury Press, 2001)
 Cheslyn Jones, Geoffrey Wainwright, Edward Yarnold and Paul Bradshaw (eds.), *The Study of Liturgy* (London, SPCK, 1978; rev. ed. 1992)
 J. H. Maude, *A History of the Book of Common Prayer* (London, Rivingtons, 1899; 6th ed. 1964)
 C. S. Phillips, *The Background of the Prayer Book* (London, SPCK, 1938; repr. 1949)
 James F. White, *A Brief History of Christian Worship* (Nashville, Abingdon Press, 1993)

Other books included in suggested reading

Paul F. Bradshaw, *The Search for the Origins of Christian Worship* (London, SPCK, 1992; 2nd ed. 2002)
 Henry Chadwick, *The Early Church* (London, Hodder & Stoughton, 1968; rev. ed. London, Penguin, 1993)
 Owen Chadwick, *The Reformation* (Harmondsworth, Penguin, 1973; new ed. 1990)
 F. L. Cross, *The Oxford Dictionary of the Christian Church* (Oxford, Oxford University Press, 1957; 3rd ed. edited by E. A. Livingstone, 1997)
 Geoffrey Cuming, *A History of Anglican Liturgy* (London, Macmillan, 1969; 2nd ed. 1982)
 A. G. Dickens, *The Counter Reformation* (London, Thames & Hudson, 1968; repr. 1992)
 A. G. Dickens, *The English Reformation* (London, Batsford, 1964; 2nd ed. 1989)
 Margot E. Fassler and Rebecca A. Baltzer (eds.), *The Divine Office in the Latin Middle Ages* (New York, Oxford University Press, 2000)
 John Harper, *The Forms and Orders of Western Liturgy from the 10th to the 18th Century* (Oxford, The Clarendon Press, 1991)
 R. C. D. Jasper, *The Development of the Anglican Liturgy, 1662-1980* (London, SPCK, 1989)
 C. H. Lawrence, *Medieval Monasticism* (London, Longman, 1984; 3rd ed. 2001)
 C. H. Lawrence, *The Friars* (London, Longman, 1994)
 Luther D. Reed, *The Lutheran Liturgy* (Philadelphia, Muhlenberg Press, 1947; rev. ed. Philadelphia, Fortress Press, 1960)
 Frank C. Senn (ed.), *Protestant Spiritual Traditions* (New York, Paulist Press, 1986)
 R. W. Southern, *Western Society and the Church in the Middle Ages* (London, Hodder & Stoughton, 1970; repr. Harmondsworth, Penguin, 1990)
 James F. White, *Protestant Worship: Traditions in Transition* (Westminster, John Knox Press, [c.1989])
 James F. White, *Roman Catholic Worship: Trent to Today* (Paulist Press, New York, 1995)

Other books

J. D. Crichton, *Christian Celebration*, three volumes - *Understanding the Mass*, *Understanding the Sacraments*, *Understanding the Prayer of the Church* (London, Geoffrey Chapman, 1981; new ed. 1993; available both in separate volumes and also in a single volume containing the three parts)
 Gregory Dix, *The Shape of the Liturgy* (Westminster, Dacre Press, [1943?]; 2nd ed.

1978)

Donald A. Withey, *Catholic Worship: An Introduction to Liturgy* (Bury St. Edmunds, Kevin Mayhew, 1990)

Fellowship of the Guild of Church Musicians

Part One, Group A: Christian liturgy

Module A2: Modern Christian liturgy, worship and pastoral theology (since c.1950)

Course Summary

This module addresses the changes in liturgy since the Second World War, and the influences of pastoral theology. It enables you to study the liturgical renewal and reformation in the Roman Catholic Church, in the Church of England and the Anglican Communion, and in the Lutheran and Methodist Churches. Other issues are also addressed: the politics of language, the charismatic movement, and the influence of the media.

Learning Outcomes

At the end of the module you will have studied the background of pastoral liturgy and its impact on contemporary liturgy, followed it through in the developments in at least one denomination of the Church, and taken into account other factors influencing contemporary worship.

Suggested initial reading

(all but the first item duplicate the list in module A1)

John Fenwick and Bryan Spinks, *Worship in Transition: The Twentieth Century Liturgical Movement*, T & T Clark, Edinburgh, 1995

Overview: James F. White, *A Brief History of Christian Worship*

Theology of liturgy: *The Study of Liturgy*, Part One

The Mass/Eucharist: J. D. Crichton, *A Short History of the Mass*

The Office: George Guiver, *Company of Voices*

As a companion: F. L. Cross and E. A. Livingstone, *The Oxford Dictionary of the Christian Church*, newly revised edition

For library reference: *The New Catholic Encyclopedia* (20 volumes)

Study Areas

1 The foundations of contemporary liturgy: pastoral theology and its impact on twentieth century liturgy

- 1.1 The liturgical movement on the Continent or in Australia
- 1.2 New liturgical thinking in Britain or in Australia
- 1.3 The influence of the early Church
- 1.4 Pastoral principles: community, sharing, participation, and the centrality of the Eucharist

Suggested reading for study area 1

The Study of Liturgy, Parts One and Three

Donald Withey, *Catholic Worship: An Introduction to Liturgy*

John Fenwick and Bryan Spinks, *Worship in Transition: The Twentieth Century Liturgical Movement*

Michael Perham, *Liturgy Pastoral and Parochial*

Essay questions related to study area 1:

A2.1.1 Identify the key principles informing contemporary liturgical reform.

A2.1.2 Discuss the impact of pastoral theology on the reform of the contemporary liturgy.

2 The Second Vatican Council and the reformed Roman Catholic liturgy

2.1 The revised order of the Mass

2.2 The revised order of the Office

2.3 The use of the vernacular

Suggested reading for study area 2

The Study of Liturgy, Part Two

Stephen Dean (ed.), *Celebration: The Liturgy Handbook*

Second Vatican Council, *Constitution on the Sacred Liturgy*

James F. White, *Roman Catholic Worship: Trent to Today*

Donald A. Withey, *Catholic Worship: An Introduction to Liturgy*

Essay questions related to study area 2:

A2.2.1 Outline the changes in the ordering of either the Mass or the Office in the reformed Roman Catholic liturgy, and the theological and liturgical thinking which guided them.

A2.2.2 Consider the impact of the vernacular on the modern Roman Catholic liturgy.

3 The Church of England: from before Alternative Series One to Common Worship

3.1 The revised orders of the Eucharist

3.2 The revised orders of the Office

3.3 Other services

Suggested reading for study area 3

Paul Bradshaw (ed.), *A Companion to Common Worship*, vol.1 [Alcuin Club Collections 78] (London, SPCK, 2001; Volume 2 forthcoming)

R. C. D. Jasper, *The Development of the Anglican Liturgy 1662-1980*, chapters 9-15

R. C. D. Jasper and Paul F. Bradshaw, *A Companion to the Alternative Service Book*

Michael Perham, *Lively Sacrifice: The Eucharist in the Church of England Today*

Essay questions related to study area 3:

A2.3.1 Discuss the main reasons why the liturgy of the Church of England has undergone a succession of revisions in recent times. In what respects is *Common Worship* a radical revision compared to *Alternative Services* and *The Alternative Service Book 1980*?

A2.3.2 Discuss the structure of *Common Worship* [the main volume] and either *Common Worship: Pastoral Services* or *Common Worship: Initiation Services*.

A2.3.3 “*Common Worship* does not provide any standard uniform books for the worshipper to bring to church on Sunday or to expect to find in the pew. Instead we are offered choice, variety, and flexibility in our services, backed up by all the resources of the computer age.”

“*Common Worship* offers both traditional and contemporary worship”.

Discuss these two assertions critically, illustrating your arguments with appropriate examples from any of the *Common Worship* books.

4 New orders in other Churches in the Anglican Communion

This section is intended primarily for those studying outside England. You may concentrate on your own Church, or else consider two or three Churches including the Church of England. Although the general reading will still be relevant, you are advised to take local advice on reading specific to the denomination and its liturgical reforms.

Essay questions related to study area 4:

A2.4.1 Examine the liturgical reforms in any one denomination of the Anglican Communion (apart from the Church of England), considering the guiding principles behind them, and the new liturgical orders which have been introduced.

A2.4.2 Compare the liturgical reforms of any two or three Churches in the Anglican Communion. What do they share in common, and what is distinct? (You may include the Church of England in this question if you wish.)

5 Liturgy and theology in other Protestant denominations

5.1 The new Lutheran orders of worship

5.2 The Methodist orders of worship

This section is intended primarily for those who work in other Protestant denominations with new service books. As in study area 4, the general reading will still be relevant, but you are advised to take local advice on reading specific to the denomination and its liturgical reforms.

Suggested reading for study area 5

Luther D. Reed, *The Lutheran Liturgy*

Frank Senn (ed.), *Protestant Spiritual Traditions*

James F. White, *Protestant Worship: Traditions in Transition*

Essay questions related to study area 5:

A2.5.1 Examine the liturgical reforms in the Lutheran or Methodist Churches, considering the guiding principles behind them, and the new liturgical orders which have been introduced.

A2.5.2 Compare the liturgical reforms of any two or three Protestant Churches. What do they share in common, and what is distinct. (You may include the Anglican Communion in this question if you wish.)

6 Contemporary issues and future liturgical developments

6.1 Language, gender and inclusivity

6.2 The influence of the secular: media values and methods

6.3 The impact of charismatic spirituality

6.4 Taizé: its ethos, practice and influence

6.5 Current trends and future developments

Suggested reading for study area 6

John Fenwick and Bryan Spinks, *Worship in transition*, chapters 14, 15, 19
Language and the Worship of the Church (London, General Synod of the Church of England, 1994)

Michael Perham (ed.), *Towards Liturgy 2000: Preparing for the Revision of the Alternative Service Book*

Michael Perham, *Liturgy for a New Century: Further Essays in Preparation for the Revision of the Alternative Service Book*

Michael Perham, *Liturgy Pastoral and Parochial*, chapters 1, 2, 7

Donald Withey, *Catholic Worship: An Introduction to the Liturgy*, chapters 16, 17, 18, 20

Specific issues books: some additional possible suggestions

Christopher Arthur, *Religion and the Media: an Introductory Reader*

David Crystal, *Linguistics, language and religion*

Alvin Kimel, *Speaking the Christian God: the Holy Trinity and the Challenge of Feminism*

Kilian McDonnell, *Charismatic Renewal and the Churches*

Brian Wren, *What language shall I borrow?*

Rex Brico, *Taizé: Brother Roger and his Community*

Jose Luis Gonzalez-Balado, *The Story of Taizé*

Tim Haggis, *The Spirituality of Taizé*

Praise in all our days: Common Prayer at Taizé

Eucharistic Liturgy at Taizé

Brother Roger, *Parable of Community: The Rule and other Basic Texts of Taizé*

Essay questions related to study area 6:

A2.6.1 Consider the impact of one of the following on contemporary liturgy: (a) language, gender and inclusivity; (b) media values and methods; (c) charismatic spirituality.

A2.6.2 In what ways has the ethos and liturgical practice of Taizé influenced the wider Church? Can you account for this influence?

A2.6.3 Present an overview of current trends and possible future developments in the liturgy.

Study

You must study at least four of the areas listed above, including 1.

Although you may choose (or be directed by a supervisor in) your own pattern of study it must include those issues listed in the study areas above, and you are advised to take account of the recommended items listed.

In undertaking the writing of essays you are advised to consult the guidance for presentation of written work in the general study notes.

Assessment and satisfactory completion

At the end of the module you must submit two essays, each of 3,750-4,000 words, for assessment. The subjects of the essays must be selected from the topics set above. Each essay must relate to a different study area. A bibliography of materials consulted should be appended to the essay.

The assessment of the module will be based on the two essays, but you must establish that you have satisfactorily completed study of all four areas. You should complete a module log listing materials used for the study, time spent in study, and noting any

special factors or difficulties encountered. You may also be required to provide additional evidence of study undertaken in the two areas not covered by the two assessed essays. In each case this may consist either of notes made during study or an essay on a topic related to the area. The examiners will request these materials if they require them.

Two copies of all materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Bibliography:

Basic background reading

John R. K. Fenwick and Bryan D. Spinks, *Worship in Transition: The Twentieth Century Liturgical Movement* (Edinburgh, T & T Clark, 1995)
J. D. Crichton, *A Short History of the Mass* (London, Catholic Truth Society, 1983)
George Guiver, *Company of Voices: Daily Prayer and the People of God* (London, SPCK, 1988; 2nd. ed. Norwich, Canterbury Press, 2001)
Cheslyn Jones, Geoffrey Wainwright, Edward Yarnold and Paul Bradshaw (eds.), *The Study of Liturgy* (London, SPCK, 1978; rev. ed. 1992)
James F. White, *A Brief History of Christian Worship* (Nashville, Abingdon Press, 1993)

Other books included in suggested and additional reading

Paul Bradshaw (ed.), *Companion to Common Worship*, vol.1 (London, SPCK, 2001)
Geoffrey Cuming, *A History of Anglican Liturgy* (London, Macmillan, 1969; 2nd ed. 1982)
Stephen Dean (ed.), *Celebration: The Liturgy Handbook* (London, Geoffrey Chapman, 1993)
R. C. D. Jasper, *The Development of the Anglican Liturgy, 1662-1980* (London, SPCK, 1989)
R. C. D. Jasper and Paul F. Bradshaw, *A Companion to the Alternative Service Book* (London, SPCK, 1986)
Language and the Worship of the Church (London, General Synod of the Church of England, 1994)
Kilian McDonnell, *Charismatic Renewal and the Churches* (New York, Seabury Press, [c.1976])
Michael Perham, *Liturgy Pastoral and Parochial* (London, SPCK, 1984)
Michael Perham, *Lively Sacrifice: The Eucharist in the Church of England Today* (London, SPCK, 1992)
Michael Perham (ed.), *Towards Liturgy 2000: Preparing for the Revision of the Alternative Service Book* (London, SPCK for The Alcuin Club, 1989)
Michael Perham (ed.), *Liturgy for a New Century: Further Essays in Preparation for the Revision of the Alternative Service Book* (London, SPCK for The Alcuin Club, 1991)

Luther D. Reed, *The Lutheran Liturgy* (Philadelphia, Muhlenberg Press, 1947; rev. ed. Philadelphia, Fortress Press, 1960)
Second Vatican Council, *Constitution on the Sacred Liturgy*
Frank C. Senn (ed.), *Protestant Spiritual Traditions* (New York, Paulist Press, 1986)
Donald A. Withey, *Catholic Worship: An Introduction to Liturgy* (Bury St. Edmunds, Kevin Mayhew, 1990)
James F. White, *Protestant Worship: Traditions in Transition* (Westminster, John Knox Press, [c.1989])
James F. White, *Roman Catholic Worship: Trent to Today* (Paulist Press, New York, 1995)

Other suggestions

Chris Arthur, *Religion and the Media: an Introductory Reader* (Cardiff, University of Wales Press, 1993)
David Crystal, *Linguistics, language and religion* (London, Burns & Oates, 1965)
Alvin F. Kimel Jr. (ed.), *Speaking the Christian God: the Holy Trinity and the Challenge of Feminism* (Grand Rapids, Michigan, W. B. Eerdmans, 1992)
Brian A. Wren, *What language shall I borrow? God-talk in worship: a male response to feminist theology* (London, SCM Press, 1989)

Taizé

Rex Brico, *Taizé: Brother Roger and his Community* (London, Collins, 1978)
Eucharistic Liturgy at Taizé (Taizé, Les Presses de Taizé, 1962)
Jose Luis Gonzalez-Balado, *The Story of Taizé* (London, Mowbray, 1980; 3rd ed. 1988)
Tim Haggis, *The Spirituality of Taizé* (Nottingham, Grove Books, 1994)
Taizé Community, *Praise in all our days: Common Prayer at Taizé* (Leighton Buzzard, Faith Press, 1975; London, Mowbray, 1981)
Brother Roger of Taizé, *Parable of Community: The Rule and other Basic Texts of Taizé* (London, Mowbray, 1980; New York, Seabury Press, 1981)

Other books

Annibale Bugnini (transl. Matthew J. O'Connell), *The Reform of the Liturgy 1948-1975* (Collegeville, Minnesota, Liturgical Press, [c.1990])
J. D. Crichton, *Christian Celebration*, three volumes - *Understanding the Mass*
Understanding the Sacraments, *Understanding the Prayer of the Church*
(London, Geoffrey Chapman, 1981; new. ed. 1993; available both in separate volumes and also in a single volume containing the three parts)
Josef A. Jungmann, *Pastoral Liturgy* (London, [Challoner], 1962)

Fellowship of the Guild of Church Musicians

Part One, Group B: Church music

Module B1: Western liturgical chant

Course Summary

This module introduces students to the repertory of Western chant. As well as examining the principal forms and styles of the chant and exploring the repertory, the module considers the historical impact of editors and compilers of chant. You are encouraged to take this module with module A1: *Historical outline of Christian liturgy and worship* unless you already have a clear understanding of Latin liturgy.

Learning Outcomes

At the end of the module you will have acquired (a) a knowledge and understanding of the principal forms and characteristics of the repertory of Western chant for Mass, Office and other related observances, and (b) a historical perspective on the formation, compilation, expansion, editing and performance of the chant.

Suggested reading and repertories

The standard work to guide you is David Hiley, *Western Plainchant: A Handbook*. This is now available in a paperback edition. Part II will take you through Study Area 1 (though not quite in the order listed); Parts VI, VII for 2.1; Part IV for 2.2; Part X for 2.3, and 2.4; Part XI for 2.5.

If you are making your first study of chant then you may find it useful to read a basic text-book introduction, such as Richard L. Crocker, *An Introduction to Gregorian Chant*, or that included in Jeremy Yudkin, *Music in Medieval Europe*, or Richard Hoppin, *Medieval Music*, or *The New Oxford History of Music II: The Middle Ages to 1300* (but it must be the revised edition).

Some older books (such as Will Apel, *Gregorian Chant*) are now dated and need to be used with caution, but nevertheless contain much useful information. Dom Gregory Murray's study is helpful in grasping the issues involved in the notation of chant.

John Stevens has made an important study of *Words and Music in the Middle Ages*, including chapters on chant, song, sequence, and liturgical drama.

The most accessible sources of chant are found in books edited by the Monks of Solesmes: *Liber Usualis* (recently reprinted), *Graduale Romanum*, *Antiphonale Monasticum*, *Liber Hymnarius*. *Graduale Triplex* includes additional neumatic notation from sources used for the edition.

Medieval English chant for the Mass (based on the Use of Salisbury, c.1500) is being published in practical editions edited by Nick Sandon. As well as the Ordinary of the

Mass, the Temporal Cycle has now reached Holy Week.

A basic introductory anthology of chant is Mary Berry's *Cantors*.

Extracts from eighteenth- and nineteenth-century chant books are often on sale in antiquarian bookshops, or in stalls by the Seine near Notre Dame. Whole books can occasionally be found, and it is well worth asking in your local Roman Catholic church or convent, or in the houses of old-established Roman Catholic families: attics, store cupboards and lumber rooms are typical places.

Adaptations of existing chants for use with texts in the English language were made during the early years of the Reformation, including some of Marbeck's chant for *The Book of Common Prayer*. However most adaptations date from the nineteenth and twentieth centuries, and may be found *The Plainchant Gradual*, *The Ordinary of the Mass*, and *The English Hymnal*, and more recently in *An English Kyriale* and *Hymns for Prayer and Praise*.

Recordings of chant vary in style and repertory and a substantial number are included in the current *Gramophone* catalogue. As well as recordings from abbeys (including Solesmes) you may wish to listen to Schola Gregoriana of Cambridge and Ensemble Gilles Binchois. There is a long essay on the performance of chant in the introduction to *Liber Usualis*: other approaches are often discussed in recording notes, but there are discussions in the journal *Early Music*, and reviews are often particularly informative.

In undertaking both studies and essays you would be well-advised to select representative groups of chants that you get to know really well. These could be selected from a single season, or chosen to represent a group of seasons or feasts.

Study Areas

1 *Repertory*

- 1.1 Tones and modes: psalm tones and the pairing with antiphons
- 1.2 Music for the Proper of the Mass
Introit, Gradual, Alleluia, Tract, Sequence, Offertory, Communion
- 1.3 Music for the Ordinary of the Mass
Kyrie, Gloria, Credo, Sanctus, Agnus dei, Ite missa est/Benedicamus
- 1.4 Music for the Office
Psalms and antiphons, canticles and antiphons, responsories, hymns
- 1.5 Music for Holy Week and Easter
Palm Sunday procession, the passion, Maundy Thursday, Good Friday liturgy, Easter Vigil, Easter Sunday masses
- 1.6 Processions and their chants
- 1.7 Late medieval compositions: tropes, sequences, rhymed offices, liturgical dramas
- 1.8 Regional, local and monastic variants

Essay questions related to study area 1:

In your answers you should relate your discussion to specific examples or extracts of chant.

B1.1.1 Distinguish antiphonal from responsorial chant in relation to structure, style and liturgical use.

B1.1.2 Discuss the repertoires of the chant for **one** of the following: the Mass, Matins, Vespers, the Office and Mass of the Dead, Christmas Day, Palm Sunday, Maundy Thursday, Good Friday, the Easter Vigil, Easter Day. You may restrict your discussion to chant from one tradition or use.

B1.1.3 Modal classification is an essential means of selecting psalm tones for antiphons. Does it have limitations in relation to the wider repertory, or is it possible to identify musical characteristics attributable to each mode?

B1.1.4 Consider **one** of the following in relation to the chant: late medieval liturgical accretions; rhymed offices; liturgical drama; regional or monastic repertoires; tropes, sequences, and hymns.

2 *Compilers, editors, historical influences, and performance*

2.1 From oral tradition to written repertory: the period from Pope Gregory to the Frankish empire

2.2 Medieval transmission: from unheightened neumes to four-line stave

2.3 Reforms and editions of the Counter Reformation

2.4 Performance of the chant in France in the seventeenth and eighteenth centuries

2.5 Solesmes and their editions of the chant in the nineteenth and twentieth centuries

2.6 Adaptations of the chant to the English language

2.7 Current approaches to performance

Essay questions related to study area 2:

B1.2.1 Is it appropriate to refer to 'Gregorian' chant, or is the formation of the medieval repertory of Western chant more correctly attributed to the Franks?

B1.2.2 Outline the modes of transmission and notation of liturgical chant from the early Church to c.1600.

B1.2.3 How did the Counter Reformation affect the chant and its place in the liturgy?

B1.2.4 Consider **one** of the following in relation to the chant: France in the seventeenth and eighteenth centuries; the nineteenth-century revival in France; the nineteenth-century revival in England.

B1.2.5 In what respects is the Solesmes approach to the editing and performance of the chant 'authentic'? Are other approaches valid?

B1.2.6 What are the advantages and disadvantages of adapting the chant to vernacular texts? Compare specific Latin originals with vernacular adaptations in your discussion.

B1.2.7 Compare three recent and contrasting recordings of chant. In what ways do they differ in aesthetic, style and technique? How does the approach to performance reflect issues of notation?

Study

You must study both areas listed above.

Although you may choose (or be directed by a supervisor in) your own pattern of study it must include those issues listed in the study areas above, and you are advised to take account of the recommended items listed above.

In undertaking the writing of essays you are advised to consult the guidance for presentation of written work in the general study notes.

Assessment and satisfactory completion

At the end of the module you must submit two essays, each of 3,750-4,000 words, for assessment. The subjects of the essays must be selected from topics set by the Academic Board at the beginning of the module. Your essays may relate to both study areas, or only to the first area. A bibliography of materials consulted should be appended to the essay.

The assessment of the module will be based on the two essays. If both essays relate to the first study area, you may also be required to provide additional evidence of study undertaken in the area not covered by the two assessed essays. This may consist either of notes made during study or an essay on a topic related to the area. The examiners will request these materials if they require them.

Two copies of all materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Bibliography:

Willi Apel, *Gregorian Chant* (Bloomington, Indiana, Indiana University Press, 1958; 5th printing 1973)

Richard L. Crocker, *An Introduction to Gregorian Chant* (New Haven and London, Yale University Press, [c.2001])

John Harper, *The Forms and Orders of Western Liturgy from the 10th to the 18th Century* (Oxford, The Clarendon Press, 1991)

David Hiley, *Western Plainchant: A Handbook* (Oxford, The Clarendon Press, 1993)

Richard H. Hoppin, *Medieval Music* (London and New York, Norton, [c.1978])
 Peter Jeffery (ed.), *The Study of Medieval Chant: Paths and Bridges, East and West* (Woodbridge & Rochester NY, Boydell & Brewer/University of Rochester Press, 2001)
 James W. McKinnon, *The Advent Project: The Later Seventh-Century Creation of the Roman Mass Proper* (Berkeley and London, The University of California Press, [c.2000])
 Dom Gregory Murray, *Gregorian Chant according to the Manuscripts* (London, Cary, 1962)
The New Oxford History of Music II: The Early Middle Ages to 1300, 2nd ed., ed. Richard Crocker and David Hiley, 1990
 John Stevens, *Words and Music in the Middle Ages* (Cambridge, Cambridge University Press, 1986)
 Jeremy Yudkin, *Music in Medieval Europe* (Englewood Cliffs, New Jersey, Prentice Hall, 1989)

Editions

1. From the monks of Solesmes (Edition de Solesmes)

1.1 For the revised orders post-Vatican II

Graduale Romanum
Graduale Triplex
Liber Hymnarius
Processionale Monasticum

1.2 Selective collections

1.2.1 For the Benedictine Office: *Antiphonale Monasticum*

1.2.2 For secular churches mostly on Sundays and Holydays: *Liber Usualis*

2. Facsimiles and Editions of Salisbury Chants

W. H. Frere (ed.), *Antiphonale Sarisburiense* (London, Plainsong and Medieval Music Society, 1901-24; repr. Farnborough, Gregg Press, 1966)

W. H. Frere (ed.), *Graduale Sarisburiense* (London, Plainsong and Medieval Music Society, 1894; repr. Farnborough, Gregg Press, 1966)

Nick Sandon (ed.), *The Use of Salisbury* (Newton Abbot, Antico Press, 1984-):

1. The Ordinary of the Mass
2. The Proper of the Mass in Advent
3. The Proper of the Mass from Septuagesima to Palm Sunday
4. The Masses and ceremonies of Holy Week
5. The Proper of the Mass from Easter to Trinity
6. The Proper of the Mass from Trinity to Advent

3. Introductory Anthology

Mary Berry, *Cantors: A Collection of Gregorian Chants* (Cambridge, Cambridge University Press, 1979)

4. Chant adapted to English texts

The Plainchant of the Ordinary of the Mass (London, Plainsong and Medieval Music Society, 10th ed., 1937)

Peter Allan *et al.* (ed.), *An English Kyriale* (Mirfield, Community of the Resurrection, and London, HarperCollinsReligious, 1991)

H. B. Briggs, W. H. Frere, and J. Stainer (eds.), *A Manual of Plainsong for Divine Service* (London, Novello, 1902; rev. and enl. ed. by J. H. Arnold, 1951; adapted for the Revised Psalter by John Dykes Bower and Gerald H. Knight, 1969)

John Harper (ed.), *Hymns for Prayer and Praise* (Norwich, Canterbury Press, 1996)

G. H. Palmer and Francis Burgess (eds.), *The Plainchant Gradual* (Wantage, St Mary's Press, rev. ed. 1962)

5. Introductory booklets

J. H. Arnold, *The Approach to Plainsong through the Office Hymn* (London, 1927; London, Oxford University Press, [1936]; repr. 1956)

Anselm Hughes, *Plainsong for English Choirs* (London, Faith Press, 1966)

Fellowship of the Guild of Church Musicians

Part One, Group B: Church music

Module B2: European polyphonic sacred music (c.1100-1620)

Course Summary

This module provides a survey of European polyphonic sacred music from the twelfth to the sixteenth centuries. It is selective in its approach with emphasis on the 'Notre Dame' repertory of the twelfth and thirteenth centuries, the Franco-Flemish composers of the fourteenth, fifteenth, and early sixteenth centuries, and five major composers of the late sixteenth century. Though these are typical topics in a survey of this kind, and may be found in many outline histories of music of this period, their selectivity needs to be underlined: significant and important liturgical music was written throughout Europe, and many more composers might be represented.

Learning Outcomes

At the end of the module you will have acquired an overview of the changing emphases in the use of polyphony in the liturgy, and of the styles and formal procedures of polyphonic composition.

Background reading

If you are not familiar with the general chronology then you would do well to read text-book outlines. The most straightforward summary history is Donald Grout's *History of Western Music*: use the most recent edition by Claude Palisca. Another useful overview is found in Frederick Sternfeld, ed., *Music from the Middle Ages to the Renaissance*. 'Period' text-book histories are found in Jeremy Yudkin, *Music in Medieval Europe* or Richard Hoppin, *Medieval Music*, Howard Mayer Brown, *Renaissance Music*. For the period up to 1300 there is also *The New Oxford History of Music*, revised edition.

For a series which emphasises the context of the music, there are excellent case studies in James McKinnon, ed., *Man and Music: Antiquity and the Middle Ages*, and Iain Fenlon, ed., *Man and Music: The Renaissance*.

Study order

Study area 1 is in some ways the toughest and least clearly defined, though perhaps the most interesting because of the issues it raises across the whole period. It may well be best to return to this area when you are settled in to the studies.

Study Areas

1 Polyphony and liturgy (c.1100-1620)

- 1.1 Music and ceremonial
- 1.2 The polyphonic embellishment of liturgical chant
- 1.3 Functional polyphony: improvisation and *alternatim* performance
- 1.4 Choral institutions and their use of polyphony
- 1.5 Spirituality, devotion and polyphony
- 1.6 Musical unity and the Ordinary of the Mass

Essay questions related to study area 1:

Write an essay which addresses **one** of the six issues identified in this study area:

B2.1.1 Music and ceremonial. To what extent does music reflect the status of an occasion, and is that affected by political and/or social factors as well as/rather than liturgical factors? Consider Notre Dame, Paris; the princely chapels (especially that of Burgundy); St Mark's, Venice; St Peter's and the Sistine Chapel, Rome.

B2.1.2 The polyphonic embellishment of liturgical chant. Discant, *organum*, *cantus firmus* and 'paraphrase'.

B2.1.3 Functional polyphony: improvisation and *alternatim* performance. Descant, *faburden*, *fauxbourdon*, *falsobordone*, English descant. Evidence of and contemporary instructions on improvisation. *Alternatim* performance using choral polyphony and organ polyphony.

B2.1.4 Choral institutions and their use of polyphony. Cathedrals, monasteries, collegiate churches, princely and royal chapels. The nature of the worshipping body differed in size and purpose, as did their use of polyphony. Professional singers took over parts of the liturgy (e.g. the ordinary of the Mass) which might otherwise have been sung by the whole community. In other situations polyphony was used selectively as the music of the soloists.

B2.1.5 Spirituality, devotion and polyphony. How and why does the selection and treatment of items and texts to be set polyphonically change over the period? Was medieval polyphony part of a general embellishment of and commentary on the liturgy? Were later antiphon and motet texts selected more for their spiritual and devotional import rather than for their liturgical significance?

B2.1.6 Musical unity and the Ordinary of the Mass. On the face of it the Ordinary of the Mass is not an obvious subject for cyclic treatment: its texts vary in nature and purpose, and were assimilated into the Mass at different periods. Not all were included in every Mass, depending on day and season. Yet composers from the 14th century set these texts as a cohesive group, and later composers generally linked them as a cycle by compositional procedures. To what extent does this reflect the Eucharistic theology and spirituality of Aquinas and the Dominicans? To what extent does it reflect an artistic tendency to cyclic unity?

This is an 'issues' based study area, rather than 'period' based. There is therefore no convenient reading list which addresses the issues listed. Rather these are questions for you to consider as you read widely across the whole period. You may find the books by Craig Wright on Notre Dame and Reinhard Strohm particularly useful.

2 *The old art (c.1100-1300)*

- 2.1 Chant and polyphony: organum and discant
- 2.2 The repertory of 'Notre Dame'
- 2.3 Thirteenth-century polyphony: conductus and motet
- 2.4 The insular British repertory

Suggested reading for study area 2:

Craig Wright, *Music and Ceremony at Notre Dame of Paris, 500-1500*, especially chapter 7

Frederick Sternfeld (ed.), *Music from the Middle Ages to the Renaissance*, chapter 3 and the early part of chapter 6.1

The New Oxford History of Music, II: the Middle Ages to 1300, part 4

Examples in medieval anthologies linked to Yudkin and Hoppin, also Marocco and Sandon, *Anthology of Medieval Music*

If you can reach a university or major public library, the editions of *Magnus Liber Organi* and of *Polyphonic Music of the Fourteenth Century* should be accessible.

Recordings by Gothic Voices, Orlando Consort et al.

Essay questions related to study area 2:

B2.2.1 Present an outline of **one** of the following: the early repertories of Western polyphony; the polyphony associated with the 'school' of Notre Dame.

B2.2.2 Make a detailed study of **one** complete work from the Notre Dame repertory of *organa*. Place it in its liturgical context, and show how chant and different styles of polyphony (often written at different dates) are combined in performance.

B2.2.3 Write a concise account of **either** the thirteenth-century polyphonic conductus and motet **or** the thirteenth-century insular British repertory.

3 *The new art from Machaut to Dufay (c.1300-1470)*

- 3.1 The motet, c.1300-1470
- 3.2 Improvised polyphony
- 3.3 Music for the Office, c.1300-1470

3.4 Music for the Ordinary of the Mass, c.1300-1470

Suggested reading for study area 3:

In addition to the general reading listed on page 1, see

Reinhard Strohm, *The Rise of European Music* (for the period after 1370)

Frank Harrison, *Music in Medieval Britain*

Reinhard Strohm, *Music in Late Medieval Bruges*

Gilbert Reaney, *Machaut*

Margaret Bent, *Dunstable*

David Fallows, *Dufay*

Daniel Leech-Wilkinson, *Machaut's Mass*

Scores:

Machaut and de Vitry in the series *Polyphonic Music of the Fourteenth Century*

Machaut's mass is included in Leech-Wilkinson's book, and there are several editions

Dunstable in the series *Musica Britannica*

Dufay in the series *Corpus Mensurabilis Musicae*

Other English, French and Italian polyphony in *Polyphonic Music of the Fourteenth Century*

Later polyphony in the series *Corpus Mensurabilis Musicae*

Essay questions related to study area 3:

B2.3.1 Write a concise survey of the sacred motet from c.1300-1470.

B2.3.2 What evidence is there of the influence of improvised polyphony on written polyphony of the fourteenth and fifteenth centuries?

B2.3.3 Write a concise survey of music for **either** the Office **or** the Ordinary of the Mass from c.1300-1470.

B2.3.4 Make a brief study of the liturgical music of **one** of the following, with reference to genre, style and compositional techniques: John Dunstable; Guillaume Dufay; the music of the 'Old Hall' Manuscript.

4 *Josquin, his contemporaries and successors (c.1470-1540)*

4.1 Imitative polyphony

4.2 Josquin and the motet

4.3 Mass composition, c.1470-1540

4.4 Music for the Office, c.1470-1540

4.5 The organ and the liturgy, c.1470-1540

Suggested reading for study area 4:

Reinhard Strohm, *The Rise of European Music*
Edgar H. Sparks, *Cantus Firmus in Mass and Motet, 1420-1520*
Reinhard Strohm, *Music in Late Medieval Bruges*
Rob C. Wegman, *Born for the Muses*
Frank Ll. Harrison, *Music in Medieval Britain*
Willi Apel, *Keyboard Music before 1700*
Peter Williams, *A New History of the Organ*
Andrew Kirkman and Dennis Slavin (eds.), *Binchois Studies*
Richard Sherr (ed.), *The Josquin Companion*

Essay questions related to study area 4:

B2.4.1 Write a concise survey of Josquin's motets with reference to style, compositional techniques, dating and authenticity.

B2.4.2 What opportunities did the techniques of imitative polyphony offer composers from c.1470-1540, and how did they exploit them?

B2.4.3 Write a concise survey of music for **either** the Office **or** the Ordinary of the Mass from c.1470-1540, with reference to style and compositional techniques.

B2.4.4 Outline the nature and use of the organ in the liturgy from c.1470-1540.

B2.4.5 Why was the music of Josquin so influential? Do other composers of liturgical music at that time deserve equal consideration? And if so (or not), why?

5 *Palestrina, Lassus, Victoria, Giovanni Gabrieli and Byrd (c.1550-1620)*

- 5.1 Motet composition, c.1550-1620
- 5.2 Music for the Mass, c.1550-1620
- 5.3 Music for the Office, c.1550-1620
- 5.4 The performance of church music in Italy, c.1550-1620
- 5.5 Byrd: a recusant composer in England

Suggested reading for study area 5:

Iain Fenlon (ed.), *Man and Music: The Renaissance*
Tim Carter, *Music in Late Renaissance and Early Baroque Italy*
Jerome Roche, *Palestrina*
Denis Arnold, *Giovanni Gabrieli*
Joseph Kerman, *The Masses and Motets of William Byrd*
Jerome Roche, *North Italian Church Music in the age of Monteverdi*
Willi Apel, *Keyboard Music before 1700*
Peter Williams, *A New History of the Organ*
Eugene Casjen Cramer, *Studies in the Music of Tomás Luis de Victoria*

Essay questions related to study area 5:

B2.5.1 Write a concise survey of the liturgical music of **one** of the following, with reference to genre, style, and compositional techniques: Palestrina, Lassus, Victoria, Giovanni Gabrieli, Byrd.

B2.5.2 What influence did the Counter Reformation have on liturgical composition during the period c.1550-1620? Were other factors also significant?

B2.5.3 Write a concise survey of motet composition **or** music for the Office **or** music for the Ordinary of the Mass from c.1550-1620, with reference to style and compositional techniques.

B2.5.4 Outline the nature and use of **either** the organ **or** other instruments in the liturgy from c.1470-1540.

B2.5.5 Why has the music of Palestrina continued to be so influential? Do other composers of liturgical music at that time deserve equal consideration? Justify your answer.

B2.5.6 Make a study of the nature and performance of music in the liturgy any **one** church or chapel in Italy in the period c.1550-1620.

B2.5.7 Consider the case of William Byrd as a composer of Roman Catholic liturgical music in Protestant England.

Study

You must study at least four of the areas listed above. If you are also taking module B7, study area 2, you should not select study area 5 in this module.

Although you may choose (or be directed by a supervisor in) your own pattern of study it must include those issues listed in the study areas above, and you are advised to take account of the recommended items listed.

In undertaking the writing of essays you are advised to consult the guidance for presentation of written work in the general study notes.

Assessment and satisfactory completion

At the end of the module you must submit two essays, each of 3,750-4,000 words, for assessment. The subjects of the essays must be selected from topics set. Each essay must relate to a different study area. A bibliography of materials consulted should be appended to the essay.

The assessment of the module will be based on the two essays. You should complete a module log listing materials used for the study, time spent in study, and noting any

special factors or difficulties encountered. In each case this may consist either of notes made during study or an essay on a topic related to the area. The examiners will request these materials if they require them.

Two copies of all materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Bibliography:

Here, as in other subjects, some of the most important recent writings are in articles in journals and Festschriften. What follows is very selective, but ought in most instances to be reasonably accessible. Individual books include more specialised bibliographies and references.

Surveys

- Richard H. Hoppin, *Medieval Music* (London and New York, Norton, [c.1978])
Jeremy Yudkin, *Music in Medieval Europe* (Englewood Cliffs, New Jersey, Prentice Hall, 1989)
Howard Mayer Brown, *Renaissance Music* (Englewood Cliffs, New Jersey, Prentice Hall, 1976)
Frederick Sternfeld (ed.), *Music from the Middle Ages to the Renaissance* (London, Weidenfeld and Nicolson, 1973)
Reinhard Strohm, *The Rise of European Music* (Cambridge, Cambridge University Press, 1993)
The New Oxford History of Music:
 2 *The Early Middle Ages to 1300*, 2nd ed., Richard Crocker and David Hiley (eds.), 1990
 3 *Ars Nova and Renaissance, 1300-1540*, Anselm Hughes and Gerald Abraham (eds.), 1960
 4 *The Age of Humanism, 1540-1630*, Gerald Abraham (ed.), 1968
James McKinnon, *Man and Music: Antiquity to the Middle Ages* (Basingstoke, Macmillan, 1990)
Iain Fenlon, *Man and Music: The Renaissance* (Basingstoke, Macmillan, 1989)
Frank Harrison, *Music in Medieval Britain* (?London, Routledge, 1958; 4th edition, Knuf, Buren, 1980)
Tim Carter, *Music in Late Renaissance and Early Baroque Italy* (London, Batsford, 1992)

Composer studies

- Gilbert Reaney, *Machaut* (London, Oxford University Press, 1971)
Daniel Leech-Wilkinson, *Machaut's Mass* (Oxford, The Clarendon Press, 1990)
Margaret Bent, *Dunstaple* (London, Oxford University Press, 1981)
David Fallows, *Dufay* (London, Dent, 1982)
Rob C. Wegman, *Born for the Muses: the Life and Masses of Jacob Obrecht* (Oxford, The Clarendon Press, 1994)

Jerome Roche, *Palestrina* (London, Oxford University Press, 1971)
Denis Arnold, *Giovanni Gabrieli and the Music of the Venetian High Renaissance* (London, Oxford University Press, 1979)
Joseph Kerman, *The Masses and Motets of William Byrd* (London, Faber, 1981)
Eugene Casjen Cramer, *Studies in the Music of Tomás Luis de Victoria* (Aldershot, Ashgate, 2001)

Other studies

Willi Apel, *History of Keyboard Music before 1700*, Engl. ed., Bloomington, 1972
Jerome Roche, *North Italian Church Music in the age of Monteverdi* (Oxford, The Clarendon Press, 1984)
Edgar H. Sparks, *Cantus Firmus in Mass and Motet, 1420-1520* (Berkeley and Los Angeles, University of California Press, 1963)
Reinhard Strohm, *Music in Late Medieval Bruges* (Oxford, The Clarendon Press, 1985)
Peter Williams, *A New History of the Organ* (London, Faber, 1980)
Craig Wright, *Music and Ceremony at Notre Dame of Paris, 500-1500* (Cambridge, Cambridge University Press, 1989)

Editions

Anthologies of Earlier Music

Thomas Marocco and Nick Sandon, *Medieval Music*
Richard Hoppin, *Anthology of Medieval Music*

Major Series

Magnus Liber Organi, L'Oiseau Lyre, Monaco, ongoing
Polyphonic Music of the Fourteenth Century, L'Oiseau Lyre, Monaco, 20 volumes
Corpus Mensurabilis Musicae, American Institute of Musicology, ongoing (includes much of the polyphony not in distinct 'collected works' of individual composers, as well as editions of sources such as the 'Old Hall' MS)

Collected Works of 'Key' Composers

Josquin, new edition in progress, old edition also in many libraries
Lassus, new edition in progress, old edition complete
Palestrina, one edition by Haberl, another by Casimiri, both quite old now
Victoria, old edition
Giovanni Gabrieli, ongoing edition
Byrd, *The Byrd Edition* has now replaced Fellowes's earlier edition of the collected works

Other Editions

Some sheet music editions are available, but often of popular works rather than a representative selection.

Mapa Mundi publishes editions of sixteenth-century polyphony, with an emphasis on Iberian composers.

Fellowship of the Guild of Church Musicians

Part One, Group B: Church music

Module B3: Vernacular hymnody and metrical psalms (c.1500-present)

Course Summary

The singing of settings of metrical texts has been a part of Christian worship since at least the fourth century. Since the Reformation it has been a characteristic feature of Protestant vernacular worship and private devotion since the sixteenth century. This module addresses the background of Latin hymnody, vernacular sacred song, theology and hymnody, and musical practice in parish churches in Britain. The remaining study areas emphasise particular areas of the subject since the sixteenth century.

Learning Outcomes

At the end of the module you will have gained an awareness of the background of hymnody and studied three areas of the subject, gaining knowledge of repertory, textual and musical styles, and theological emphases.

Reading

This is a vast subject, and the level at which you enter it will depend on your background so far. The bibliography is based on recommendations made by Canon Alan Luff, and is ordered into sections. First, a general section which includes important historical overviews: these may not always be self-evident from the titles, for instance in the *Historical Companion to Hymns Ancient & Modern* has an excellent historical introduction. Erik Routley was one of the most prolific writers in English on hymnody, and his works cover the theological, historical and musical aspects. A gathering of his works may well be helpful. More recently J.R. Watson's *The English Hymn: A Critical and Historical Study*, Oxford University Press, 1997, is a useful survey of the English hymn from the Reformation to the mid-twentieth century.

As in other modules reference works such as *The New Grove Dictionary of Music and Musicians*, *The New Catholic Encyclopedia*, and *The Oxford Dictionary of the Christian Church* can be very helpful for initial information and clarification. Julian's *Dictionary of Hymnology* is obviously a key reference work.

After the general section each of the following sections corresponds with the topics included in the study area. Inevitably some studies emphasise texts rather than music, and you will need to find your way around the subject. Much recent writing is found in journals, notably of the *Bulletin of the Hymn Society of Great Britain and Ireland*, and *News of Hymnody*.

Study areas

1 Background

- 1.1 Medieval Latin hymns and devotional songs
- 1.2 Medieval vernacular sacred songs
- 1.3 Theology and hymnody
- 1.4 Musical practice in parish churches c.1560-1850

For suggested reading, see the appropriate sections of the bibliography

Essay questions related to study area 1:

B3.1.1 Trace the early history of the hymn from the New Testament to the thirteenth century.

B3.1.2 To what extent is the Latin hymn a liturgical genre? Does its metrical and musical characteristics inevitably link it closely with Latin and vernacular song of the Middle Ages?

B3.1.3 Do you consider that the text of a hymn is essentially theology in verse?

B3.1.4 In what ways did hymnody (including metrical psalms) find a place in the musical practice of English parish churches between c.1560-1850.

2 The early repertories c.1500-1700

- 2.1 Metrical psalms in English: repertory, publications and usage
- 2.2 The metrical psalms of Sternhold and Hopkins, the Genevan Psalter, the Scottish Psalter, and Tate and Brady
- 2.3 Sacred songs and psalms for domestic use
- 2.4 Seventeenth-century hymn writers

For suggested reading, see the appropriate sections of the bibliography

Essay questions related to study area 2:

B3.2.1 Outline the history of the metrical psalm in England in the sixteenth and seventeenth centuries, with reference to repertory, publications and usage.

B3.2.2 Compare the texts and music of two or three metrical psalms found in the principal collections published in England in the sixteenth and seventeenth centuries.

B3.2.3 Consider the place of metrical psalms and sacred songs in domestic music making in the sixteenth and seventeenth centuries in England.

B3.2.4 Apart from metrical psalms, what evidence is there of hymn writing in Britain in the seventeenth century?

3 *English hymnody c.1700-1950: function, text and music*

- 3.1 John and Charles Wesley
- 3.2 Non-conformist hymnody
- 3.3 Mission, evangelism and hymnody
- 3.4 Nineteenth-century Anglican hymn writers
- 3.5 Roman Catholic hymnody
- 3.6 Translation of Latin hymns into English
- 3.7 English hymn books from *Hymns Ancient and Modern* to *Songs of Praise*
- 3.8 English carols: rediscovery and re-invention

For suggested reading, see the appropriate sections of the bibliography

Essay questions related to study area 3:

B3.3.1 Assess the achievement of John and Charles Wesley as hymn writers in their own time.

B3.3.2 In what ways have John and Charles Wesley influenced the course of hymnody in the English language?

B3.3.3 Discuss the influence and/or contribution of **one** of the following to English hymnody before 1900: non-conformity; mission and evangelism; the Roman Catholic Church; new movements in the Anglican Church.

B3.3.4 Assess the achievement of any one hymn-writer in the period in relation to his/her contemporaries.

B3.3.5 In what ways did Latin hymnody influence English hymn writers and compilers of hymn books between 1800 and 1930?

B3.3.6 Compare the contents, nature, style and liturgical purposes of **two** of the following hymnals in editions published between 1850 and 1940: *Hymns Ancient and Modern*, *The Yattendon Hymnal*, *The English Hymnal*, *Songs of Syon*, *Songs of Praise*, *The Methodist Hymn-Book*, *The Westminster Hymnal*.

4 *Psalmody in Scotland and hymnody in Wales*

- 4.1 The early Scottish psalter (see also 2.2)
- 4.2 The writing and singing of metrical texts in Scotland up to the *Church Hymnary*
- 4.3 Welsh hymns and psalms before the eighteenth century

- 4.4 Hymn-texts of the eighteenth-century evangelical revival in Wales
- 4.5 Welsh hymn tunes
- 4.6 Welsh hymns of the nineteenth and twentieth centuries

For suggested reading, see the appropriate sections of the bibliography

Essay questions related to study area 4:

B3.4.1 Make a study of the early Scottish psalter and its relationship to other metrical psalters in Britain and Europe.

B3.4.2 Present a brief review of the writing and singing of metrical texts in Scotland up to *The Church Hymnary*.

B3.4.3 Make a study of Welsh hymnody in one of the following periods: before 1700, the eighteenth century, the nineteenth and twentieth centuries.

B3.4.4 What musical features characterize Welsh hymn tunes, and how do they relate to the versification and content of the texts.

B3.4.5 Compare the style and contents of Scottish and Welsh hymnody, including metrical psalms.

5 *Hymnody in other English-speaking countries and regions*

This section offers those working outside Britain the opportunity to examine the roots, influences, and repertoires of their own hymn traditions. Candidates should draft their own scheme of study using other sections as models, and seeking advice as necessary from a tutor and/or the Course Secretary.

Essay questions related to study area 5:

B3.5.1 Make a study of the hymnody of the region and/or denomination chosen and its relationship to British hymnody.

B3.5.2 Review the writing and singing of metrical texts in your chosen region and/or denomination.

B3.5.3 Make a study of the hymnody in your chosen region and/or denomination in one of the following periods: before 1700, the eighteenth century, the nineteenth century, the twentieth century.

B3.5.4 What musical features characterize hymn tunes in your chosen region and/or denomination, and how do they relate to the versification and content of the texts.

B3.5.5 Compare the style, contents and liturgical purposes of two significant hymnals from your region and/or denomination.

6 *Hymnody since 1950*

- 6.1 'Popular' styles in hymnody and their precursors (see 3.3)
- 6.2 Worship songs and traditional hymns
- 6.3 New hymn collections: styles and themes in texts and music
- 6.4 Congregational songs from outside the European tradition
- 6.5 Issues of style, language and copyright in contemporary hymnody

For suggested reading, see the appropriate sections of the bibliography

Essay questions related to study area 6:

- B3.6.1 What has been achieved in hymnody since 1950?
- B3.6.2 Where does the borderline lie between worship song and hymn?
- B3.6.3 Are their new traits in the music of modern hymns, or has hymnody always borrowed from popular idioms?
- B3.6.4 Consider the ways in which worship songs and hymnody are used in contemporary worship.
- B3.6.5 To what extent has theology and prosody become subservient to idiom and popular appeal in contemporary hymns and worship songs?
- B3.6.6 To what extent have British repertoires of hymns and worship songs adopted items and idioms from abroad, and why?
- B3.6.7 Consider the problems of gender and language in contemporary hymnody.
- B3.6.8 Make a study of **one** of the following hymnals in relation to its predecessor: *The New English Hymnal*, *Hymns Ancient and Modern New Standard*, *The New Church Hymnary*.
- B3.6.9 Compare the contents, nature, style and liturgical purposes of **two** of the following hymnals in editions published between 1850 and 1940: *The Cambridge Hymnal*, *Hymns Ancient and Modern New Standard*, *The New English Hymnal*, *Hymns for Today's Church*, *The New Catholic Hymnal*, *Hymns for Prayer and Praise*.

Study

You must study at least four of the areas listed above, including 1.

Although you may choose (or be directed by a supervisor in) your own pattern of study it must include those issues listed in the study areas above, and you are advised to take account of the recommended items listed above.

In undertaking the writing of essays you are advised to consult the guidance for presentation of written work in the general study notes.

Assessment and satisfactory completion

At the end of the module you must submit two essays, each of 3,750-4,000 words, for assessment. The subjects of the essays must be selected from topics set by the Academic Board at the beginning of the module. Each essay must relate to a different study area. A bibliography of materials consulted should be appended to the essay.

The assessment of the module will be based on the two essays. You should complete a module log listing materials used for the study, time spent in study, and noting any special factors or difficulties encountered. You may also be required to provide additional evidence of study undertaken in the two areas not covered by the two assessed essays. In each case this may consist either of notes made during study or an essay on a topic related to the area. The examiners will request these materials if they require them.

Two copies of all materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Bibliography: Module B3

1. Out of Print; often in libraries and second-hand bookshops:

- Dunstan *The Use of Hymns* (Kevin Mayhew 1990)
Lowther Clarke *A Hundred years of Hymns A&M* (Clowes 1960)
Manning *The Hymns of Wesley and Watts* (Epworth Press 1940)
Northcott *Hymns in Christian Worship* (Lutterworth Press 1964)
Patrick *Four Centuries of Scottish Psalmody* (OUP 1949)
Phillips CS *Hymnody past and present* (SPCK 1937)
Routley *Hymns and Hyman Life* (John Murray 1952)
Routley *The Music of Christian Hymnody* (Independent Press 1957)
Routley *The English Carol* (Herbert Jenkins 1958)

2. In print

| | |
|-----------|---|
| Barnby | <i>In concert sing</i> (Canterbury Press 1996) |
| Bradley | <i>Abide with me, The World of Victorian Hymns</i> (SCM 1997) |
| Castle | <i>Sing a new song to the Lord</i> (Darton, Longman and Todd 1994) |
| Luff | <i>Welsh Hymns and their Tunes</i> (Hope Publishing/Stainer and Bell 1990) |
| Temperley | relevant chapters in <i>The Music of the English Parish Church</i> (CUP 1979) |
| Watson | <i>The English Hymn</i> (OUP 1997) |

3. Study Guides (published by the Guild)

| | |
|------|---|
| Luff | <i>The Hymns we sing</i> , parts 1 and 2 (1995) |
| Luff | <i>Carols of the British Isles</i> (1995) |

B Hymn Book Companions

(It is important to have the Companion for the book in use in your own church, or the companion most closely related to it, which will usually be that for an earlier edition, much of which survives in the most recent publication)

| | |
|------------|---|
| Frost | <i>Historical Companion to Hymns A&M Revised 1950</i> (Canterbury Press 1962) |
| Knight | <i>A Companion to Christian Hymns</i> (Evangelical Movement of Wales 1993) |
| Martin | <i>The Baptist Hymn Book Companion</i> (Psalms and Hymns Trust 1962, 1967) |
| Massey etc | <i>Companion to Rejoice and Sing</i> (Canterbury Press 1999) |
| Milgate | <i>Songs of the People of God</i> (Companion to With One Voice: Collins 1982) |
| Taylor CV | <i>Hymns for Today Discussed</i> (Canterbury Press 1984) |
| Taylor G | <i>Companion to the Song Book of the Salvation Army</i> (SA1989) |
| Watson etc | <i>Companion to Hymns and Psalms</i> (Methodist Publishing House 1988) |

C CD-Roms

The 'Rejoice and Sing' *Enchiridion*' (available to purchasers of the *Companion to Rejoice and Sing*: contains additional material).

HymnQuest 2000 (a listing of the texts and tunes in current books in British Isles: over 12,000 full texts; tunes indexed by name and incipits, notated and audible)

Bookshops

There are a few bookshops that specialize in second-hand liturgical and worship material, including hymnology. They have catalogues and books can be ordered by phone (e.g.

Philip Martin Music Books, Phone and Fax York 01904 636111

Fellowship of the Guild of Church Musicians

Part One, Group B: Church music

Module B4: English Cathedral music (c.1480-present)

Course Summary

This module surveys the place and repertory of polyphonic music in cathedrals and related choral foundations in England from the rise of polyphonic choirs with boys in the late fifteenth century to the point just before new liturgical trends began to have an impact on cathedral worship in the 1960s.

Learning Outcomes

At the end of the module you will have acquired a knowledge and understanding of the repertory within the context of cathedral worship, and of the historical influences upon it - stylistic, institutional, liturgical and theological.

General reading

There is, at the moment, no general study of church music in Britain which surveys the whole subject from the Middle Ages, through the Reformation to the present. Most surveys begin at the Reformation. One more recent general history does straddle the period, though it is not restricted to church music: John Caldwell, *A History of English Music, volume 1: From the Beginnings to c.1700; volume 2: c.1715 to the Present Day*.

Standard surveys include

Friedrich Blume (ed.), *Protestant Church Music*. The chapter by Watkins Shaw provides a clear and concise overview since the Reformation.

C. Henry Phillips, *The Singing Church*, rev. Arthur Hutchings and Ivor Keys

Erik Routley, *A Short History of English Church Music*, rev. Lionel Dakers

Kenneth Long, *The Music of the English Church*

A classic study of cathedral music since the Reformation, which is unashamedly partial, is

Edmund Fellowes, *English Cathedral Music*, rev. J. A. Westrup

For a different musical overview, see Judith Blezzard, *Borrowings in English Church Music 1550-1950*

More specialised sources of reading are listed in each study area.

Study areas

1 *Late medieval institutions, liturgy, and music in England, c.1480-1560*

- 1.1 Institutions: cathedrals, monasteries, collegiate churches, educational colleges
- 1.2 Polyphonic choirs, their formation and personnel: new trends in the late 15th century
- 1.3 Polyphonic music and the Latin liturgy
- 1.4 The inheritance from the period c.1400-80
- 1.5 The florid repertories of the Eton, Lambeth and Caius choir books
- 1.6 Taverner and his influence
- 1.7 Latin polyphony during the reign of Mary: Sheppard and Tallis

Suggested reading for study area 1:

Frank Ll. Harrison, *Music in Medieval Britain*. This is the standard work and a key work to read for this area.

Roger Bray (ed.), *The Blackwell History of Music in Britain: The Sixteenth Century*

Frederick Sternfeld (ed.), *Music in the Middle Ages and the Renaissance*

Hugh Benham, *Latin Church Music in England, 1460-1575*

Reinhard Strohm, *The Rise of European Music*

John Morehen (ed.), *English Choral Practice, 1400-1650*

David Wulstan, *Tudor Music*

Paul Doe, *Tallis*

David Josephson, *Taverner*

Stephen Bicknell, *The History of the English Organ*

For critical editions, see the relevant volumes of *Tudor Church Music*, *Early English Church Music*, *Musica Britannica*

Treasury of English Church Music, volumes 1 and 2

Essay questions related to study area 1:

You should relate your essay to specific, relevant music

B4.1.1 Consider the liturgical contexts and musical characteristics of Latin polyphony composed in Britain c.1480-1540. Did the choirs of the new collegiate institutions have a special influence on vocal scoring?

B4.1.2 Present a review of the Latin music of one of the following, taking into consideration the liturgy for which it was composed: The Eton Choir Book, John Taverner, Nicholas Ludford, John Sheppard, Thomas Tallis.

2 Music and the Reformation in England, c.1530-c.1660

- 2.1 The Henrician Reformation
- 2.2 The Edwardian Reformation and the two Books of Common Prayer
- 2.2 Early vernacular settings c.1530-53: Tye, Tallis and their contemporaries
- 2.3 The Elizabethan settlement
- 2.4 The Chapel Royal
- 2.5 Anthem and service: full and verse, short and great
- 2.6 Byrd, Weelkes, Gibbons, Tomkins
- 2.7 The High Church movement
- 2.8 Puritans and the impact of the Commonwealth
- 2.9 The English organ 1500-1645

Suggested reading for study area 2:

Peter le Huray, *Music and the English Reformation*. This is the standard work to read for this area.

Roger Bray (ed.), *The Blackwell History of Music in Britain: The Sixteenth Century*

Ian Spink (ed.), *The Blackwell History of Music in Britain: The Seventeenth Century*

John Morehen (ed.), *English Choral Practice, 1400-1650*

Alan Brown and Richard Turbet, *Byrd Studies*

David Wulstan, *Tudor Music*

Paul Doe, *Tallis*

Stephen Bicknell, *The History of the English Organ*

Critical editions in appropriate volumes of

Tudor Church Music

Early English Church Music

The Byrd Edition

Musica Britannica (especially keyboard music)

Treasury of English Church Music, volume 2

Essay questions related to study area 2:

B4.2.1 In what ways did the Reformation affect cathedral music? Is there evidence of some musical continuity despite the upheavals? (You may if you wish relate your answer to the career and music of Thomas Tallis, but should not do so if you are writing on Tallis in study area 1.)

B4.2.2 Write a study of the styles and repertory of service music during the period c.1560-1640.

B4.2.3 Present a review of the English service music and anthems of one of the following, taking into consideration the liturgy for which it may have been composed: William Byrd, Orlando Gibbons, Thomas Tomkins, Thomas Weelkes.

B4.2.4 Write a study of the organization, duties, and membership of the Chapel

Royal. How might it have influenced the course of cathedral music c.1540-1640?

B4.2.5 Discuss the influence of extremes of theological and liturgical outlook on cathedral music c.1540-1650.

B4.2.6 Outline the nature, function and repertory of the English organ in choral institutions, c.1500-1640.

3 *From Charles II to George III*

3.1 The Restoration and the Book of Common Prayer 1662

3.2 The Chapel Royal after the Restoration

3.3 Blow and Purcell

3.4 The decline of the Chapel Royal; music in provincial cathedrals

3.5 Croft, Greene and Boyce

3.6 Boyce's *Cathedral Music*

3.7 The English organ 1660-1820

Suggested reading for study area 3:

Ian Spink, *Restoration Cathedral Music*. This study is the most comprehensive for the first part of the period.

Ian Spink (ed.), *The Blackwell History of Music in Britain: The Seventeenth Century*

Harry Johnstone (ed.), *The Blackwell History of Music in Britain: The Eighteenth Century*

Nicholas Temperley, *The Music of the English Parish Church*

Stephen Bicknell, *The History of the English Organ*

There is a large number of books on Purcell and Handel: the Master Musicians series is a starting point.

The Treasury of English Church Music, volume 3

Essay questions related to study area 3:

B4.3.1 To what extent did the revival of cathedral music after the Restoration depend on the Chapel Royal and Royal patronage?

B4.3.2 Traditionally the eighteenth century is regarded as a low point in the history of English Cathedral music. Is it a fair view, or were there significant and perhaps underestimated achievements?

B4.3.3 Write a comparative critical study of the church music of John Blow and Henry Purcell, **or** of Croft, Greene and Boyce.

B4.3.4 Evaluate the importance of Boyce's *Cathedral Music* in the history of English cathedral music.

B4.3.5 Discuss the proposition that the best cathedral music of the eighteenth century

is the music written for special occasions.

B4.3.6 Discuss the relationship of English organ design to the style of organ writing in services and anthems during the period c.1660-1820.

4 *The nineteenth century*

- 4.1 Samuel and Samuel Sebastian Wesley
- 4.2 The impact of the Tractarians: cathedral music in parish churches
- 4.3 Goss, Ouseley and Stainer and their contemporaries
- 4.4 The English organ 1830-1960
- 4.5 Publishing and cathedral music

Suggested reading for study area 4:

Nicholas Temperley (ed.), *The Blackwell History of Music in Britain: The Romantic Age*

Bernarr Rainbow, *The Choral Revival in the Anglican Church, 1839-1872*

William Gatens, *Victorian church music in theory and practice*

Arthur Hutchings, *Church Music in the Nineteenth Century*

Nicholas Temperley, *The Music of the English Parish Church*

Philip Barrett, *Barchester: English Cathedral Life in the Nineteenth Century*

Owen Chadwick, *The Victorian Church*

James F. White, *The Cambridge Movement*

Dale Adelman, *The Contribution of Cambridge Ecclesiologists to the Revival of Anglican Choral Worship 1839-1862*

Stephen Bicknell, *The History of the English Organ*

Erik Routley, *The Musical Wesleys*

Paul Chappell, *Dr S. S. Wesley*

Peter Charlton, *John Stainer*

Watkins Shaw, *Sir Frederick Ouseley and St Michael's, Tenbury*

The Treasury of English Church Music, volume 4

Essay questions related to study area 4:

B4.4.1 Evaluate the influence of the theological movements in the church on cathedral music in the nineteenth century.

B4.4.2 Evaluate the importance of the work and cathedral music of **one** of the following: S. S. Wesley, John Stainer, Frederick Ouseley.

B4.4.3 Examine the extent and significance of the adoption of 'cathedral music' in parish churches in the nineteenth century.

B4.4.4 Review the course of the publishing of church music in the nineteenth century.

How important was the firm of Novello and its sheet music series?

B4.4.5 Write a study of organs in cathedrals c.1820-1960. To what extent were they influenced by concert hall organ design, and what effect did this have on the way composers conceived accompaniments for liturgical music?

B4.4.6 Consider the influence of 'mainstream' music (including oratorios and opera) on the style of nineteenth-century cathedral music.

5 *The twentieth century to the 1960s*

- 5.1 The impact of the English musical Renaissance: Stanford, Parry, Wood
- 5.2 Vaughan Williams and Holst
- 5.3 Herbert Howells and canticles
- 5.4 Benjamin Britten
- 5.5 Style, sound, and recordings
- 5.6 Selection of repertoire sung in cathedrals

Suggested reading for study area 5:

Erik Routley, *Twentieth-Century Church Music*

Stephen Banfield (ed.), *The Blackwell History of Music in Britain: the Twentieth Century*

Otto Karolyi, *Modern British Music: the Second English Musical Renaissance from Elgar to Peter Maxwell Davies*

Among the monographs you may wish to take note of

Michael Allis, *Parry's Creative Process*

Jeremy Dibble, *C. Hubert H. Parry: his Life and Music*

Ian Copley, *The Music of Charles Wood*

James Day, *Vaughan Williams*

Imogen Holst, *The Music of Gustav Holst*

Christopher Palmer, *Herbert Howells*

Paul R. Rodmell, *Charles Villiers Stanford*

Peter Evans, *The Music of Benjamin Britten*

The Treasury of English Church Music, volume 5

Essay questions related to study area 5:

B4.5.1 What was 'reborn' in the 'renaissance' of Parry, Stanford and Wood? What were its sources, and how did it manifest itself in their cathedral music?

B4.5.2 Identify the musical influences on the church music of Vaughan Williams and Holst, and evaluate their influence on cathedral music.

B4.5.3 In what ways were Herbert Howells's techniques of composition of canticles

for the cathedral repertory new and unique? What influences does his music reveal?

B4.5.4 Consider the relationship of Benjamin Britten's church music to his overall output. Are there any traits which distinguish the church music from the rest, or is it all part of a common corpus?

B4.5.5 Write a critical study of **either** the changing sound and style of English cathedral and collegiate choirs up to 1970 **or** of the choice of repertory up to 1970.

6 Cathedral music since the 1960s

- 6.1 Leighton, Mathias and their contemporaries
- 6.2 Harvey, Tavener and their contemporaries
- 6.3 The generations born after 1950
- 6.4 The impact of liturgical re-formation on repertory and practice
- 6.5 Festivals, commissions

Suggested reading for study area 6:

Inevitably this is the least comprehensively documented area of the module. Only books are identified here, and you should consult the indexes of periodicals, especially *The Musical Times*, for articles on individual composers and works. The bibliography for module A2 may also be helpful in considering the wider liturgical context. Inevitably this area requires more research and independent judgement.

Stephen Banfield (ed.), *The Blackwell History of Music in Britain: the Twentieth Century*

Otto Karolyi, *Modern British Music: the Second English Musical Renaissance from Elgar to Peter Maxwell Davies*

Malcolm Boyd, *William Mathias*

Geoffrey Haydon, *John Tavener: Glimpses of Paradise*

Essay questions related to study area 6:

B4.6.1 Write an account of the church music of Kenneth Leighton and William Mathias. Evaluate the significance of their contribution to the cathedral repertory.

B4.6.2 Consider the new aesthetic found in the church music of Jonathan Harvey and John Tavener. Is it an import from other denominations and/or religions, or does it draw out an undercurrent found in cathedral music itself?

B4.6.3 Write a comparative study of any two or three composers writing cathedral music since 1970, and evaluate contribution to the repertory.

B4.6.4 Has cathedral worship and its music largely been left behind in the wake of

liturgical reform and liturgical practice since the 1960s? If so, is that desirable or inevitable? If not, how has it been affected and responded to the changes?

B4.6.5 Assess the influence of festivals and commissioning on cathedral music since the 1960s.

Study

You must study at least four of the areas listed above. If you are also taking module B7, you should not select study area 6 in this module.

Although you may choose (or be directed by a supervisor in) your own pattern of study it must include those issues listed in the study areas above, and you are advised to take account of the recommended items listed in the diploma course bibliography. Additionally the Guild offers a brief guide to study of the module with directed reading based on the course bibliography, and suggestions of specific questions and issues to be considered.

In undertaking the writing of essays you are advised to consult the guidance for presentation of written work in the general study notes.

Assessment and satisfactory completion

At the end of the module you must submit two essays, each of 3,750-4,000 words, for assessment. The subjects of the essays must be selected from topics set by the Academic Board at the beginning of the module. Each essay must relate to a different study area. A bibliography of materials consulted should be appended to the essay.

The assessment of the module will be based on the two essays. You should complete a module log listing materials used for the study, time spent in study, and noting any special factors or difficulties encountered. You may also be required to provide additional evidence of study undertaken in the two areas not covered by the two assessed essays. In each case this may consist either of notes made during study or an essay on a topic related to the area. The examiners will request these materials if they require them.

Two copies of all materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Bibliography:

Dale Adelman, *The Contribution of Cambridge Ecclesiologists to the Revival of Anglican Choral Worship 1839-1862* (Aldershot, Ashgate, 1997)

Michael Allis, *Parry's Creative Process* (Aldershot, Ashgate, 2002)

Stephen Banfield (ed.), *The Blackwell History of Music in Britain: The Twentieth Century* (Oxford, Blackwell, 1995)

Philip Barrett, *Barchester: English Cathedral Life in the Nineteenth Century* (London, SPCK, 1993)

Hugh Benham, *Latin Church Music in England, 1460-1575* (London, Barrie and Jenkins, 1977)

Stephen Bicknell, *The History of the English Organ* (Cambridge, Cambridge University Press, 1996)

Judith Blezzard, *Borrowings in English Church Music 1550-1950* (London, Stainer and Bell, 1990)

Friedrich Blume, *Protestant Church Music* (London, Gollancz, 1975)

Malcolm Boyd, *William Mathias* (Cardiff, University of Wales Press, 1978)

Roger Bray (ed.), *The Blackwell History of Music in Britain: The Sixteenth Century* (Oxford, Blackwell, 1995)

Alan Brown and Richard Turbet, *Byrd Studies* (Cambridge, Cambridge University Press, 1992)

John Caldwell, *A History of English Music, volume 1: From the Beginnings to c.1700* (Oxford, Oxford University Press, 1991); *volume 2: c.1715 to the Present Day* (Oxford, Oxford University Press, 1999)

Owen Chadwick, *The Victorian Church* (London, SCM, ?when; 3rd ed., 1987)

Paul Chappell, *Dr S. S. Wesley, 1810-1876: portrait of a Victorian musician* (Great Wakering, Mayhew-McCrimmon, 1977)

Peter Charlton, *John Stainer* (Newton Abbot, David and Charles, 1984)

Ian Copley, *The music of Charles Wood : a critical study* (London, Thames Publishing, 1978)

James Day, *Vaughan Williams* (Dent, London, ?when; rev. ed., 1975)

Jeremy Dibble, *C. Hubert H. Parry : his life and music* (London, The Clarendon Press, 1992)

Paul Doe, *Tallis* (London, Oxford University Press, ?when; 2nd ed., 1976)

Peter Evans, *The Music of Benjamin Britten* (London, Faber, 1979)

Edmund Fellowes, *English Cathedral Music* (London, Methuen, ?1941; rev. ed. by J. A. Westrup (1973)

William Gatens, *Victorian Cathedral Music in Theory and Practice* (Cambridge, Cambridge University Press, 1986)

Frank Harrison, *Music in Medieval Britain* (London, Routledge, 1958); 4th edition, Knuf, Buren, 1980)

Geoffrey Haydon, *John Tavener : glimpses of paradise* (London, Gollancz, 1995)

Imogen Holst, *The music of Gustav Holst*, Oxford, Oxford University Press, ?when; 3rd ed., 1986)

Peter le Huray, *Music and the Reformation in England 1549-1660* (London, Herbert Jenkins, 1967; rev. ed. Cambridge, Cambridge University Press, 1978)

Arthur Hutchings, *Church Music in the Nineteenth Century* (London, Herbert Jenkins, 1967)

Harry Johnstone (ed.), *The Blackwell History of Music in Britain: The Eighteenth Century*, Blackwell, Oxford, 1990 [previously *The Athlone History ...*]

David S. Josephson, *John Taverner Tudor composer* (Epping, Bowker, 1979)

Otto Karolyi, *Modern British music: the second British musical renaissance from Elgar to Peter Maxwell Davies* (London, Associated University Presses, 1994)

Kenneth Long, *The Music of the English Church* (London, Hodder and Stoughton, 1972; repr. 1991)

Christopher Palmer, *Herbert Howells : a study* (Sevenoaks, Novello, 1978)
 C. Henry Phillips, *The Singing Church* (London, Faber, 1945); rev. ed. by Arthur Hutchings and Ivor Keys (London, Mowbray, 1980)
 Bernarr Rainbow, *The Choral Revival in the Anglican Church, 1839-1872* (London, Barrie and Jenkins, 1970); repr. ?where, The Boydell Press, 2001)
 Paul R. Rodmell, *Charles Villiers Stanford* (Aldershot, Ashgate, 2002)
 Erik Routley, *The Musical Wesleys* (London, Herbert Jenkins, 1968) Erik Routley, *A Short History of English Church Music* (?where, ?who, when?); rev. ed. by Lionel Dakers (London, ?who, 1997)
 Erik Routley, *Twentieth-Century Church Music* (London, Herbert Jenkins, 1964)
 Watkins Shaw, *Sir Frederick Ouseley and St Michael's, Tenbury* (Birmingham, University of Birmingham, 1988)
 Ian Spink (ed.), *The Blackwell History of Music in Britain: The Seventeenth Century* (Oxford, Blackwell, 1992)
 Ian Spink, *Restoration Cathedral Music 1660-1714* (Oxford, The Clarendon Press, 1995)
 Frederick Sternfeld (ed.), *Music from the Middle Ages to the Renaissance* (London, Weidenfeld and Nicolson, 1973)
 Reinhard Strohm, *The Rise of European Music* (Cambridge, Cambridge University Press, 1993)
 Nicholas Temperley (ed.), *The Blackwell History of Music in Britain: The Romantic Age 1800-1914*, Blackwell, Oxford, 1988 [previously *The Athlone History ...*]
 Nicholas Temperley, *The Music of the English Parish Church*, 2 vols. (Cambridge, Cambridge University Press, 1979)
 James F. White, *The Cambridge Movement* (Cambridge, Cambridge University Press, 1979)
 David Wulstan, *Tudor Music* (London, Dent, 1985)

Editions

Critical editions of church music composed before 1700 are contained in volumes of *Early English Church Music*, Stainer and Bell, London (ongoing series)
Musica Britannica, Stainer and Bell for Royal Musical Association (ongoing series)
Tudor Church Music, 10 volumes, Oxford University Press, London, 1923-29, appendix 1948
The Byrd Edition, Stainer and Bell, London (ongoing series)
The Collected Works of Henry Purcell, Novello for Purcell Society, London (ongoing series)

A convenient five-volume survey was published in 1965 (with accompanying LP recordings): *The Treasury of English Church Music* (London, Blandford Press, 1965).

Much of the standard repertory is available as sheet music, though major publishers only keep small amounts in print, and much has now been passed on to small presses. The Royal School of Church Music Publications Department is a useful source of information, advice, and purchasing.

Fellowship of the Guild of Church Musicians

Part One, Group B: Church music

Module B5: Protestant Music in Continental Europe (c.1520 - 1750)

Course Summary

This module covers the main features of Protestant church music from the Reformation to J. S. Bach. The emphasis is thus on Lutheran church music, but one study area is concerned with the music associated with the Calvinist church. Organ music has been included on account of the substantial contribution made by organists to Lutheran worship at this time, but this is covered in less detail than the vocal music. A number of subsidiary yet substantial topics, such as the music of the Scandinavian churches or the theory of musical rhetoric as it affected church music, have been omitted.

Learning Outcomes

At the end of the module you will have acquired a broad knowledge and understanding of music for the Lutheran and Calvinist churches from the first two centuries of its development. You will also have gained an insight into the organ music of the Lutheran church, particularly that of J. S. Bach.

General reading

The only single volume that broadly covers this area of study is Friedrich Blume's *Protestant Church Music: A History* (1974), an expanded translation of his *Geschichte der evangelischen Kirchenmusik* (1964). This covers not only the Reformation period in much detail, but also gives useful summaries by different experts of subsequent developments in both the Lutheran and Calvinist traditions. Much of the published scholarship on the topics covered by this module is in German. Those with reading skills in German are encouraged to explore this extensive body of writing as far as they are able, but the module has been compiled with the English reader in mind. One general problem exists in this area: the often complex nature of German musicological categorisation is at times rendered impenetrable by problems of translation, and readers may well find themselves confused about the precise meanings of words such as Lied, Chorale, Cantional, Aria, Hymn and Cantata. Considerable vigilance is thus required to steer clearly through the terminology. The second edition (2001) of *The New Grove* will be of great importance for those who do not read German, and this is readily available at the www.grovemusic.com web-site. For a wider perspective on the period, try a general history book such as *Early Modern Europe 1500-1789* by H. G. Koenigsberger (London, Longman, 1987).

Study areas

1 The Reformation I: Lutheranism

- 1.1 Luther's views on music
- 1.2 Lutheran liturgy and chant
- 1.3 The chorale
- 1.4 Lutheran polyphony
- 1.5 Liturgical organ music

Suggested reading for study area 1:

Articles in *The New Grove Dictionary*, second edition (2001):

'Lutheran Church Music', sections 1 and 2

'Chorale', sections 1-6, 9-10

'Chorale settings', sections 1-2

Entries on Martin Luther, Georg Rhau, Leonhard Lechner, Sixt Dietrich & Johann Walter

Willi Apel, *The History of Keyboard Music to 1700*, 98-100, 347-9

Friedrich Blume, *Protestant Church Music: A History*, Chapters I 'The Period of the Reformation' (Blume, revised Finscher) and the first part of II (Blume)

'The Period of the Counter-Reformation', up to p.185

Ann Bond, 'Plainchant in the Lutheran Church'

Walter E. Buszin, 'Luther on Music'

Théodore Gérold, 'Protestant Music on the Continent', in *The New Oxford History of Music* iv, 419-38

Robin A. Leaver, 'The Lutheran Reformation' in *The Renaissance*, ed. Iain Fenlon, 263-85

Robin A. Leaver, 'Music and Lutheranism', in *The Cambridge Companion to Bach*, ed. J. Butt, 35-45

Martin Luther, Foreword to the Wittenberg Gesangbuch of 1524, transl. in *Source Readings in Music History*, 361-2

Gustave Reese, *Music in the Renaissance*, 673-88

Editions

There are three editions of Luther's music: the *D. Martin Luthers Werke: kritische Gesamtausgabe* begun in 1883, an American edition entitled *Luther's Works* by J. Pelikan and H. T. Lehmann (from 1955) and a more recent German edition *Luthers geistliche Lieder und Kirchengesänge* ed. M. Jenny (1985). The other crucial composers of the early Reformation period are Johann Walter and Sixt Dietrich. For Walter, see *Johann Walter: Sämtliche Werke*, ed. O. Schröder (1953-73), and for Dietrich see the various German editions listed in *The New Grove*. The chief Protestant composer towards the end of the 16th century is Leonhard Lechner, whose collected works are found in *Leonhard Lechner: Werke*, ed. K. Amelme & others (from 1954). For organ repertoire see in particular the tablature books of Elias Ammerbach (1571/1583, ed. C. Jacobs, 1984), Bernhard Schmid (1577, ed. in *Das Erbe deutscher*

Musik xcvi-iii, 1997) and the Cello Organ Tablature of c.1601 (ed. in *Corpus of Early Keyboard Music* xvii, 1971).

Essay questions related to study area 1:

B5.1.1 To what extent were the nature and development of music in the early Lutheran church the result of Luther's own views on music?

B5.1.2 What was new and what was old in the music of the early Lutheran church?

B5.1.3 Outline the liturgies of the two principal Lutheran services, the *Gottesdienst* (with Communion) and *Vesper*, indicating what types of music could be employed during the course of the services, and the place of Latin in the new liturgies.

B5.1.4 Give an account of the origins and subsequent uses of the chorale in Lutheran church music of the sixteenth century, from its monophonic state to its varying position in hymn-style settings and basis for polyphonic compositions.

B5.1.5 Identify and outline the various strands of early Lutheran church music that were independent of the chorale.

B5.1.6 Explain how the organ was used in the Lutheran church of the sixteenth century and identify its repertoire. In so doing, try to account for our relatively thin knowledge of this music.

2 *The Reformation II: Calvinism*

2.1 Calvin's views on music: music in church and chamber

2.2 Psalms and Spiritual Songs in German, French & Dutch

2.3 Domestic polyphony: Bourgeois, Goudimel, Le Jeune, Sweelinck

Suggested reading for study area 2:

Articles in *The New Grove Dictionary*, second edition (2001):

'Reformed and Presbyterian Music', Section I: Continental Europe

Entries on Loys Bourgeois, Jean Calvin, Claude Goudimel, Claude Le Jeune, Jan P. Sweelinck

Friedrich Blume, *Protestant Church Music: A History*, 127-134, and most of Chapter 5 by W. Blankenburg, 'Church Music in Reformed Europe', 509-70

Jean Calvin, Forewords to The Geneva Psalters of 1542 and 1565, transl. in *Source Readings in Music History*, 364-8

Charles Garside, 'Calvin's Preface to the Psalter'

Théodore Gérold, 'Protestant Music on the Continent', in *The New Oxford History of Music* iv, 438-49

Robin A. Leaver, '*Goostly psalmes and spirituall songes*': *English and Dutch Metrical Psalms from Coverdale to Utenhove 1535-1566*

Frits Noske, *Sweelinck*, 46-81

T. H. L. Parker, *John Calvin: a Biography*

Editions

Calvin's *La forme des prières et chantz ecclésiastiques* (1542) has been published in the *Calvin-Studienausgabe*, volume ii, ed. E. Busch (1997). The Marot & de Bèze Psalter has been reprinted in facsimile (1986), and P. Pidoux has edited *Le Psautier huguenot du XVIe siècle* (1962-9). A selection of Bourgeois's 1547 homophonic Psalms has been edited by K. P. Bernet Kempers (1937), and the complete 1547 Psalms 'en diversité de musique' are in *Schweizerische Musikdenkmäler* iii (1960). For Goudimel there is the *Claude Goudimel: Oeuvres complètes*, ed. P. Pidoux and others (1967-83). For Le Jeune there are a number of editions and facsimiles (see *The New Grove* 2), including volumes in *Recent Researches in the Music of the Renaissance* (lxxiv-vi, 1989 and xcvi, 1995) and facsimiles published in 2000 (Tours). For Sweelinck's psalm settings see volumes ii-v of the old complete edition ed. M. Seiffert and H. Gehrmann (1894-1901) or volumes ii-v of the new complete edition, ed. R. Lagas and others (Amsterdam, 1965-88).

Essay questions related to study area 2:

B5.2.1 Compare the views held on sacred music held by Luther and Calvin.

B5.2.2 Outline the emergence of development of the Reformed Psalter across Europe, identifying the main differences in musical setting adopted by the principal composers involved and indicating what is known about the manner of performance of the repertoire.

B5.2.3 Describe the major collections of polyphonic settings of Psalter melodies published during the late sixteenth and early seventeenth centuries, comparing their contents to settings of the chorale and other melodies by Lutheran composers.

3 *Lutheran church music in the early 17th century*

3.1 Continuing traditions i: chorales and chorale settings

3.2 Continuing traditions ii: sacred polyphony

3.3 The emergence of the concerto style

3.4 Heinrich Schütz

3.5 Organ music: Samuel Scheidt

Suggested reading for study area 3:

Articles in *The New Grove Dictionary*, second edition (2001):

'Chorale', section 11

'Chorale settings', sections 2-3

Entries on Hans Leo Hassler, Michael Praetorius, Melchior Franck, Bartholomäus Gesius, Hermann Schein, Samuel Scheidt, Heinrich Schütz

Willi Apel, *The History of Keyboard Music to 1700*, 349-89

C. A. Arnold, *Organ Literature: A Comprehensive Survey*, i, 62-93

Lorenzo Bianconi, *Music in the Seventeenth Century* (Cambridge, Cambridge University Press, 1987), 133-47
 Friedrich Blume, *Protestant Church Music: A History*, 134-85, 200-19
 Manfred Bukofzer, *Music in the Baroque Era*, 78-96
 Théodore Gérold, 'Protestant Music on the Continent', in *The New Oxford History of Music* iv, 452-64
 Hans Joachim Moser, *Heinrich Schütz: his Life and Work*
 Basil Smallman, *Schütz*
 Geoffrey Webber, 'The north German organ school' in *The Cambridge Companion to the Organ*

Editions

There are collected editions for Hassler, *Hans Leo Hassler: Sämtliche Werke*, ed. C. Crosby (from 1961), Praetorius, *Michael Praetorius: Gesamtausgabe der musikalischen Werke*, ed. F. Blume and others (1928-60), Scheidt, *Samuel Scheidt: Werke*, ed. G. Harms, C. Mahrenholz and others (from 1923), Schein, *J. H. Schein: Sämtliche Werke*, ed. A. Prüfer (1901-23) and *J. H. Schein: Neue Ausgabe sämtlicher Werke*, ed. A. Adrio and others (from 1963), and Schütz, *Heinrich Schütz: Sämtliche Werke*, ed. P. Spitta and others (1885-1927), *Heinrich Schütz: Neuer Ausgabe sämtlicher Werke*, ed. W. Bittinger and others (from 1955) and *Heinrich Schütz: Sämtliche Werke*, ed. G. Graulich and others (from 1971). Much of the music by Franck & Gesius remains unpublished in modern times, but consult *The New Grove 2* for details of what is available. For an important anthology of small-scale works with commentary, see A. Kirwan-Mott, *The Small-Scale Sacred Concertato in the Early Seventeenth Century* (Ann Arbor, 1981). For Scheidt's organ music use *Samuel Scheidt: Tabulatura nova*, ed. H. Vogel, i-iii (from 1994).

Essay questions related to study area 3:

B5.3.1 Identify the various treatments of chorale melodies employed by German composers of the early seventeenth century, with particular emphasis on the encyclopaedic collections of Michael Praetorius.

B5.3.2 Outline the cultivation of the mass and motet by Lutheran composers in the early seventeenth century, comparing the repertoire to that by German and Italian Catholic composers of the period.

B5.3.3 Examine the emergence of the *stile nuovo* in Lutheran church music, with particular reference to composers who are known to have travelled to Italy. Was this development helped or hindered by the social conditions during the Thirty Years War?

B5.3.4 Give an account of the music publications of Heinrich Schütz, relating them to the circumstances of his life and career.

B5.3.5 Place Scheidt's *Tabulatura nova* (1624) in the context of the history of north German organ music in the seventeenth century, looking both at its inheritance from

Sweelinck and the ways in which it did or did not foreshadow subsequent developments.

4 Lutheran church music in the late 17th century

- 4.1 Lutheran orthodoxy and mysticism
- 4.2 The influence of Italian music and musicians
- 4.3 Social and geographical factors
- 4.4 The concertato motet
- 4.5 The development of Passion music
- 4.6 Organ music

Suggested reading for study area 4:

Articles in *The New Grove Dictionary*, 2nd edition:

'Chorale settings', section 4

'Cantata II. The German cantata to 1800', sections 1-4

Entries on Dieterich Buxtehude, Christoph Bernhard, Georg Böhm, Balthasar Erben, Kaspar Förster, Christian Geist, Andreas Hammerschmidt, Johann

Meder, Johann Rosenmüller, Franz Tunder and others

Willi Apel, *The History of Keyboard Music to 1700*, 551-680

Friedrich Blume, *Protestant Church Music: A History*, 186-99, 220-50

Basil Smallman, *The Background of Passion Music*

Paul Steinitz, 'German Church Music', in *The New Oxford History of Music* v, 557-737

Kerala J. Snyder, *Dieterich Buxtehude: Organist in Lübeck*

Geoffrey Webber, *North German Church Music in the Age of Buxtehude*

Geoffrey Webber, 'The north German organ school' in *The Cambridge Companion to the Organ*

Editions

The old Buxtehude edition, ed. W. Gurlitt & others (1925-58) has been restarted by K. Snyder & others (1987). There are a few collected editions of church music by other composers in this period, including *Nicolaus Bruhns: Gesamt Ausgabe der Werke*, ed. F. Stein (1937), *F. Tunder: Kantaten und Chorwerke*, ed. M. Seiffert (1890) and *Georg Böhm: Sämtliche Werke*, ed. J. Wolgast (1963), but the modern publication of the rest of this repertoire, both from North and Central Germany, remains very patchy. Use *The New Grove 2* for further details, including those of published Passion settings. The organ music is much more readily available from the main publishers Bärenreiter and Breitkopf, and scarcely a note of the surviving repertoire is unpublished.

Essay questions related to study area 4:

B5.4.1 Explain what is meant by the terms 'orthodoxy' and 'mysticism' in this context, illustrating your answer with evidence from the texts set by the main composers of the period.

B5.4.2 Through what channels did Italian church music find its way to Lutheran Germany, and what evidence is there that this repertoire was performed in Lutheran services?

B5.4.3 Describe the conditions in which church music flourished in the main town churches and court chapels in Lutheran Germany by contrasting any two major centres, such as the city of Hamburg and the court of Dresden.

B5.4.4 Buxtehude's church music has often been described as a repertoire of cantatas. Make your own assessment of the nature of this repertoire, considering how Buxtehude himself would have described his works, and providing an overview of the varied nature of this repertoire.

B5.4.5 Describe the continued use of the *stile antico* in the period, contrasting it with the most vivid examples of the flamboyant concerto style.

B5.4.6 Outline the development of settings of the Passion story in Lutheran Germany from the sixteenth century to the works of Reinhard Keiser, and compare the settings from around 1700 with the Passions of J. S. Bach.

B5.4.7 Give an account of the duties of an Organist in Lutheran Germany at this time, comparing them to the responsibilities of the Kantor or Kapellmeister, and explaining how the surviving organ repertoire fits our understanding of these duties.

5 *J. S. Bach*

- 5.1 Bach's career as a church musician
- 5.2 The early cantatas
- 5.3 The organ music
- 5.4 *Director Musices* at Leipzig
- 5.5 The Leipzig church music
- 5.6 Bach and the *stile antico*
- 5.7 Vocal and instrumental forces at Leipzig

Suggested reading for study area 5:

The bibliography for Bach is vast, and Bach scholarship is as popular and controversial as ever. Much of the standard literature on Bach's church music from the late nineteenth and early twentieth century is coming under increasing criticism, but whereas some would see this as a Romantic over-playing of Bach's own religious convictions, others are proposing yet more sophisticated levels of understanding of Bach's faith through his compositions. Another major area of controversy in this field

concerns the number of singers that Bach used to perform his church music. To get an overview and some helpful pointers, try Daniel R. Melamed & Michael Marissen, *An Introduction to Bach Studies* (1998). *The New Bach Reader* is an essential tool, and there is an excellent web-site devoted to Bach bibliography maintained at the Queen's University, Belfast: www.npj.com/bach/

Friedrich Blume, *Protestant Church Music: A History*, 278-315

Malcolm Boyd, *The Master Musicians: Bach*, chapters 1-4, 7-10

Malcolm Boyd (ed.), *Oxford Composer Companions: J. S. Bach*

John Butt (ed.), *The Cambridge Companion to J. S. Bach*, chapters 6 & 7

John Butt, *Mass in B minor*

Eric Chafe, *Analyzing Bach Cantatas*

Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach*

Hans T. David, & Arthur Mendel, rev. and enl. C. Wolff, *The New Bach Reader*

Alfred Dürr, transl. A. Clayton, *Johann Sebastian Bach's St John Passion: Genesis, Transmission and Meaning*

Don O. Franklin, *Bach Studies*, Part I 'Magnificat, Cantata and Passion'

Ulrich Leisinger, 'Forms and functions of the choral movements in J. S. Bach's St.

Matthew Passion', in *Bach Studies 2*, ed. D. Melamed, 70-84

Andrew Parrott, *The Essential Bach Choir*

Daniel R. Melamed, *J. S. Bach and the German motet*

George Stauffer & Ernest May (eds.), *J. S. Bach as Organist*, especially 'Bach's Organ Music'

W. Gillies Whittaker, *The Cantatas of Johann Sebastian Bach: Sacred and Secular*, 2 vols

Peter Williams, *The Organ Music of J. S. Bach*, 3 vols

Christoph Wolff, *Bach: Essays on His Life and Music*, especially chapters 1-8, 10-12, 24 & 26

Christoph Wolff, *Bach the Learned Musician*, especially chapter 8

David Yearsley, 'The Organ Music of J. S. Bach', in *The Cambridge Companion to the Organ*, 236-49

Editions

The old Bach-Gesellschaft edition *J. S. Bach: Werke* (1851-99) has been superseded by the on-going new edition, *J. S. Bach: Neue Ausgabe sämtlicher Werke* (from 1954), known as the *Neue Bach-Ausgabe*.

Essay questions related to study area 5:

B5.5.1 Examine Bach's church music in relation to his changing employment.

B5.5.2 Describe the origins and content of the Mass in B Minor, and consider what may have led Bach to compose this work.

B5.5.3 How do Bach's Leipzig cantatas differ from his earlier works in this genre?

B5.5.4 Give an account of the variety of instrumental and vocal scorings found in the Leipzig cantatas.

B5.5.5 Explain how Bach's Passions mingle the dramatic narration of past events with the need to make clear the significance of these events for a contemporary Lutheran audience.

B5.5.6 To what extent did Bach use pre-existent material for his major compositions for the church? Did he re-use music originally composed for a secular composition in a sacred context?

B5.5.7 Outline the varied nature of Bach's organ music, relating the music of different periods to Bach's known circumstances and preoccupations.

Assessment and satisfactory completion

At the end of the module you must submit two essays, each of 3,750-4,000 words, for assessment. The subjects of the essays must be selected from the topics set above. Each essay must relate to a different study area. A bibliography of materials consulted should be appended to the essay.

The assessment of the module will be based on the two essays. You should complete a module log listing materials used for the study, time spent in study, and noting any special factors or difficulties encountered. You may also be required to provide additional evidence of study undertaken in the two areas not covered by the two assessed essays. In each case this may consist either of notes made during study or an essay on a topic related to the area. The examiners will request these materials if they require them.

Two copies of all materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Bibliography:

- Willi Apel, *The History of Keyboard Music to 1700*, transl. and rev. Hans Tischler (Bloomington, Indiana University Press, 1972)
- C. A. Arnold, *Organ Literature: A Comprehensive Survey*, i (Metuchen & London, Scarecrow Press, 1984)
- L. Bianconi (transl. David Bryant), *Music in the Seventeenth Century* (Cambridge, Cambridge University Press, 1987)
- Friedrich Blume, *Protestant Church Music: A History* (New York, Norton, 1974)
- Ann Bond, 'Plainchant in the Lutheran Church', *The Musical Times* cxiv (1973), 582-7
- Malcolm Boyd, *The Master Musicians: Bach* (Oxford & New York, Oxford University Press, 1995)
- Malcolm Boyd (ed.), *Oxford Composer Companions: J. S. Bach* (New York, Oxford University Press, 1999)
- Manfred Bukofzer, *Music in the Baroque Era* (London, Dent, 1948)
- Walter E. Buszin, 'Luther on Music', *Musical Quarterly* xxxii (1946), 80-97

- John Butt (ed.), *The Cambridge Companion to Bach* (Cambridge, Cambridge University Press, 1997)
- John Butt, *Mass in B minor* (Cambridge, Cambridge University Press, 1991)
- Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley, University of California Press, 1991)
- Eric Chafe, *Analyzing Bach Cantatas* (New York, Oxford University Press, 2000)
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- Théodore Gérold, 'Protestant Music on the Continent', in *The New Oxford History of Music* iv, ed. G. Abraham (London, Oxford University Press, 1968)
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- Daniel R. Melamed (ed.), *Bach Studies 2* (Cambridge, Cambridge University Press, 1995)
- Daniel R. Melamed, *J. S. Bach and the German motet* (Cambridge, Cambridge University Press, 1995)
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- Hans Joachim Moser, transl. Carl F. Pfatteicher, *Heinrich Schütz: his Life and Work* (St Louis, Concordia, 1959)
- Frits Noske, *Sweelinck* (Oxford, Oxford University Press, 1988)
- T. H. L. Parker, *John Calvin: a Biography* (London, Dent, 1975)
- Andrew Parrott, *The Essential Bach Choir* (Woodbridge, The Boydell Press, 2000)
- The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie & John Tyrrell (London, Macmillan, 2001), also available on-line on at www.grovemusic.com
- Gustave Reese, *Music in the Renaissance* (London, Dent, 1954)
- Basil Smallman, *The Background of Passion Music* (New York, Dover, 1970)
- Basil Smallman, *Schütz* (New York, Oxford University Press, 2000)
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- Geoffrey Webber, 'The north German organ school' in *The Cambridge Companion to the Organ*, ed. N. Thistlethwaite and G. Webber (Cambridge,

Cambridge University Press, 1998)
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W. Gillies Whittaker, *The Cantatas of Johann Sebastian Bach: Sacred and Secular*, 2 vols. (London, Oxford University Press, 1959)
Peter Williams, *The Organ Music of J. S. Bach*, 3 volumes (Cambridge, Cambridge University Press, 1980-4)
Christoph Wolff, *Bach: Essays on His Life and Music* (Cambridge, Mass., Harvard University Press, 1991)
Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York, Oxford University Press, 2000)
David Yearsley, 'The Organ Music of J. S. Bach', in *The Cambridge Companion to the Organ*, 236-49

Fellowship of the Guild of Church Musicians

Part One, Group B: Church music

Module B6: Music and the Roman Catholic Church from the Council of Trent to the Second Vatican Council

Course Summary

This is a vast topic, and it can only be addressed selectively. The first study area is concerned with the impact of the Papacy on Roman Catholic church music; six study areas relate to specific centres; the final study area considers aspects of the subject in the nineteenth and twentieth centuries. The module aims to review musical provision, practice and repertory in selected periods and places in the light of general trends and requirements within the Roman Catholic Church.

You will need to acquire an outline knowledge of the Latin Tridentine liturgy, which is closely related to the medieval Latin liturgy included in the programme of study for module A1.

Learning Outcomes

At the end of the module you will have considered the Tridentine Rite and papal requirements for music, and examined the musical provision, practice and repertory in three specific periods and places, gaining an understanding of the relationship between the liturgy and its music.

Study areas

1 *The Papacy and music in the Roman Catholic Church*

- 1.1 The Council of Trent and music
- 1.2 The late sixteenth-century Roman Missal and Breviary, and their impact on music
- 1.3 Papal legislation on sacred music
- 1.4 Papal documents on sacred music

Suggested Reading: see bibliography sections 1.1-1.3

Essay questions related to study area 1:

B6.1.1 Outline the Roman Catholic Church's official policies and directives on liturgical music between the late sixteenth and the early twentieth centuries. Have they had a significant impact on the style, repertory, and performance of Latin liturgical music, or have other local or regional factors been more important?

B6.1.2 Assess the significance of the stability and uniformity of the late-sixteenth-century Roman Missal and Breviary in relation to Latin liturgical music of succeeding

centuries.

B6.1.3 What important liturgical changes were effected between c.1550 and 1620 in the Roman Catholic Church, and what was their lasting impact on Latin liturgical music?

2 Church music in Rome I: the period of Palestrina and Victoria (c.1550-1600)

- 2.1 Ecclesiastical institutions in Rome and their musical provision and practice
- 2.2 Music for the Mass
- 2.3 Music for the Office
- 2.4 Motets

Essay questions related to study area 2:

B6.2.1 Give a brief account of Roman ecclesiastical institutions in the later sixteenth century and their musical provision and practice.

B6.2.2 Make a concise study of the provision of polyphonic music for either the Roman Mass or Office in the later sixteenth century with particular reference to either Palestrina or Victoria.

B6.2.3 What features of the 'Palestrina' style have proved so influential to succeeding composers of Latin liturgical music, and why?

B6.2.4 Choose a small group of Latin motets by Palestrina and/or Victoria, and consider the relationship of text, music and spirituality.

3 Church music in Rome II: the period of Frescobaldi and Carissimi (c.1600-1660)

- 3.1 Polychoral music
- 3.2 Chamber motets
- 3.3 The organ and organ music in the liturgy
- 3.4 Oratorios, confraternities, and the music written for their observances

Essay questions related to study area 3:

B6.3.1 Write a short survey of either polychoral liturgical music, or chamber motets, or the organ and organ music in the liturgy, in Rome in the first half of the seventeenth century.

B6.3.2 Present a brief outline of lay devotion in Rome in the early seventeenth century, and its influence on sacred music.

B6.3.3 Make a study of Carissimi's oratorio *Jephte*. What does it tell us of the ethos and spirituality of the confraternity for which it was originally composed?

4 ***Church music in Venice and Northern Italy: the period of Giovanni Gabrieli and Monteverdi (c.1580-1650)***

- 4.1 The establishment and musical practice of San Marco, Venice, and other ecclesiastical institutions in Northern Italy
- 4.2 Polychoral motets and psalms
- 4.3 Smaller scale church music
- 4.4 Canzonas and sonatas for instruments
- 4.5 The celebration of Vespers during the time of Monteverdi

Essay questions related to study area 4:

B6.4.1 How and why was San Marco, Venice, so important as a centre of liturgical music.

B6.4.2 Give an account of the musical organization, provision, and repertory of a north Italian ecclesiastical institution (this may include churches in Venice) in the first half of the seventeenth century.

B6.4.3 Make a study of a small group of representative north Italian and/or Venetian works to illustrate the nature and liturgical use of polychoral motets and psalms, or smaller scale church music, or canzonas and sonatas for instruments, in the first half of the seventeenth century.

5 ***Church music in the Iberian peninsula c.1550-1650***

- 5.1 Ecclesiastical institutions and their music in Spain and Portugal
- 5.2 Motets
- 5.3 Masses
- 5.4 Music for the Office
- 5.5 Organs and liturgical organ music

Essay questions related to study area 5:

B6.5.1 Present an outline of the principal ecclesiastical institutions and their liturgical music in Spain and Portugal, c.1550-1650.

B6.5.2 Write a study of a small group of representative works to illustrate the musical nature and spiritual ethos of liturgical music in Spain and Portugal, c.1550-1650. You may limit yourself to either to one composer or to one genre of vocal music, or select a cross-section.

B6.5.3 In what ways was liturgical music employed as part of the Counter-Reformation in the Iberian peninsula and/or as an agent of the Christian inculturation of their foreign colonies in this period?

B6.5.4 Outline the principal characteristics, repertory and use of the organ in the

Church in the Iberian peninsula, c.1550-1650. You should refer to specific instruments and musical works, and may if you wish limit yourself to specific case studies.

6 Church music in Paris c.1650-1750

- 6.1 Music and worship in the Royal Chapel and other ecclesiastical institutions
- 6.2 Grand and petit motet
- 6.3 Mass settings
- 6.4 The organ and the liturgy

Essay questions related to study area 6:

B6.6.1 Present a concise account of music and worship in the Royal Chapel and other significant ecclesiastical institutions in Paris, c.1650-1750.

B6.6.2 Make a study of the liturgical music of François Couperin **or** Marc-Antoine Charpentier **or** Michel-Richard de Lalande. Refer to specific representative works.

B6.6.3 Choose a small but representative group of works to illustrate the style and use of vocal liturgical music in Paris, c.1650-1750. You may limit yourself to one genre if you wish.

B6.6.4 Outline the principal characteristics, repertory and use of the organ in the Church in Paris, c.1650-1750. You should refer to specific instruments and musical works, and may if you wish limit yourself to specific case studies.

7 Church music in Austria c.1770-1830, with particular reference to Haydn, Mozart and Schubert

- 7.1 Ecclesiastical institutions in Vienna and Salzburg and their musical provision and practice
- 7.2 Motets
- 7.3 Mass settings
- 7.4 Instrumental and organ music

Essay questions related to study area 7:

B6.7.1 Write a concise account of the principal ecclesiastical institutions in Vienna and Salzburg and their musical provision and practice, c.1770-1830.

B6.7.2 Is Austrian liturgical music of the period c.1770-1830 best regarded as absolute music used in the liturgy, rather than as liturgical music? Make reference to specific works, their style, structure, resources and aesthetic.

B6.7.3 Modern choirs perform Austrian Masses liturgically, especially at major feasts. How do the liturgical circumstances and ethos differ from those for which the Masses were originally composed? How should a modern musical director address

these issues? Relate your answer to specific representative works.

B6.7.4 What place did instrumental and organ music have in the Austrian liturgy? Does the liturgical context affect the nature of the music? Refer to a small group of representative works.

8 Aspects of Roman Catholic church music c.1830-1960

8.1 The Cecilian movement: 'authentic' chant and the ideal of *a cappella* polyphony

8.2 Editing and revival of chant and earlier repertoires

8.3 The church music of Liszt, Bruckner, and Verdi

8.4 The French organist-composers, including Saint-Saëns, Guilmant, Vierne, Tournemire, Dupré and Langlais.

8.5 Messiaen

Essay questions related to study area 8:

B6.8.1 Give an account of the revival of interest in liturgical chant and *a cappella* polyphony during the nineteenth century, especially in Italy and France, and its influence on liturgical and musical practice.

B6.8.2 Does the Latin sacred music of Liszt and/or Bruckner and/or Verdi represent concert music for church performance rather than music appropriate to the liturgy, either at that time or now? Is their religious music best heard in the surroundings of a concert hall? Refer to specific works by one or more of the three composers.

B6.8.3 Examine the role and contribution of the organist-composer in the liturgy in France. You may limit yourself to one or more composers active in the period, but must refer to specific musical works (and/or improvisations) to support your discussion.

B6.8.4 In what ways does Messiaen's faith manifest itself in his music? Can you account for the smallness of the number of liturgical works?

Study

You must study at least four of the areas listed above, including study area 1. If you are also taking module B2, study area 5, you should not select study area 2 in this module.

Although you may choose (or be directed by a supervisor in) your own pattern of study it must include those issues listed in the study areas above, and you are advised to take account of the recommended reading.

In undertaking the writing of essays you are advised to consult the guidance for presentation of written work in the general study notes.

Assessment and satisfactory completion

At the end of the module you must submit two essays, each of 3,750-4,000 words, for assessment. The subjects of the essays must be selected from the topics set above. Each essay must relate to a different study area. A bibliography of materials consulted should be appended to the essay.

The assessment of the module will be based on the two essays. You should complete a module log listing materials used for the study, time spent in study, and noting any special factors or difficulties encountered.

Two copies of all materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Bibliography: Module B6

1. Liturgical

1.1 Introductory

Cheslyn Jones, Geoffrey Wainwright, Edward Yarnold and Paul Bradshaw, eds., *The Study of Liturgy*, revised edition (London, SPCK, 1992), especially iv/10, v/5

James F. White, *Roman Catholic Worship: Trent to Today*, Paulist Press, New York, 1995 (especially chapters 1-3; a recent overview, but with a modern liturgical slant)

Donald Withey, *Catholic Worship: An Introduction to Liturgy* (Bury St Edmunds, Kevin Mayhew, 1990), especially chapter 7

1.2 Reference books

The New Catholic Encyclopedia, 20 vols. (New York, 1967), useful individual articles

1.3 Special books

Joseph A. Jungmann, *The Mass of the Roman Rite*, 2 vols. (New York, Benziger Brothers, 1951-5), a classic study

Robert F. Hayburn, *Papal Legislation on Sacred Music* (Collegeville, Minnesota, Liturgical Press, 1979)

Adrian Fortescue and J. B. O'Connell, *The Ceremonies of the Roman Rite Described*, 13th edition (Curdrige, St Austin Press, 1996), a classic, very Detailed description of the ceremonial of the Tridentine Rite)

2. Musical

2.1 Introductory

Andrew Wilson-Dickson, *A Brief History of Christian Music* (Oxford, Lion Publishing, 1997), not a specialist book, but the only concise survey; useful but selective bibliography and discography

2.2 Reference

The New Grove Dictionary of Music and Musicians, second edition, ed. Stanley Sadie & John Tyrrell (London, Macmillan, 2001), useful individual articles on generic subjects [e.g. Mass] and biographies; good work lists and bibliographies.

2.3 Special books

Here, as in other subjects, some of the most important recent writings are in articles in journals and *Festschriften*. What follows is very selective, but ought in most instances to be reasonably accessible. Individual books include more specialised bibliographies and references.

Surveys

The New Oxford History of Music:

4 *The Age of Humanism, 1540-1630*, ed. Gerald Abraham (1968)

5 *Opera and Church Music, 1630-1750*, ed. Anthony Lewis and Nigel Fortune (1975)

7 *The Age of Enlightenment, 1745-1790*, ed. Egon Wellesz and F.W. Sternfeld (1973)

8 *The Age of Beethoven, 1790-1830*, ed. Gerald Abraham (1982)

9 *Romanticism, 1830-1890*, ed. Gerald Abraham (1990)

10 *The Modern Age, 1890-1960*, ed. Martin Cooper (1974)

Allan W. Atlas, *Renaissance Music: Music in Western Europe 1400-1600* (New York, Norton, 1997)

Howard Mayer Brown and Louise K. Stein, *Renaissance Music*, 2nd edition (Englewood Cliffs, New Jersey, Prentice Hall, 1999)

George J. Buelow (ed.), *Man and Music: The Late Baroque Era* (Basingstoke, Macmillan, 1993)

Tim Carter, *Music in Late Renaissance and Early Baroque Italy* (London, Batsford, 1992) 1989

Curtis Price (ed.), *Man and Music: The Early Baroque Era*

Iain Fenlon (ed.), *Man and Music: The Renaissance*, Macmillan (Basingstoke, Macmillan, 1993)

David Schulenberg, *Music of the Baroque* (New York, Oxford University Press, 2001)

Neal Zaslaw (ed.), *Man and Music: The Classical Era* (Basingstoke, Macmillan, 1989) (especially chapters 4-6 on Vienna and Salzburg)

Composer studies (in chronological composer order)

- Jerome Roche, *Palestrina* (London, Oxford University Press, 1971)
- Eugene Casjen Cramer, *Studies in the Music of Tomás Luis de Victoria* (Aldershot, Ashgate, 2001)
- Denis Arnold, *Giovanni Gabrieli and the Music of the Venetian High Renaissance* (London, Oxford University Press, 1979)
- Denis Arnold and Nigel Fortune (eds.), *The New Monteverdi Companion* (London, Faber, 1985)
- Denis Arnold (rev. Tim Carter), *Monteverdi Master Musicians* (London, Dent, 3rd ed., 1990)
- Silke Leopold, *Monteverdi: Music in Transition* (Oxford, Oxford University Press, 1991)
- Paolo Fabbri (transl. Tim Carter), *Monteverdi* (Cambridge, Cambridge University Press, 1994)
- John Whenham, *Monteverdi: Vespers (1610)* (Cambridge, Cambridge University Press, 1997)
- Jeffrey Kurtzman, *The Monteverdi Vespers of 1610: Music, Context, Performance* (New York, Oxford University Press, 1999)
- Frederick Hammond, *Girolamo Frescobaldi* (Cambridge, Mass., Harvard University Press, 1983)
- Alexander Silbiger (ed.), *Frescobaldi Studies* (Durham, N. Carolina, Duke University Press, 1987)
- Frederick Hammond, *Frescobaldi: A Guide to Research* (New York, Garland, 1988)
- Graham Dixon, *Carissimi* (London, Oxford University Press, 1986)
- Wilfrid Mellers, *François Couperin and the French Classical Tradition* (London, Faber, rev. 2nd ed., 1987)
- Philippe Beaussant, *François Couperin*, Eng. transl. (Portland, Oregon, Amadeus Press, 1990)
- David Tunley, *Couperin*, BBC Music Guide (London, 1982)
- H. Wiley Hitchcock, *Marc-Antoine Charpentier* (Oxford, Oxford University Press, 1990)
- Catherine Cessac, *Marc-Antoine Charpentier*, Eng. transl. (Portland, Oregon, Amadeus Press, 1995)
- H. C. Robbins Landon, *Haydn: Chronicle and Works*, 5 vols, (London, Thames and Hudson, 1976-80)
- H. C. Robbins Landon and David Wyn Jones, *Haydn: his Life and Music* (London, Thames and Hudson, 1988)
- H. C. Robbins Landon and Donald Mitchell (eds.), *The Mozart Companion* (London and New York, Rockliff, 1956)
- H. C. Robbins Landon (ed.), *The Mozart Compendium: a Guide to Mozart's Life and Music* (London, Thames and Hudson, 1990)
- John Rosselli, *The Life of Mozart* (Cambridge, Cambridge University Press, 1998)
- Charles Osborne, *Schubert and his Vienna* (London, Knopf, 1985)
- Brian Newbold, *Schubert: the Music and the Man* (London, Gollancz, 1997)
- Paul Merrick, *Revolution and Religion in the Music of Liszt* (Cambridge, Cambridge University Press, 1987)
- Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral* (Hillsdale, NY, Pendragon Press, 1999)
- Robert Sherlaw Johnson, *Messiaen*, 2nd edition (London, Dent, 1989)

Roger Nichols, *Messiaen*, 2nd edition, (Oxford, Oxford University Press, 1986)
Peter Hill (ed.), *The Messiaen Companion* (London, Faber, 1995)

Other studies

James R. Anthony, *French Baroque Music*, enlarged 3rd ed. (London, Batsford, 1997)
Willi Apel, *History of Keyboard Music before 1700*, Eng. ed. (Bloomington, Indiana University Press, 1972)
Fenner Douglass, *Cavallé-Coll and the French Romantic Tradition* (New Haven, Connecticut, Yale University Press, 1999)
James Garratt, *Palestrina and the German Romantic Imagination* (Cambridge, Cambridge University Press, 2002)
David Hiley, *Western Plainchant: a Handbook* (Oxford, Oxford University Press, 1993), especially chapters 10-11
James Moore, *Vespers at St Mark's* (Ann Arbor, Michigan, UMI, 1981)
Jerome Roche, *North Italian Church Music in the age of Monteverdi* (Oxford, The Clarendon Press, 1984)
Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, rev. 3rd ed. (New York, Dover, 1994)
Howard E. Smither, *A History of Oratorio*, 4 vols. (Chapel Hill, North Carolina, University of North Carolina, 1977-2000)
Robert Stevenson, *Spanish Cathedral Music in the Golden Age* (Berkeley, California, University of California Press, 1961)
Peter Williams, *A New History of the Organ* (London, Faber, 1980)

Editions

Collected Works of 'Key' Composers are held in most university and other major music libraries

Other Editions

Some sheet music editions are available, but often of popular works rather than a representative selection. Mapa Mundi and JOED Music publish editions of sixteenth-century polyphony.

Fellowship of the Guild of Church Musicians

Part One, Group B: Church music

Module B7: Trends in church music since 1950

Course Summary

The liturgical changes of the second half of the twentieth century have had a greater impact on music than at any time since the Reformation. This module considers the relationship of liturgical change to church music in general, and then in relation to parish, 'cathedral', and monastic situations. You will have opportunity to adapt this study to emphasise the liturgical and musical practices of your own denomination and country.

You are encouraged to take this module with module A2: *Modern Christian liturgy, worship and pastoral liturgy (since c.1950)*, unless you are already well-acquainted with the issues addressed there.

Learning Outcomes

At the end of the module you will have gained understanding and knowledge of the relationship of liturgy and music in the late twentieth century, and of the issues facing contemporary musicians and composers. You will have considered a range of liturgical contexts and the musical repertoires related to them.

Mode of study

As with any study of contemporary issues the topic is fluid and unevenly (if copiously) documented. This is particularly true given the fragmentation of musical resources because of the diversity of language, style and resources now used in Christian celebration across the world. Your approach will most usefully be related to your own denomination and local experience, though you must be careful not to be too narrow in your approach. Where you lack a suitable resource for study in your own worshipping environment you could consider identifying a small group of nearby Christian communities (e.g. parish church, cathedral, religious community, place of education) where you can observe, participate in worship, and discuss their approach. Serious thinking about the issues based on targeted reading may prove more beneficial than extensive reading.

The bibliography tries to name suitable texts which should be obtainable either in print or through libraries (if necessary by inter-library loan), but much has been published in liturgical and church music periodicals. Follow up references from the books suggested or from your own reading.

Study areas

1 Liturgical re-formation and music

- 1.1 The documentation of liturgical change in relation to music
- 1.2 Redefining the place and nature of the Mass/Eucharist, and its impact on music
- 1.3 The participation of the people
- 1.4 Changes in language and text, and their implications for musicians
- 1.5 Trends across denominations
- 1.6 Revisions to the Office and implications for music
- 1.7 Education and training of liturgical musicians

Suggested reading

The literature for this study area is extensive. You may be advised to undertake some of the starting point and introductory reading in the bibliography, sections 1 and 2 (or revisiting it if you have already taken Module A2). It may then be useful to follow this through with further reading which emphasises your own denomination, and relate that to other denominations. Inevitably the documentation for formal liturgy is stronger than that for informal worship.

Essay questions related to study area 1:

B7.1.1 How have changes in liturgical and theological thinking affected the place of music in the liturgy. You may answer this on a broad base of reference, or you may restrict your answer to a single denomination and/or to the Mass and/or the Office.

B7.1.2 What are the implications of liturgical changes since c.1950 for the education and training of liturgical musicians? How might such education and training be improved and/or developed further?

2 Parish music and the people

- 2.1 Congregational music, especially for the Mass/Eucharist
- 2.2 Responsorial music
- 2.3 Refrains and mantra: the influence of Taizé
- 2.4 Hymnody and songs since 1950: themes, language and style
- 2.5 Choral music for parish choirs
- 2.6 From choir to music group: the use of instruments with voices

Study

New genres and new styles have accompanied liturgical renewal. These have coincided with a period when major publishers have reduced their lists and there has been a proliferation of small presses producing a variety of music. Taking some of the 'pillars' of the new liturgical music - the psalms and writings of Joseph Gelineau, the chants of Taizé, the major new collections of hymns and songs, and some of the resource books which have appeared more recently - consider the way in which musical style and repertory has responded to and been shaped by the new liturgies and their pastoral theology. Consider also the ongoing provision of new music for

'traditional' forces (i.e. parish choir) and the interaction between the two, searching out appropriate repertory for consideration (RSCM publications are a suitable starting point). Then examine the phenomenon of instruments in church, its relationship to the trends in instrumental teaching in schools, and the opportunities it offers. Your reading will follow from the direction of your exploration. Andrew Wilson-Dickson's In addition to seminal texts like those of Gelineau (including the essay in *The Study of Liturgy*) and Erik Routley you may find the books by Stephen Dean (essay on liturgical music), Robin Sheldon and Lionel Dakers useful as starting points. *In Tune with Heaven* and the more sceptical *Weary and Ill-at-ease* provide statistical information.

Essay questions related to study area 2:

In answering either of these questions you may wish to set specific limits to the range of your discussion which you should make clear at the start of your essay.

B7.2.1 What have been the most significant changes, innovations and achievements in parish music since 1950? Are there shortcomings still to be addressed?

B7.2.2 What is the place of music in parish worship?

3 *Music in cathedrals and collegiate foundations*

- 3.1 The response to liturgical change in patterns of worship, organization, and repertory
- 3.2 'As it was in the beginning': the case for maintaining the *status quo*
- 3.3 Standards, recordings, and the impact of the media
- 3.4 New liturgical and sacred compositions
- 3.5 New trends in organ design and construction

Study

You may find it helpful to base your study on the evidence of two or three cathedrals or collegiate foundations with a choral tradition you know and can study at first hand. The documentation on cathedrals is less prolific than that for parishes, but *Heritage and Renewal* (especially the first five chapters) provides a useful starting point for Anglican cathedrals in England, as well as sections in *In Tune with Heaven*; in addition there is Christopher Dearnley's essay in Robin Sheldon, *In spirit and truth*. However, you will also need to relate more general reading to your own observations of cathedral and choral worship. In sections 3.3 to 3.5 you may wish to consider wider issues, but again to focus very specifically on particular case studies (e.g. one or two choirs who record and broadcast, one or two specific composers, and a group of organs or organ builders). In the case of composers concentrate on a composer or composers of standing either from the same or different generations since 1950 (rather than on church musicians of who compose), and do not restrict yourself to liturgical music only. (Possible composers might include Howells, Leighton, Mathias, Harvey, Tavener, but you may have your own candidates, not necessarily from Britain.)

Essay questions related to study area 3:

B7.3.1 Is there a conflict between the underlying concepts of pastoral liturgy and a choral style of worship? How has this relationship been addressed, and how might it be further developed?

B7.3.2 Examine the ways in which one or more cathedrals (or choral foundations) have responded to the challenges and opportunities of liturgical change. Evaluate their success and any issues still to be considered, not ignoring the merits of sustaining older traditions.

B7.3.3 What are the benefits of the engagement of cathedral and collegiate choirs with recording, broadcasting and media? Are there dangers or disadvantages as well?

B7.3.4 Make a study of one or two contemporary composers who write Christian music for able choirs. What is their response to current liturgical and spiritual trends? What creative contribution have they made to liturgy and spirituality? (In your discussion make reference to specific works.)

B7.3.5 Consider the relationship between the liturgical change and trends in the design and use of the organ in church since 1950. (Limit your discussion to a small group of representative case studies.)

4 Music in monasteries and religious communities

- 4.1 The response to liturgical change and the introduction of the vernacular
- 4.2 The ethos of 'monastic' music (as opposed to 'parish' music) in the later twentieth century
- 4.3 The Panel of Monastic Musicians: its work and its publications
- 4.4 Music for the Office
- 4.5 Music for the Mass/Eucharist

Study

The significance of monasteries and religious communities in the life of the Church far outweighs their modest numbers. They have been engaged intellectually, spiritually, creatively and musically in liturgical renewal. In Britain the fruits of their work can be observed in the Panel of Monastic Musicians' hymnbooks *A Song in Season* (London, Collins, 1975) and *Hymns for Prayer and Praise* (Norwich, The Canterbury Press 1996) and in Sister Hildelith Cuming's *Music for Evening Prayer* (London, Collins, 1978). *Celebrating Common Prayer* is the fruit of Anglican Franciscan work, and George Guiver's writing is undertaken at the Community of the Resurrection. Outside Britain the ethos and impact of the community at Taizé has also to be considered, among others. The issues facing those shaping a daily communal liturgy in monasteries and religious houses are different from those leading weekly parish worship, and need to be understood. Apart from a general consideration of these matters, you may find it helpful to make a study of the approach to liturgy and music in one or two appropriate religious communities to which you have access or can visit.

Essay questions related to study area 4:

You are advised to relate your answers to a specific monastery or religious community (or a small group of them).

B7.4.1 How have monasteries and/or religious communities responded to liturgical renewal? What has been their particular contribution to liturgical music and its use since 1950?

B7.4.2 In what ways do the liturgical context and spiritual ethos of a monastery or religious community differ from a parish, and how does this affect the nature and the use of the music in monastic worship?

Study

Although you may choose (or be directed by a supervisor in) your own pattern of study it must include those issues listed in the study areas above, and you are advised to take account of the recommended reading.

In undertaking the writing of essays you are advised to consult the guidance for presentation of written work in the general study notes.

Assessment and satisfactory completion

At the end of the module you must submit two essays, each of 3,750-4,000 words, for assessment. The subjects of the essays must be selected from the topics set above. Each essay must relate to a different study area. A bibliography of materials consulted should be appended to the essay.

The assessment of the module will be based on the two essays. You should complete a module log listing materials used for the study, time spent in study, and noting any special factors or difficulties encountered. You may also be required to provide additional evidence of study undertaken in the two areas not covered by the two assessed essays. In each case this may consist either of notes made during study or an essay on a topic related to the area. The examiners will request these materials if they require them.

Two copies of all materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Bibliography on the liturgical background (This largely duplicates Module A2)

Starting points

- John R. K. Fenwick and Bryan D. Spinks, *Worship in Transition: The Twentieth Century Liturgical Movement* (Edinburgh, T & T Clark, 1995)
- J. D. Crichton, *Christian Celebration: Understanding the Mass, the Sacraments and the Prayer of the Church*, rev. ed., Geoffrey Chapman, London, 1992-3
- George Guiver, *Company of Voices: Daily Prayer and the People of God* (London, SPCK, 1988; 2nd ed. Norwich, Canterbury Press, 2001)
- Cheslyn Jones, Geoffrey Wainwright, Edward Yarnold and Paul Bradshaw (eds.), *The Study of Liturgy* (London, SPCK, 1978; rev. ed. 1992)
- James F. White, *A Brief History of Christian Worship* (Nashville, Abingdon Press, 1993)
- Donald A. Withey, *Catholic Worship: An Introduction to Liturgy* (Bury St. Edmunds, Kevin Mayhew, 1990)

Other books

- Stephen Dean (ed.), *Celebration: The Liturgy Handbook* (London, Geoffrey Chapman, 1993)
- R. C. D. Jasper, *The Development of the Anglican Liturgy, 1662-1980* (London, SPCK, 1989)
- R. C. D. Jasper and Paul F. Bradshaw, *A Companion to the Alternative Service Book* (London, SPCK, 1986)
- Language and the Worship of the Church* (London, General Synod of the Church of England, 1994)
- Kilian McDonnell, *Charismatic Renewal and the Churches* (New York, Seabury Press, [c.1976])
- Michael Perham, *Liturgy Pastoral and Parochial* (London, SPCK, 1984)
- Michael Perham, *Lively Sacrifice: The Eucharist in the Church of England Today* (London, SPCK, 1992)
- Michael Perham (ed.), *Towards Liturgy 2000: Preparing for the Revision of the Alternative Service Book* (London, SPCK for The Alcuin Club, 1989)
- Michael Perham (ed.), *Liturgy for a New Century: Further Essays in Preparation for the Revision of the Alternative Service Book* (London, SPCK for The Alcuin Club, 1991)
- Luther D. Reed, *The Lutheran Liturgy* (Philadelphia, Muhlenberg Press, 1947; rev. ed. Philadelphia, Fortress Press, 1960)
- Second Vatican Council, *Constitution on the Sacred Liturgy*
- Frank C. Senn (ed.), *Protestant Spiritual Traditions* (New York, Paulist Press, 1986)
- James F. White, *Protestant Worship: Traditions in Transition* (Westminster, John Knox Press, [c.1989])
- James F. White, *Roman Catholic Worship: Trent to Today* (Paulist Press, New York, 1995)

Books on music and liturgy

Introductory

Andrew Wilson-Dickson, *A Brief History of Christian Music* (Oxford, Lion Publishing, c.1997; previously published as *The Story of Christian Music*, 1992) (see especially Part 9)

Other books

Lionel Dakers, *Parish Music* (London, SPCK, 1982; 3rd edition, Norwich Canterbury Press, 1991; previously published as *A Handbook of Parish Music*, Mowbray, 1976)

Virgil C. Funk (ed.), *Music in Catholic Worship: The NPM Commentary* (Washington DC, Pastoral Press, c.1982)

Joseph Gelineau, *The Liturgy Today and Tomorrow* (London, Darton, Longman & Todd, 1978), transl. Dinah Livingstone

Joseph Gelineau, *Learning to Celebrate: the Mass and its Music* (Washington DC, Pastoral Press, 1985)

In Tune with Heaven, The Report of the Archbishops' Commission on Church Music (London, Hodder & Stoughton, 1992)

P. Jeffery, *Chant, Liturgy and Culture* (Washington DC, Pastoral Press, 1992)

Lawrence C. Johnson, *The Mystery of Faith: The Ministers of Music* (Washington DC, Pastoral Press, 1983)

Andrew Maries, *One Heart, One Voice* (London, Hodder & Stoughton, 1986)

Andrew Maries, *Church Music in the Mission of the Church*, Mildenhall, Suffolk, 1996

Erik Routley, *Church Music and the Christian Faith* (Carol Stream, Illinois, Agape, 1978; rev. ed. London, Collins, 1980)

Robin Sheldon (ed.), *In Spirit and in Truth: Exploring Directions in Music in Worship Today* (London, Hodder & Stoughton, 1989)

Books on music and composers

Stephen Banfield (ed.), *The Blackwell History of Music in Britain: The Twentieth Century* (Oxford, Blackwell, 1995)

Stephen Bicknell, *The History of the English Organ* (Cambridge, Cambridge University Press, 1996)

Malcolm Boyd, *William Mathias* (Cardiff, University of Wales Press, 1978)

Peter Evans, *The Music of Benjamin Britten* (London, Dent, 1979; rev. ed. 1989)

Geoffrey Haydon, *John Tavener : glimpses of paradise* (London, Gollancz, 1995; new ed. London, Indigo, 1998)

Otto Károlyi, *Modern British music: the second British musical renaissance from Elgar to Peter Maxwell Davies* (London, Associated University Presses, 1994)

Kenneth Long, *The Music of the English Church* (London, Hodder & Stoughton, 1972; repr. 1991)

Christopher Palmer, *Herbert Howells : a study* (Sevenoaks, Novello, 1978)

C. Henry Phillips, *The Singing Church* (London, Faber, 1944; rev. Arthur Hutchings and Ivor Keys, London, Mowbray, 1980)
Erik Routley, *A Short History of English Church Music* (London, Mowbray, 1977; rev. ed. by Lionel Dakers, 1997)
Erik Routley, *Twentieth-Century Church Music* (London, Herbert Jenkins, 1964; rev. ed. Carol Stream, Illinois, Agape, 1984)
Nicholas Temperley, *The Music of the English Parish Church* (Cambridge, Cambridge University Press, 1979)

Editions

A convenient five-volume survey was published in 1965 (with accompanying LP recordings):

The Treasury of English Church Music, Blandford Press, 1965

Much of the standard repertory is available as sheet music, though major publishers only keep small amounts in print, and much has now been passed on to small presses. The Royal School of Church Music Publications Department is a useful source of information, advice, and purchasing.

Fellowship of the Guild of Church Musicians

Part One, Group B: Church music

Module B8: Popular and multicultural music in contemporary worship

Course Summary

The spread of the use of popular and ethnically pluralistic (multicultural) music in contemporary worship extends back at least a century. This module requires consideration of three interconnected study areas (issues, situations, and repertoires) that address the issues that the church musician normally encounters, and thus avoids a merely historical approach. It is intended to stimulate critical and creative thinking regarding how music, popular culture and theology all interact in worship, pastoral ministry, and in the Christian community. It will require some familiarity with popular culture and music.

Learning Outcomes

At the end of the module you will not only have considered each of the separate Study Areas, but made connections between them, increasing your awareness of the issues and aesthetics involved in cultural plurality in worship music, of the functioning of such music, and the repertoires.

Mode of study

This module is not intended to duplicate material covered in Module B7, but rather to focus in detail on the relationship between popular music and contemporary worship. Nevertheless, there are inevitable overlaps between the two modules. You may find it useful to read the study details for Module B7 before tackling this module. Although the use of music from secular and non-western genres is nothing new in church music, modern usage has been poorly documented, posing problems for researchers. Your approach will most usefully be related to your own denomination and local experience, though you must be careful not to be too narrow in your approach. Where you lack a suitable resource for study in your own worshipping environment you could consider identifying a small group of nearby Christian communities where you can observe, participate in worship, and discuss their approach. Serious thinking about the issues based on targeted reading may prove more beneficial than extensive reading.

General reading

The bibliography tries to name suitable texts that should be obtainable either in print, or through libraries (if necessary by inter-library loan), or, occasionally, on the internet. One especially valuable internet source of information and online articles is: http://www2.hu-berlin.de/fpm/index_e.htm .

Study Areas

1 *Issues: principles, purpose, influences and judgement*

- 1.1 The case for a 'musical vernacular' in worship: syntax, style, meaning, and social identity
- 1.2 The role of instrumentalists and vocal soloists in current sacred 'popular' music
- 1.3 Accessibility, involvement, evangelism and mission through music
- 1.4 The role of culture and music in defining personal and community identities through exclusion and inclusion
- 1.5 Cultural importation, expression and persuasion, and the theological importance of cultural pluralism and inclusion
- 1.6 The relationship between liturgical change, the charismatic and evangelical movements and the introduction of recent popular culture and music in worship
- 1.7 Dissemination: models and influences of television, the media, publishers and recording artists
- 1.8 Popular and culturally pluralistic music in worship: the process of genre identification, issues of quality and worth, multiculturalism and cultural eclecticism in the context of a theology of inclusivity

2 *Situations*

- 2.1 The relationship between liturgical change, the charismatic and evangelical movements and the introduction of recent popular culture and music in worship
- 2.2 Music for a culturally or ethnically distinct congregation
- 2.3 Popular and multicultural music in formal patterns of worship
- 2.4 Pastoral issues in the development of a church music programme: embracing introduction of popular music while retaining continuity with previous Models of musical expression

3 *Styles, repertoire and influences*

- 3.1 'Light music' repertoire and influences
- 3.2 Popular music repertoire and influences
- 3.3 African, Caribbean, Afro-American and Jazz repertoires and influences
- 3.4 'Folk music' repertoires and influences
- 3.5 The roles of score or performance in identifying the pop music artefact
- 3.6 Simon Frith's notion of voice in recordings, traditions of vocal tone, performance conventions, improvisation and skills required by performers and sound technicians in the performance and recording of popular music
- 3.7 Ensembles and scoring
- 3.8 Creating effective 'contemporary' ensembles (instrumental, vocal, or both) in the church context
- 3.9 Selecting 'popular'- style church music suitable for specified ensembles appropriate for (a) a given occasion in the Christian calendar (i.e. Easter) or (b) a set of scripture passages as provided by an inter-denominational lectionary for a given day in the church calendar

Study details

Work and Assessment

Although you may choose (or be directed by a supervisor in) your own pattern of study it must include those issues listed in the study areas above, and you are advised to take account of the recommended reading. Your reading must address issues in all three study areas. **Two copies** of all materials submitted for assessment should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period. The assessment of the module will be based on the following three requirements:

(1) Two essays from any two of the above-mentioned study areas. The Academic Board should first approve an essay topic. Each essay will be of 3,750-4,000 words. A bibliography of materials consulted should be appended to the essay. In undertaking the writing of essays you are advised to consult the guidance for presentation of written work in the general study notes. Topics might be:

- a. Any outlined in the abovementioned study areas
- b. A consideration of the work of an influential performer, composer or arranger
- c. An analysis of a particular recording of a sacred or secular pop music work, giving consideration to its musical traditions, cultural context, the issue of 'voice' and performer identity.

(2) Submission of an annotated bibliography (optionally in note form) for works from the following BIBLIOGRAPHY. This must contain a short paragraph for each of:

- a. Two works (only those marked by an asterisk) in Section 1
- b. The Tagg article and one other work from Section 2
- c. One or two works from each of Section 3 and 4
- d. Not required and optional: related works not from the BIBLIOGRAPHY that the student has read, and /or a related annotated discography.

Works chosen must reflect the candidate's work in all three Study Areas, and the annotated bibliography should conclude by noting any special factors or difficulties encountered.

(3) Notated realisation/arrangement, based on a lead sheet set annually by the Academic Board, for a standard rock band consisting of lead and rhythm guitars, keyboard(s), and drum set, and optionally, melody or percussion instruments found in your worship community.

Bibliography

(* = Highly recommended)

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*Middleton, Richard (ed.), *Reading pop: approaches to textual analysis in popular music* (Oxford, Oxford University Press, 2000)

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Negus, Keith, *Producing pop: culture and conflict in the popular music industry* (London, E. Arnold, 1992)

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 *Tagg, Philip, "The musical 'work': an evaluative charge" see <http://www.theblackbook.net/acad/tagg/articles/workcnpt.html>

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Spurr, Barry, 'Psalms and Hymns and Spiritual Songs 2', *Faith and Worship*, No. 36 (Summer 1994)

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Fellowship of the Guild of Church Musicians

Part One, Group C: Composition and related skills

Module C1: Composition

Course Summary

This module is intended to develop your creative musical writing, advancing technical skills, increasing awareness of contemporary music, developing powers of analysis and self-criticism, and encouraging originality. The work undertaken is directed primarily to the composition of music to be sung and/or played in Christian worship, and you are encouraged to compose some of the music for your own liturgical situation.

You must be willing to explore new styles and textures: only in this way can you sharpen your own individual techniques.

Learning Outcomes

At the end of the module you should be able to demonstrate:

- competence in laying out a clear score and parts;
- competence in writing for both voices and instruments;
- grasp of texture, ranges and balance;
- stylistic and formal coherence;
- awareness of the practicalities of writing for amateur musicians and the unskilled;
- awareness of idioms appropriate to Christian worship.

Issues for study

As a means of developing your compositional skills you are expected to explore works by other composers, considering the ways in which they approach and use

- formal procedures and structure
- musical ideas and use of material
- use of resources
- use and treatment of accompaniment
- texture and balance
- considerations for performers
- presentation of score

You need to be clear about the conventions for the presentation of scores, and may follow the style guide prepared by the Guild. In vocal music *The Oxford Spelling Dictionary* can be helpful in guiding you over the division of words.

You need to be clear of ranges of voices and instruments and capabilities of singers and players of varying abilities.

You should become aware of issues of copyright and performance rights.

Study

Although you may choose (or be directed by a supervisor in) your own pattern of study it must include those issues listed above, and you are advised to take account of the recommended items listed in the diploma course bibliography. Additionally the Guild offers a brief guide to study of the module with recommended reading, score study and listening based on the course bibliography, and suggestions of specific issues to be considered and exercises to be undertaken.

In preparing your scores for submission you are advised to consult the guidance for presentation in the general study notes.

Assessment and satisfactory completion

You are required to submit original compositions chosen from **three** of the following:

- one movement of the Ordinary of the Mass/Eucharist (i.e. *Kyrie, Gloria, Sanctus, Agnus dei*);
- a setting of a canticle or psalm (prose texts only);
- a sacred text (prose or verse) set as a through-composed song or anthem;
- a strophic hymn or sacred song - either a single harmonized verse or an extended setting with variations of scoring and treatment of the melody;
- a work for instrument(s) suitable for use in worship (e.g. entrance, communion).

The scoring of the works with text should be for

- unaccompanied SATB choir
- accompanied SATB choir
- solo voice and accompaniment
- two-part choir and accompaniment
- high or low voices (SSA or TBB) and accompaniment
- congregation and accompaniment
- cantor, congregation and accompaniment

The accompaniments and the instrumental works should be scored for organ, or acoustic piano, or electric keyboard, or ensemble of 4-8 instruments (with or without keyboard).

You should use different resources in each work. The submitted works should include one work for capable singers and/or players, and one work involving unskilled participants. One of the works should last at least 5 minutes in performance. The portfolio as a whole should consist of music lasting 10-15 minutes in performance.

All three compositions should be submitted in notated score. Each composition should be accompanied by a short commentary of 150-400 words outlining the purpose and methods of the composition, and evaluating its strengths and weaknesses. At least one

of the pieces should also be submitted in a recorded performance on cassette tape.

Assessment will be based on the portfolio of compositions, but you will be expected to supply additional evidence in order to complete the module satisfactorily. You should complete the report form listing the works of other composers you have studied and other exercises or pieces you have completed yourself as part of the course (these should not be submitted but may be requested for inspection by the examiners), and answer the questionnaire about copyright and performing rights. The report and questionnaire will not be graded but you must have completed them satisfactorily to complete the module.

If you are taking more than one module in Group C you need only complete the questionnaire on copyright and performing rights once.

All materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Fellowship of the Guild of Church Musicians

Part One, Group C: Composition and related skills

Module C2: Writing for voices

Course Summary

This module is intended to develop your skills and competence in writing for voices. This may, at your choice, include some original composition, but this is not a requirement. The work undertaken is directed primarily to writing music to be sung in Christian worship, and you are encouraged to write some of the music for your own liturgical situation.

Learning Outcomes

At the end of the module you should be able to demonstrate:

- competence in laying out a clear vocal score
- competence in writing for a variety of vocal scorings
- grasp of texture, ranges and balance
- awareness of the practicalities of writing for amateur musicians and the unskilled
- awareness of idioms appropriate to Christian worship

Issues for study

As a means of developing your skills in writing for voices you are expected to explore works by other composers, considering the ways in which they approach

- use of resources
- use and treatment of accompaniment
- texture and balance
- considerations for performers
- presentation of score

You need to be clear about the conventions for the presentation of scores, and may follow the style guide prepared by the Guild. In vocal music *The Oxford Spelling Dictionary* can be helpful in guiding you over the division of words.

You need to be clear of ranges of voices and instruments and capabilities of singers and players of varying abilities.

You should become aware of issues of copyright and performance rights.

Study

Although you may choose (or be directed by a supervisor in) your own pattern of study it must include those issues listed above, and you are advised to take account of

the recommended items listed in the diploma course bibliography. Additionally the Guild offers a brief guide to study of the module with recommended reading, score study and listening based on the course bibliography, and suggestions of specific issues to be considered and exercises to be undertaken.

In preparing your scores for submission you are advised to consult the guidance for presentation in the general study notes.

Assessment and satisfactory completion

You are required to submit **three** pieces of work chosen from the following:

- one movement of the Ordinary of the Mass/Eucharist (i.e. *Kyrie, Gloria, Sanctus, Agnus dei*);
- a canticle or psalm (prose texts only);
- a sacred text (prose or verse) set as a through-composed song or anthem;
- a strophic hymn or sacred song - either a single harmonized verse or an extended setting with variations of scoring and treatment of the melody;
- a work for instrument(s) suitable for use in worship (e.g. entrance, communion).

The portfolio should include

- one work for SATB choir *with or without* accompaniment
- one work for three-part choir (i.e. SSA, TBaB, SAB) *with or without* accompaniment
- one work for either two-part choir *with* accompaniment, or unison voices *with* accompaniment

Where there is an accompaniment it should be scored for organ, acoustic piano, or electric keyboard.

The submitted works should include one work for capable singers, and one work involving singers of limited ability. One of the works should last at least 5 minutes in performance. The portfolio as a whole should consist of music lasting 10-15 minutes in performance.

You may use existing melodic or harmonic material for your work, or compose original material. The assessment is based on your skills in writing for voices and the overall merit of the work as presented.

Select list of scores suitable for study (neither exhaustive nor exclusive)

This is a very brief and restricted list confined to composers and works where (a) the understanding of voices is self-evident, (b) the writing uses an economy of means to maximum of effect. You may have particular composers and repertory which you favour as models, and this list is not intended to be prescribed or proscribed.

Writing for

SATB *Unaccompanied*: Richard Rodney Bennett, *Carols, Verses*; Joubert, *There is no rose*

SATB *Accompanied*: Britten, *Rejoice in the Lamb, Te Deum in C and E, Jubilate in C*; Joubert, *O Lorde the maker*

Arrangements of existing melodies: Folk-song arrangements by Vaughan Williams and Holst

High voices: Britten, *Missa Brevis, Ceremony of Carols*

Unison voices: Britten, *Songs for Friday Afternoons*, Jonathan Harvey, *The Tree*

Accompaniments: Britten - all of the above

Strophic songs and hymns: Lennox Berkeley, *I sing of a maiden*; Elizabeth Poston, *Jesus Christ the apple tree*: Howells, *Michael*

Other aids to study

Maurice Waite (ed.), *The Oxford Spelling Dictionary* (Oxford, Oxford University Press, 1986; 2nd edition, 2000). This includes recommendations for word-division, which can be used as a useful guide but with flexibility, bearing in mind the practical implications of pronunciation for singers. The ultimate authority on matters such as word-division, italicisation, hyphenation, etc. is *Hart's rules for composers and readers at the University Press Oxford* (39th edition, completely revised and reprinted with corrections, Oxford University Press, 1986).

Annie Gunning, *The Composer's Guide to Music Publishing* (London, The Association of Professional Composers, 1987; 2nd edition 1997). Includes information on copyright, PRS, MCPS, and the mechanics of publishing.

UK Copyright Rules and Regulations - Help for the Local Church, RSCM handbook. This is supplemented by an article in *Church Music Quarterly*, January 1997. Click here for the Guild's own guide [Copyright Issues](#).

The Churches' Copyright Directory. Published by Stainer and Bell for the Pratt Green Trust, and regularly issued with lists of addresses for copyright.

Some suggestions when writing vocal music

Presentation

1. Leave space at the top of the score for the title, and details of text and composer.
2. Indent the first system of staves to allow space to indicate voice types.
3. Include appropriate style and tempo markings.
4. Ensure that normal conventions of notation are followed.
5. Ensure sure that all noteheads and stems are clearly formed.
6. Only rule barlines through each individual staff of the vocal score: leave the space between staves clear of barlines, otherwise they can impede the text.
7. In open score, write the tenor part in the G-clef.
8. Short score is best avoided unless the music is entirely homophonic.
9. There are several conventions regarding beaming and slurring. Most composers now favour beaming in accordance with metre. Slurs can be used to clarify underlay, but are best reserved for ties and phrase marks.
10. It can be helpful to indicate breathing, either by an appropriate rest, or by a tick at the top of the staff.
11. Place dynamics and other instructions above the staff.
12. Write your text in upper and lower case, as normal. TEXT IN CAPITALS IS NOT SO EASY TO READ.
13. Ensure that each word or syllable is placed under the first note on which it is sung.
14. Consult a spelling dictionary for conventions of word-division.
15. Se-pa-rate syl-la-bles by short dash-es at a height in the mid-dle of the let-ter.
16. Where there is a melisma on a final syllable, complete the word, and any punctuation, and follow with a 'extension' or 'continuation' line at the bottom of the letter, e.g.: A-men. _____

17. Ensure that appropriate acknowledgements for copyright texts and music are included.

Practical advice

1. For amateurs, ranges of voices are best restricted to Bass: F-d', Tenor: c-g', Alto: g-c", Soprano/Treble: c'-g". Use extremes with care: beware of restricting any voice to an extreme of the range for long periods.

2. Have regard to spacing of voices, and the textural implications in the formation and spacing of chords. The same chord can have different colours according to its spacing.

3. Have regard to balance and tessitura in a chord: for instance, one voice in a high tessitura against three in a low has a specific effect - ensure that it is what you want.

4. Ensure that each voice has a singable line: exercise care in the use of ungainly leaps such as sevenths, augmented 2nds, augmented 4ths, diminished 5ths.

5. Remember that singers need to breathe: breathing can be part of the shape and articulation of a piece.

6. Writing passages for SATB choir in unison or two parts (Paired SA/TB or ST/AB) can be effective for short periods.

7. The piano is not always a good guide to vocal effect: its overtones are richer than voices. Observe what other composers do and, more particularly, how it sounds.

8. Have regard to word-stress and accent. There is always another way of setting a word or phrase, so do not be satisfied with false accentuation. Melisma is one solution.

9. Consider the quality of vowels (in relation to tessitura as well as aural effect). Consider the quality of consonants, and where they sound.

10. Be clear of the structure and dynamic shape of your piece: where is the climax? Is it reflected in the vocal writing? Think about what it *sounds* like, not what it *looks* like!

11. Be clear of the shaping of each phrase on its own merits and within the overall design.

12. Beware of 'stop and go' vocal music, where each phrase is followed by a gap. Dovetailing by overlapping the end of a phrase in one voice part with the start of the

new phrase in another voice can enhance continuity. Then the breaks, when they come, are all the more effective.

13. Stand back from your music and ask whether its style is coherent and consistent. This applies to harmony, texture, and structure.

Accompaniments

1. Make the accompaniment part of the planning of the piece, not an afterthought.
2. Consider the relationship between the voices and the accompaniment. Does the accompaniment substantially double the voices? Is it providing a separate, independent texture? Is it a mixture of the two?
3. Remember that a bare fifth in the accompaniment, and a third in the voices (or vice versa), will sound like that they will not coalesce into a triad.
4. Bear in mind the nature of instrumental writing (as opposed to vocal writing), and the particular instrument for which you are writing. If you want an accompaniment suitable for several keyboard instruments you need to bear into account their shared qualities as instruments. If you write for organ, remember that most organs are individual in character.
5. Consider the balance between accompaniment and vocal lines: texture and tessitura need to taken into account.
6. Make sure that the accompaniment gives suitable cues for voices, and that you do not expect singers to find obscure pitches out of thin air.

All three pieces should be submitted in notated score. Each piece should be accompanied by a short commentary of 150-400 words outlining the purpose and methods of the work, and evaluating its strengths and weaknesses. At least one of the pieces should also be submitted in a recorded performance on cassette tape.

Assessment will be based on the portfolio of music for voices, but you will be expected to supply additional evidence in order to complete the module satisfactorily. You should complete the report form listing the works of other composers you have studied and other exercises or pieces you have completed yourself as part of the course (these should not be submitted but may be requested for inspection by the examiners), and answer the questionnaire about copyright and performing rights. The report and questionnaire will not be graded but you must have completed them satisfactorily to complete the module.

If you are taking more than one module in Group C you need only complete the questionnaire on copyright and performing rights once.

All materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Fellowship of the Guild of Church Musicians

Part One, Group C: Composition and related skills

Module C3: Arrangement

Course Summary

This module is intended to develop your skills and competence in arranging music for a variety of resources. The work undertaken is directed primarily to arranging music to be sung and/or played in Christian worship, and you are encouraged to arrange some of the music for your own liturgical situation.

Learning Outcomes

At the end of the module you should be able to demonstrate:

- competence in laying out a clear score and parts
- competence in arranging for both voices and instruments
- grasp of texture, ranges and balance
- awareness of the practicalities of writing for amateur musicians and the unskilled
- awareness of idioms appropriate to Christian worship

Issues for study

As a means of developing your skills in writing for voices you are expected to explore works by other composers, considering the ways in which they approach

- formal procedures and structure
- musical ideas and use of material
- use of resources
- use and treatment of accompaniment
- texture and balance
- considerations for performers
- presentation of score

You need to be clear about the conventions for the presentation of scores, and may follow the style guide prepared by the Guild. In vocal music *The Oxford Spelling Dictionary* can be helpful in guiding you over the division of words.

You need to be clear of ranges of voices and instruments and capabilities of singers and players of varying abilities.

You should become aware of issues of copyright and performance rights.

Study

Although you may choose (or be directed by a supervisor in) your own pattern of study it must include those issues listed above, and you are advised to take account of the recommended items listed in the diploma course bibliography. Additionally the Guild offers a brief guide to study of the module with recommended reading, score study and listening based on the course bibliography, and suggestions of specific issues to be considered and exercises to be undertaken.

In preparing your scores for submission you are advised to consult the guidance for presentation in the general study notes.

Assessment and satisfactory completion

You are required to submit **three** pieces of work chosen from the following:

- an arrangement of existing music for one movement of the Ordinary of the Mass/Eucharist (i.e. *Kyrie, Gloria, Sanctus, Agnus dei*);
- an arrangement of existing music for a canticle or psalm (prose texts only);
- an arrangement of existing music with a sacred text (prose or verse) set as a through-composed song or anthem;
- a setting of an existing strophic hymn or sacred song - either a single arranged verse or an extended setting with variations of scoring and treatment of the melody;
- a work for instrument(s) suitable for use in worship based on existing melodic and/or harmonic materials.

In using existing music you may use or replace existing accompaniments or harmonic material. You may wish to consider re-arranging complex music for more limited resources.

The scoring of the works with text should be for

- unaccompanied SATB choir
- accompanied SATB choir
- solo voice and accompaniment
- two-part choir and accompaniment
- high or low voices (SSA or TBB) and accompaniment
- congregation and accompaniment
- cantor, congregation and accompaniment

The accompaniments and the instrumental works should be scored for organ, acoustic piano, or electric keyboard, or for an ensemble of 3-8 instruments (either including or excluding keyboard).

You should use different resources in each arrangement. At least one arrangement should involve an instrumental ensemble. The submitted works should include one work for capable performers, and one work involving less skilled participants. One of the works should last at least 5 minutes in performance. The portfolio as a whole should consist of music lasting 10-15 minutes in performance.

All three arrangements should be submitted in notated score. With each arrangement you should also submit the original on which each piece is based, together with a short commentary of 150-400 words outlining the purpose and methods of the arrangement, and evaluating its strengths and weaknesses. At least one of the pieces should also be submitted in a recorded performance on cassette tape.

The assessment is based on your skills in arranging and the overall merit of the work as presented.

Assessment will be based on the portfolio of arrangements, but you will be expected to supply additional evidence in order to complete the module satisfactorily. You should complete the report form listing the works of other composers you have studied and other exercises or pieces you have completed yourself as part of the course (these should not be submitted but may be requested for inspection by the examiners), and answer the questionnaire about copyright and performing rights. The report and questionnaire will not be graded but you must have completed them satisfactorily to complete the module.

If you are taking more than one module in Group C you need only complete the questionnaire on copyright and performing rights once.

All materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Fellowship of the Guild of Church Musicians

Part Two, Group D: Studies in music and worship

D1: Extended essay (15 credits: 7,000-7,500 words)

Course Summary

This module offers opportunity to develop and focus studies undertaken in a module for Part One, Groups A and B, or to link topics or issues from more than one module, either within a single Group or across both. This module will enable you to pursue a topic which has interested you already, or to explore a related area not covered in Part One.

Learning Outcomes

By the end of the module you will have learned how to undertake and to demonstrate your powers of independent investigation, your greater depth of study, and your ability to organize and sustain a longer piece of writing.

Choice and approval of topic

Candidates should propose a topic, which the Academic Board may refine. The topic must be submitted to the Course Secretary for approval before the period of study begins (by 31 December or 30 June as appropriate).

If you are taking Module D2 as well as Module D1 the two studies must be on different topics, and related to different modules in Part One.

Study

As in Part One you may choose (or be directed by a supervisor in) your own pattern of study, but you are advised to take account of the recommended items listed in the bibliography. Additionally the Guild offers a brief guide to independent study and extended writing, and suggestions of specific questions and issues to be considered.

In undertaking the writing of the essay you are advised to consult the guidance for presentation of written work in the general study notes.

Assessment and satisfactory completion

At the end of the module you must submit one essay of 7,000-7,500 words for assessment. A bibliography of materials consulted should be appended to the essay.

The assessment of the module will be based on the essay, but you should complete a report form noting any special factors or difficulties encountered.

All materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30

June in the appropriate study period.

Fellowship of the Guild of Church Musicians

Part Two, Group D: Studies in music and worship

D2: Dissertation (30 credits: 14,000-15,000 words)

Course Summary

This module offers opportunity to develop and focus studies undertaken in a module for Part One, Groups A and B, or to link topics or issues from more than one module, either within a single Group or across both. This module will enable you to pursue a topic which has interested you already, or to explore a related area not covered in Part One.

Learning Outcomes

By the end of the module you will have learned how to undertake - and to demonstrate your powers of - independent investigation, your greater depth of study, and your ability to organize and sustain a substantial piece of writing.

Choice and approval of topic

Candidates should propose a topic, which the Academic Board may refine. The topic must be submitted to the Course Secretary for approval before the period of study begins (by 31 December or 30 June as appropriate).

If you are taking Module D1 as well as Module D2 the two studies must be on different topics, and related different modules in Part One.

Study

As in Part One you may choose (or be directed by a supervisor in) your own pattern of study, but you are advised to take account of the recommended items listed in the bibliography. Additionally the Guild offers a brief guide to independent study and extended writing, and suggestions of specific questions and issues to be considered.

In undertaking the writing of the dissertation you are advised to consult the guidance for presentation of written work in the general study notes.

Assessment and satisfactory completion

At the end of the module you must submit a dissertation of 14,000-15,000 words for assessment. A bibliography of materials consulted should be appended to the essay.

The assessment of the module will be based on the dissertation, but you should complete a report form noting any special factors or difficulties encountered.

All materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30

June in the appropriate study period.

Fellowship of the Guild of Church Musicians

Part Two, Group E: Composition

Module E1: Portfolio of arrangements for voices or voices and instruments for use in worship (15 credits)

Course Summary

This module is intended to allow those with experience of arrangement to plan their own portfolio, to work more independently, and to extend their skills and the scope of their arrangements.

Learning Outcomes

By the end of the module you will have compiled a varied portfolio of substantial arrangements for voices, and/or instruments and voices, suitable for use in worship.

Requirements for the selection and approval of the contents of the portfolio

The portfolio should include at least three and not more than five arrangements. The length of the portfolio in performance should be between 15 and 20 minutes. One of the arrangements should last 6-7 minutes in performance. Each arrangement should be made for different resources and with a different purpose. The portfolio as a whole should demonstrate variety and range of skills in arrangement.

Specific tasks are identified below. You may select from these tasks, or propose an alternative (or alternatives) of your own. You must draw up a list of the proposed content of the portfolio, including details of proposed scoring, duration, and materials to be drawn upon (including texts where relevant), and purpose/place in worship. The proposal must be submitted to the Course Secretary for approval before the period of study begins (by 31 December or 30 June as appropriate).

If you are taking Module E2 or E3 as well as Module E1 there must be no overlap of materials between the two submissions, nor with work submitted in Part One.

Tasks

You may select from these tasks, or propose some or all of your own (see above):

- an arrangement to open a festival service;
- a set of variations on a well-known hymn or song;
- an arrangement based on a plainsong or other pre-existent sacred melody;
- a responsorial psalm or canticle using an existing melody;
- an arrangement of existing materials with a refrain for use during intercessions or communion.

You are free to suggest the materials and the scoring of these arrangements, bearing in

mind that the quality and scope of the work should follow on from Module C2 and/or C3 in Part One.

Assessment and satisfactory completion

The portfolio of arrangements should be submitted in notated score. With each arrangement you should also submit the original on which each piece is based, together with a short commentary of 150-400 words outlining the purpose and methods of the arrangement, and evaluating its strengths and weaknesses. At least one of the pieces should also be submitted in a recorded performance on cassette tape.

The assessment is based on your skills in arranging and the overall merit of the work as presented.

All materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Fellowship of the Guild of Church Musicians

Part Two, Group E: Composition

Module E2: Portfolio of compositions for use in worship (15 credits)

Course Summary

This module is intended to allow those with experience of composition to plan their own portfolio, to work more independently, and to extend their skills and the scope of their compositions.

Learning Outcomes

By the end of the module you will have compiled a varied portfolio of liturgical compositions for voices, and/or instruments and voices, suitable for use in worship.

Requirements for the selection and approval of the contents of the portfolio

The portfolio should include at least two and not more than four compositions. The length of the portfolio in performance should be between 15 and 20 minutes. One of the compositions should last 7-10 minutes in performance. Each composition should be written for different resources and with a different purpose. The portfolio as a whole should demonstrate variety and range of skills in composition.

Specific tasks are identified below. You may select from these tasks, or propose an alternative (or alternatives) of your own. You must draw up a list of the proposed content of the portfolio, including details of proposed scoring, duration, texts (where relevant), and purpose/place in worship. The proposal must be submitted to the Course Secretary for approval before the period of study begins (by 31 December or 30 June as appropriate).

If you are taking Module E1 or E3 as well as Module E2 there must be no overlap of materials between the two submissions, nor with work submitted in Part One.

Tasks

You may select from these tasks, or propose some or all of your own (see above):

- a short setting of the Ordinary of the Mass/Eucharist;
- a setting of *Gloria in excelsis* in English or Latin;
- a setting of *Te deum laudamus* or *Benedicite* or *Magnificat* in English or Latin;
- a setting of paired canticles for Morning or Evening Prayer;
- a work to open a festival service;
- a composition based on a plainsong or other pre-existent sacred melody;
- a responsorial psalm or canticle;
- a composition for use during intercessions or communion.

You are free to suggest the texts and the scoring of these compositions, bearing in mind that the quality and scope of the work should follow on from module C1 and/or C2 in Part One.

Assessment and satisfactory completion

The portfolio of compositions should be submitted in notated score. With each composition you should also submit a short commentary of 150-400 words outlining the purpose and methods of the composition, and evaluating its strengths and weaknesses. At least one of the pieces should also be submitted in a recorded performance on cassette tape.

All materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Fellowship of the Guild of Church Musicians

Part Two, Group E: Composition

Module E3: Portfolio of sacred compositions (15 credits)

Course Summary

This module is intended to allow those with experience of composition to plan their own portfolio of sacred compositions, to work more independently, and to extend their skills and the scope of their compositions.

Learning Outcomes

By the end of the module you will have compiled a varied portfolio of sacred compositions for voices, and/ or instruments and voices. The module is distinct from E2 in that the works composed are intended to be sacred rather than liturgical, thus allowing you to write for para-liturgical events, dramas, sacred concerts or meditations, rather than for worship.

Requirements for the selection and approval of the contents of the portfolio

The portfolio should normally include at least two and not more than four compositions. In special cases a single substantial work may be submitted. The length of the portfolio in performance should be between 15 and 20 minutes. One of the compositions should last 7-10 minutes in performance. Each composition should be written for different resources and with a different purpose. The portfolio as a whole should demonstrate variety and range of skills in composition. If you are opting to submit a single work coherence and structure will be more important criteria than variety.

Specific tasks are identified below. You may select from these tasks, or propose an alternative (or alternatives) of your own. You must draw up a list of the proposed content of the portfolio, including details of proposed scoring, duration, texts (where relevant), and purpose/place in worship. The proposal must be submitted to the Course Secretary for approval before the period of study begins (by 31 December or 30 June as appropriate).

If you are taking Module E1 or E2 as well as Module E3 there must be no overlap of materials between the two submissions, nor with work submitted in Part One.

Tasks

You may select from these tasks, or propose some or all of your own (see above):

- a short sung drama;
- a cantata;
- music for a meditation;
- music for a celebration;
- a work for children to perform;
- a work for chamber choir;
- a work for soloist and ensemble;
- a work for instrument or instrumental ensemble with a defined sacred purpose or theme.

You are free to suggest the texts and the scoring of these compositions, bearing in mind that the quality and scope of the work should follow on from module C1 and/or C2 in Part One.

Assessment and satisfactory completion

The portfolio of compositions should be submitted in notated score. With each composition you should also submit a short commentary of 150-400 words outlining the purpose and methods of the arrangement, and evaluating its strengths and weaknesses. At least one of the pieces should also be submitted in a recorded performance on cassette tape. (If you are submitting one work you should include at least three minutes of it in a recorded performance on cassette tape.)

All materials for assessment and establishment of satisfactory completion should be forwarded to the Course Secretary and postmarked not later than 31 January or 30 June in the appropriate study period.

Fellowship of the Guild of Church Musicians

Part Two, Group F: Practical studies

Module F1: Choral director (15 credits)

Course Summary

The focus of this module is on practical work directly related to the duties of a musician active in worship. You should be able to draw on your other studies for the diploma as a means of enriching and developing your understanding of, and approach to, the practice of music in liturgy and worship. Much of your preparation for this module is likely to be related to your regular work as a choir trainer.

Learning Outcomes

On successful completion of this module you will be able: (a) to show evidence of a broad familiarity with the liturgical choral repertory; (b) to show competence in voice training and in rehearsing and directing a contrasting group of liturgical choral compositions (chosen by yourself and by the examiners); and (c) to demonstrate competence in liturgical planning appropriate to your work as a choral director.

Study

Although there are books on choral conducting and direction you will gain most by observing experienced choral directors (both in sacred and secular choirs) and by being observed. Where you have difficulty in finding a suitable observer, much can be learnt by watching and evaluating videos of your own rehearsals and performances. It is expected that you will be working towards this module during both years of study for the diploma.

Assessment

Assessment is based on a practical session and a discussion with the examiners. This session will take place in your own church or chapel with your own choir or choral group. Two examiners will attend the session on an agreed date. Exceptionally, where this is impossible to arrange, you may be asked to submit a VHS video recording.

1. Rehearsing and performing repertory identified by you and approved in advance by the Academic Board (see below). This will consist of a rehearsal of two contrasting pieces of liturgical music (30 minutes), and the performance of one of them (2 to 3 minutes in performance).
2. Rehearsing and performing two pieces of liturgical music chosen by the examiners (30 minutes). The candidate will be provided with the music in advance but must not rehearse the pieces before the session. Choir copies will be provided by the examiners on the day.
3. A discussion with the examiners. This will address issues of planning for

the liturgy, repertory, techniques and strategy for choral and vocal training, and matters arising from the practical sessions. The discussions of planning and repertory will be based on specific material submitted by you in advance.

When the examiners allocate grades and marks, equal weight will be given to each of the three elements of the assessment.

Arrangements for the assessment

You should submit a proposal for the content of the practical session to the Course Secretary before the period of study begins (by 31 December or 30 June as appropriate). This should include scores of the music to be rehearsed and performed.

If there is no difficulty with your proposal, approval will be granted by the time the study period begins. If there are reservations the matter will be resolved as quickly as possible. The Course Secretary will forward single copies of the items to be rehearsed and directed by you (Section 2, above) when communicating approval.

One month before the end of the study period (i.e. 30 April or 30 November) you must submit a plan for music for three events: a regular service in your own church, a service for a major festival or special occasion in your own church, and a para-liturgical service or sacred concert with a capable amateur choir (SATB). You should list the music, include a single copy of each item selected, and provide a brief explanation for your choices (200-400 words for each event).

Fellowship of the Guild of Church Musicians

Part Two, Group F: Practical studies

Module F2: Cantor and animateur (15 credits)

Course Summary

The focus of this module is on practical work directly related to the duties of a musician active in worship. You should be able to draw on your other studies for the diploma as a means of enriching and developing your understanding of, and approach to, the practice of music in liturgy and worship. Much of your preparation for this module is likely to be related to your regular work as a cantor and animateur.

Learning Outcomes

On successful completion of this module you will be able: (a) to show evidence of a broad familiarity with repertory for cantor and congregation; (b) to show competence in rehearsing and performing a contrasting group of compositions for cantor and congregation (chosen by yourself and by the examiners); and (c) to demonstrate competence in liturgical planning appropriate to your work as a cantor and animateur.

Study

Although you can consult books you will gain most by observing experienced cantors and animateurs and by being observed. Where you have difficulty in finding a suitable observer, much can be learnt by watching and evaluating videos of your own activities. It is expected that you will be working towards this module during both years of study for the diploma.

Assessment

Assessment is based on a practical session and a discussion with the examiners. This session will take place in your own church. Two examiners will attend the session on an agreed date. Exceptionally, where this is impossible to arrange, you may be asked to submit a VHS video recording.

1. Rehearsing and performing repertory identified by you and approved in advance by the Academic Board (see below). This will consist of a rehearsal of two contrasting pieces of liturgical music for cantor and congregation (30 minutes), and the performance of one of them (2 to 3 minutes in performance).
2. Rehearsing and performing two appropriate pieces of liturgical music with cantor chosen by the examiners (30 minutes). The candidate will be provided with the music in advance but must not rehearse the pieces before the session. Choir copies will be provided by the examiners on the day.
3. A discussion with the examiners. This will address issues of planning for the liturgy, repertory, techniques and strategy for your work as a cantor and

animateur, and matters arising from the practical sessions. The discussions of planning and repertory will be based on specific material submitted by you in advance.

When the examiners allocate grades and marks, equal weight will be given to each of the three elements of the assessment.

Arrangements for the assessment

You should submit a proposal for the content of the practical session to the Course Secretary before the period of study begins (by 31 December or 30 June as appropriate). This should include scores of the music to be rehearsed and performed.

If there is no difficulty with your proposal, approval will be granted by the time the study period begins. If there are reservations the matter will be resolved as quickly as possible. The Course Secretary will forward single copies of the items to be rehearsed and directed by you (Section 2, above) when communicating approval.

One month before the end of the study period (i.e. 30 April or 30 November) you must submit a plan for music for two events: a regular service in your own church, and a service for a major festival or special occasion in your own church. You should list the music, include a single copy of each item selected, and provide a brief explanation for your choices (200-400 words for each event).

Fellowship of the Guild of Church Musicians

Part Two, Group F: Practical studies

Module F3: Music group leader (15 credits)

Course Summary

The focus of this module is on practical work directly related to the duties of a musician active in worship. You should be able to draw on your other studies for the diploma as a means of enriching and developing your understanding of, and approach to, the practice of music in liturgy and worship. Much of your preparation for this module is likely to be related to your regular work as a music group leader.

Learning Outcomes

On successful completion of this module you will be able: (a) to show evidence of a broad familiarity with repertory for use in worship; (b) to show competence in rehearsing and performing a contrasting group of liturgical compositions for voices and instruments (chosen by yourself and by the examiners); and (c) to demonstrate competence in liturgical planning appropriate to your work as a music group leader.

Study

Although there are books on conducting and direction you will gain most by observing experienced music group leaders and by being observed. Where you have difficulty in finding a suitable observer, much can be learnt by watching and evaluating videos of your own rehearsals and performances. It is expected that you will be working towards this module during both years of study for the diploma.

Assessment

Assessment is based on a practical session and a discussion with the examiners. This session will take place in your own church or chapel with your own music group. Two examiners will attend the session on an agreed date. Exceptionally, where this is impossible to arrange, you may be asked to submit a VHS video recording.

1. Rehearsing and performing repertory identified by you and approved in advance by the Academic Board (see below). This will consist of a rehearsal of two contrasting pieces of music for use in worship (30 minutes), and the performance of one of them (2 to 3 minutes in performance).

2. Rehearsing and performing two pieces of liturgical music (vocal and instrumental) chosen by the examiners (30 minutes). The candidate will be provided with the music in advance but must not rehearse the pieces before the session. Music for the group will be provided by the examiners on the day.

3. A discussion with the examiners. This will address issues of planning for the liturgy, repertory, techniques and strategy for rehearsal and direction, and matters

arising from the practical sessions. The discussions of planning and repertory will be based on specific material submitted by you in advance.

When the examiners allocate grades and marks, equal weight will be given to each of the three elements of the assessment.

Arrangements for the assessment

You should submit a proposal for the content of the first practical session to the Course Secretary before the period of study begins (by 31 December or 30 June as appropriate). This should include scores of the music to be rehearsed and performed.

If there is no difficulty with your proposal, approval will be granted by the time the study period begins. If there are reservations the matter will be resolved as quickly as possible. The Course Secretary will forward single copies of the items to be rehearsed and directed by you (Section 2, above) when communicating approval.

One month before the end of the study period (i.e. 30 April or 30 November) you must submit a plan for music for three events: a regular service in your own church, a service for a major festival or special occasion in your own church, and a para-liturgical service or sacred concert with a capable amateur music group. You should list the music, include a single copy of each item selected, and provide a brief explanation for your choices (200-400 words for each event).

Fellowship of the Guild of Church Musicians

Part Two, Group F: Practical studies

Module F4: Accompanist (15 credits)

Course Summary

The focus of this module is on practical work directly related to the duties of a musician active in worship. You should be able to draw on your other studies for the diploma as a means of enriching and developing your understanding of, and approach to, the practice of music in liturgy and worship. Much of your preparation for this module is likely to be related to your regular work as an accompanist. You may take the module as an organist and/or pianist.

Learning Outcomes

On successful completion of this module you will be able: (a) to accompany, both in rehearsal and performance, two contrasting liturgical compositions in such a way as to demonstrate competence as an accompanist; (b) to accompany, both in rehearsal and performance, works with which you are likely to be unfamiliar; and (c) to demonstrate fluency in a range of keyboard skills, comprising sight-reading, transposition, harmonization of a melody, and score-reading.

Study

Although you can receive teaching in accompaniment skills you can also gain much by observing experienced accompanists and by being observed. Where you have difficulty in finding a suitable observer, much can be learnt by listening to and evaluating recordings of your own work as an accompanist in rehearsals and performances. It is expected that you will be working towards this module during both years of study for the diploma.

Assessment

Assessment is based on a practical session and a series of practical tests related to accompanying. This session will take place in your own church or chapel with your own choir or music group. Two examiners will attend the session on an agreed date. Exceptionally, where this is impossible to arrange, you may be asked to submit a VHS video recording.

1. Accompany the rehearsal and performance of repertory identified by you and approved in advance by the Academic Board (see below). This will consist of a rehearsal of two contrasting pieces of liturgical music (30 minutes), and the performance of one of them (3 to 4 minutes in performance).
2. Accompanying the rehearsal and performance of three pieces of liturgical music chosen by the examiners (30 minutes), and the performance of one of them (2 or 3 minutes in performance). Music for the group will be provided by the examiners.

3. A series of tests related to accompanying: sight-reading of an accompaniment, transposition of a four-part hymn or song up to one tone up or down at sight, harmonization of a hymn or song melody at sight, reading of a four-part vocal score (SATB) at sight.

When the examiners allocate grades and marks, equal weight will be given to the assessment of each of the three practical elements.

Arrangements for the assessment

You should submit a proposal for the content of the practical session to the Course Secretary before the period of study begins (by 31 December or 30 June as appropriate). This should include scores of the music to be rehearsed and performed.

If there is no difficulty with your proposal, approval will be granted by the time the study period begins. If there are reservations the matter will be resolved as quickly as possible. The Course Secretary will forward single copies of the items to be accompanied by you (Section 2, above) when communicating approval.

Fellowship of the Guild of Church Musicians

Part Two, Group F: Practical studies

Module F5: Solo performer (15 credits)

Course Summary

This module is intended to allow you to demonstrate your ability as a performer with special reference to performance of solo music in the context of Christian worship (including music played or sung before or after a service). You should be able to draw on your other studies for the diploma as a means of enriching and developing your understanding of, and approach to, the practice of music in liturgy and worship. Much of your preparation for this module is likely to be related to your regular work as a solo performer.

Learning Outcomes

On successful completion of this module you will be able: (a) to demonstrate a knowledge of repertory for your voice or instrument that is suitable for liturgical and extra-liturgical use; (b) to plan a varied programme, with due consideration for externally-imposed constraints (e.g. limitations of available instrument, unfavourable acoustic, etc.); and (c) to perform your chosen programme to the standard appropriate for a postgraduate diploma, and with due attention to consideration of period style and performance practice.

Study

The normal preparation and individual tuition for performance and practical examination is appropriate, but here there is a particular emphasis on music in the context of Christian worship. It is expected that you will be working towards this module during both years of study for the diploma.

Assessment

Assessment is based on a performance followed by a discussion with the examiners.

1. The performance should consist of a recital of solo music. The music (excluding breaks between movements and pieces) should last about 45 minutes in performance. This may include a break of up to five minutes.

2. This will address issues of choosing music for the liturgy and repertory, and matters arising from the performance. The discussions of choosing music for the liturgy and repertory will be based on specific material submitted by you in advance.

When the examiners allocate grades and marks, 75 per cent of the assessment will be based on the performance.

Arrangements for the assessment

You should submit a proposal for the content of the performance to the Course Secretary before the period of study begins (by 31 December or 30 June as appropriate). To be considered for a pass in this module your repertory should include works identified by the Associated Board of the Royal Schools of Music as being equivalent to Grade 8 standard.

If there is no difficulty with your proposal, approval will be granted by the time the study period begins. If there are reservations the matter will be resolved as quickly as possible.

If you require an accompanist you are responsible for making the necessary arrangements for them to attend the examination. Both piano and organ will be available.

One month before the end of the study period (i.e. 30 April or 30 November) you must submit a plan for solo music to be included at three events: a regular service in your own church, a service for a major festival or special occasion in your own church, and a meditation or recital of sacred solo music. You should list the music, include a single copy of each item selected, and provide a brief explanation for your choices (100-200 words for the church services, 400-500 words for the meditation/recital).

Fellowship of the Guild of Church Musicians

Part Two, Group F: Practical studies

Module F6: Choral singer (15 credits)

Course Summary

This module is intended to allow you to demonstrate your ability as a choral singer. You should be able to draw on your other studies for the diploma as a means of enriching and developing your understanding of, and approach to, the practice of music in liturgy and worship. Much of your preparation for this module is likely to be related to your regular work as a choral singer.

Learning Outcomes

On successful completion of this module you will be able: (a) to participate in both the rehearsal and performance of, two contrasting liturgical compositions in such a way as to demonstrate competence as a singer; (b) to demonstrate your ability to sustain a vocal line without additional support; and (c) to demonstrate fluency in sight-singing.

Study

The normal preparation and individual tuition for performance and practical examination as a solo singer is appropriate, but you can also gain much by participating in an able choir (whether sacred or secular). It is expected that you will be working towards this module during both years of study for the diploma.

Assessment

Assessment is based on a practical session and a series of practical tests related to choral singing. This session will take place in your own church or chapel with your own choir or music group. Two examiners will attend the session on an agreed date. Exceptionally, where this is impossible to arrange, you may be asked to submit a VHS video recording.

1. Participation in rehearsal and performance of repertory identified by you and approved in advance by the Academic Board (see below). This will consist of a rehearsal of two contrasted pieces of liturgical music (30 minutes), and the performance of them (2 to 3 minutes in performance). One of the pieces should include solo verse(s) or passage(s) sung by you.

2. Participation in rehearsing and performing two pieces chosen by the examiners of liturgical music for a small choral group (one to a part) (30 minutes). You will be the only voice singing your part in the group and one of the pieces will include a solo verse or passage sung by you. You will be provided with the music in advance but must not rehearse the pieces with the group before the session. Music for the group will be provided by the examiners on the day.

3. A series of tests related to choral singing: sight-reading of a hymn and of a piece of polyphony, sight-reading of a psalm or plainsong (at the candidate's choice), performance of four short items selected by the candidate from specified solo songs or passages from sacred choral music (accompaniment will be provided).

When the examiners allocate grades and marks, equal weight will be given to each of the three elements of the assessment.

Arrangements for the assessment

You should submit a proposal for the content of the first practical session to the Course Secretary before the period of study begins (by 31 December or 30 June as appropriate). This should include scores of the music to be rehearsed and performed.

If there is no difficulty with your proposal, approval will be granted by the time the study period begins. If there are reservations the matter will be resolved as quickly as possible. The Course Secretary will forward single copies of the items for Section 2 (above) and for the prepared elements of the tests when communicating approval.

Copyright for Church Musicians

In principle, copyright is a simple idea. It is a legal protection for the creators of ‘literary’ and other works ‘recorded in writing or otherwise’ so that they can control and benefit from the way in which their ‘intellectual property’ is used. In practice, the complexities mostly come from attempts by the law and those involved to strike a fair balance between the interests of the various creators and those of society at large. But ‘do as you would be done by’ works well as a starting point.

Copyright protection covers ‘original work’—not just the obvious things such as words and music and works of art but also editions, compilations, translations, arrangements, typographical layouts, recordings and so on.

Copyright initially belongs to the creator—no formalities are necessary to establish it—and it can then be bought, sold, licensed, etc., in whole or in part. (Copyright in work done in the course of employment may however belong to the employer.) In practice there can be several interlocking copyrights in a single work, and this is particularly common in the field of music. A hymn for example may involve the copyrights of composer, arranger, poet, translator, editor and typesetter, and a recording of it will additionally involve the copyright of the performers and recording engineer. So if a work is to be published it usually makes sense for all the relevant copyrights to be put into one set of hands, a publisher or recording company or collection agency for example. Anyone who infringes a copyright can be sued in a civil court by its owner and a court will award damages (and costs) to recompense what it sees as the owner’s loss.

How long does copyright last?

Literary, dramatic, musical or artistic works, films and videos: 70 years from the end of the year of death of the creator. (Incidentally, photographs taken before 1989 are subject to a different calculation based on the date the photograph was taken.)

Sound recordings, broadcasts: 50 years from creation or release.

Typographical arrangements (which include everything from quill-pen manuscript to computer typesetting): 25 years from publication.

Crown and Parliamentary copyright: 125 years from creation, or 50 years from commercial publication if sooner.

The Authorised Version of the Bible, the Book of Common Prayer (also Peter Pan!): perpetual copyright. (But see below for when it is necessary to obtain permission to use AV and BCP texts.)

The physical owner of a work not published during its copyright period (calculated as above) acquires, upon subsequent publication, a ‘publication right’—in effect a copyright period—of 25 years from that date. However, it should be noted that for this purpose ‘publication’ includes public performance, so a musical work by a 70-years-dead composer, the parts of which have never been obtainable but which had a

documentable public performance from the composer's manuscript in say 1925, would not attract a publication right. 'Public' means anything beyond a 'domestic or quasi domestic' audience, regardless of whether admission is charged.

Performance is a right that the creator of a copyright work initially controls, though the administration of musical performance rights is commonly placed in the hands of the PRS. (Organisational acronyms and their contact details are given below).

Moral rights protect the integrity of a creator. They remain with the creator and cannot be passed on to a copyright holder. (But there are no moral rights in work done in course of employment.)

1. 'Paternity right'. This is the right to be identified as creator, and has to be asserted.
2. The right not to be falsely credited. This applies to everybody.
3. The right for one's work not to be subjected to 'derogatory treatment'. This might include an arrangement of which the composer disapproves; incorporation in an unsuitable context, e.g. by electronic sampling; a scandalously inadequate public performance, etc.

Can one copy anything *without* the owner's permission?

The 1988 Copyright, Designs and Patents Act contains what are called 'fair dealing' provisions, which sanctions limited infringement without the permission of the copyright controller in certain circumstances. These can be relevant to musicians who are studying or teaching, but they do not provide a way of obtaining music for performance, in church or elsewhere.

1. An individual user may *personally* copy from a work for his or her *own* 'research and private study'. But they may not copy more than is fair. 'Fair' is not defined in the Act, and a convention has grown up that up to one chapter or five per cent of a book would be fair; there is no advice on how much music would be fair. One would expect a court to consider whether it would have been reasonable to purchase a copy for the purpose intended.
2. In a published work one may copy for 'criticism and review'. The latter phrase means 'for the purpose of estimating the qualities and character of the original work' and again one may not copy more than is 'fair'.
3. One may quote a 'not substantial' part of a work, but courts interpret this very narrowly—a phrase or sentence, say (and even that could be a 'substantial' part of a pop lyric). Quoting 18 bars of 'Colonel Bogey' in a film has been held to be substantial and damages were awarded.
4. Copyright material—quantity unspecified—may be used in setting and answering examination questions (except, specifically, that music may not be copied to be *performed* from). A thesis or dissertation seems to count as an examination answer and may therefore include copyright material that has not been cleared.
5. Dramatic and musical performances before pupils and teachers 'for instructional purposes' are permitted, but other audiences, specifically parents, are excluded from this provision.

Teaching Purposes. Note that the 1988 Act does *not* permit a teacher to distribute copies of copyright material for teaching purposes (in the US this is accepted as ‘fair use’). Educational institutions have negotiated licences with the CLA to allow limited distribution of such material but printed music is specifically excluded.

So what does this all mean in practical terms for a church musician?

Orders of service, etc.

Providing hymn texts. Many are out of copyright: check the death date of the author. A CCLE basic licence (CCL) allows the church to make words-only copies of copyright hymns from all the main collections: apparently over 140,000 hymns and worship songs in all. Note that direct photocopies of the published text are not permitted under this licence if the typographical arrangement is less than 25 years old, though you may photocopy or store and reproduce electronically your own retyped versions. (Nor may you photocopy out-of-copyright hymns if the typographical arrangement is less than 25 years old.) The CCL annual fee is graded according to the size of the church’s usual congregation, e.g. 100-249 people currently costs £144, inclusive of VAT. Calamus runs a similar scheme for a number of Roman Catholic publishers. If what you want to reproduce is copyright but not part of one of these schemes you will need to contact the copyright holder directly. The *Churches’ Copyright Directory/Hymn Quest* contains many of the relevant addresses. The CCLE has a useful website (see below).

Providing hymn and worship song music for the congregation. The CCLE now offers an add-on licence, which though called the Music Reproduction Licence (MRL) might be more accurately termed a Words and Congregational Music Photocopying Licence. It allows both the words and the music of all works covered by the licence to be photocopied from an edition ‘intended to be sung by congregations’. The total fee (CCL+MRL) for a church of 100-249 taking this option would currently be £216 p.a.

Providing locally produced texts of the liturgy, prayers, psalms, etc. The authoritative summary of what is permitted is *A Brief Guide to Liturgical Copyright*, published by the Central Board of Finance of the Church of England. Basically, by concession, the words of the Authorised Version of the Bible, the 1662 Prayer Book, the Alternative Service Book, and Common Worship may be incorporated in service books or sheets without permission, as long as the source is properly credited, the church name appears on the document and items for a specific service are dated. There are useful concessions from other copyright-holders also, listed in *A Brief Guide to Liturgical Copyright*. Again, if what you want is in copyright but not covered by a concession you will need to contact the copyright holder directly: see *The Churches’ Copyright Directory/Hymn Quest*.

Weddings, funerals, memorial services, etc. The same rules apply, but service sheets are often produced by the family involved. If what they want to do is covered by the church’s licence, that is fine; if not, they will need to make their own copyright clearances. It would be unprofessional, and could lead the church to face legal action, if the church were not to see that families were aware of the copyright situation or were to turn a blind eye to infringement.

Choir music

Each item of copyright music needs to have been bought in an edition sanctioned by the copyright holder. It need not necessarily be new or bought by the current user: it can be second-hand, a gift, or hired or borrowed. Photocopies of out-of-copyright music are of course perfectly legal, but be sure that all elements are out of copyright—text, music, arrangement, editorial work, typesetting. Most modern editions of older music are copyright in one way or another and may not therefore be copied. However, there is now a website from which one can download for free non-copyright choral works: <http://cpdl.snaptel.com>; technically many of these contain copyright editing and typesetting but the owners of the latter have granted permission for any use short of commercial republishing.

Out of print copyright works. A work may be out of print because a composer no longer wishes to disseminate it; this is a decision you have to respect (you may, of course, borrow copies). More often, it is unavailable purely for economic reasons. If asked, the publisher will either print off some copies especially for you or will charge you a smaller sum for permission to make your own. Either make contact through the *Hymn Quest* or get one of the specialist church music retailers to arrange it for you. If it is not copyright, you are free to make your own copies.

The Music Publishers' Association grants certain small concessions: if you are short of copies just before a performance you may make photocopies as long as you buy corresponding copies as soon as possible thereafter *and* destroy the photocopies; also, you may copy parts of a work to make a page-turn possible. Not all publishers belong to the MPA and it does not represent foreign publishers.

Arrangements, instrumental or otherwise

The composer initially controls the right to make or sanction arrangements of his/her work. He/she may well have transferred this right to a publisher, whose permission you would need to make your own arrangement. However, the composer retains the moral right in the work, so it is his/her personal decision whether or not your proposed version amounts to 'derogatory treatment; you therefore need the composer's permission.

Writing your own settings

Ensure you have the right to use the text. (*A Brief Guide to Liturgical Copyright* may well set your mind at rest. Be aware also that the Episcopal Church of the USA does not enforce the copyright in its Standard Book of Common Prayer, e.g. in its translation of the psalms. This is the translation used in *Celebrating Common Prayer* as published in the UK.) As far as the music is concerned, as long as you avoid plagiarism—a lawyer's delight in itself, admittedly—there will be no problem. If you decide your effort merits wider dissemination, you may wish to have it published. First remember that it is your copyright, which includes the performing and recording

rights. The evolution of the photocopier and music typesetting programs for computers have severely curtailed the activities and appeal of traditional publishers, and greatly increased the possibilities in DIY publishing—publishers have no captive market, if they ever did. So think through what you are trying to achieve. If, for example, selling reasonably priced photocopies to your choir director friends meets your objectives, do just that. But you may want a publisher in order to get you much increased promotional activity; or you may want them to handle PRS and MCPS rights—see that each side’s expectations match. A serious primer in this field is Annie Gunning’s *The Composer’s Guide to Music Publishing*.

Improvising

Interesting one, this. Improvisation counts as an ‘adaptation’ of an existing work that is not allowed without permission. But the 1988 Act specifically says ‘for this purpose an adaptation is made when it is recorded in writing or otherwise’ so non-recorded improvisations are within the law. But once an improvisation on a copyright piece of work is recorded, even without the performer’s knowledge or consent, it is an infringement of the law, and it may be possible for a composer to use the recording to argue that his moral rights or his economic rights have been infringed. The phenomenon of electronic sampling in the field of rap music has recently generated legal precedents against taking others’ work as a starting point; a defence of ‘parody’ has been accepted in the US, but this is unlikely to apply to an ordinary improvisation in church!

Performing Rights

With the exception of operas and musicals, the rights to perform copyright music are handled via the PRS. By concession the PRS allows music performed in the course of a service of religious worship to be exempt from the need for a licence. However, this concession does not extend to organ recitals, concerts, choir parties, keep fit classes, etc. held on church premises, even if ‘topped and tailed’ with a prayer, and regardless of whether admission is charged. Venues that host regular performances take out an annual licence with the PRS and promoters of individual events can take out a licence for an event in a non-licensed venue. Now churches that hold a CCL licence and need a performing rights licence to cover non-service activities can take out a PRS Church licence. This covers the entire PRS catalogue, not just CCLE works. Again it is linked to congregation size: 100-249 generates an annual charge of £69.

The PRS primarily represents composers through their publishers and record companies, which form their principal membership. Unpublished composers are accepted as personal members only if they have had two performances of over five minutes’ duration at a concert or recital licensable by the society, or one national broadcast of similar length.

Making recordings

Other people’s rights. You need somebody’s permission to record a copyright work, regardless of whether it is part of a service of religious worship or not. Rights in the music (but not the texts) are most often controlled by the MCPS, so start by asking

them. As with all clearance procedures, allow plenty of time. Two minor pieces of streamlining are that the CCL Words licence now covers, without further formality, non-commercial recording of the hymns and worship songs licensed by them. Also the publisher of the Book of Common Prayer allows the texts of wedding and baptism services to be recorded without permission provided that not more than 25 copies are made and no copies are sold or played in public. The texts of all services from Common Worship may be recorded up to the same limits.

Your rights. The church authorities and the performers have control over recordings made in the church. The church authorities—incumbent or Parochial Church Council—can impose whatever conditions they like as part of the price for access to the church. These may include restrictions on cameras or lighting, a charge for choir and organ, whether or not photography, audio or video recordings are permitted, extra charges if they are, evidence that other permissions (e.g. copyright) have been cleared, and so on. Unless otherwise stated, it is assumed that performers in a church—organist, choir, instrumentalists—are willing to be recorded for private use, but any intended commercial use must be negotiated with all participants beforehand.

It is wise for a church to see that wedding couples, baptismal parties, etc., have the law and the church's own policies clearly presented to them and agreed.

Taking, and conducting, examinations

The 1988 Act does not specify which exams it has in mind, but those leading to a recognised certificate or qualification seem to be included—those offered by the Guild itself, the ABRSM, GCSE boards, universities, etc. With one exception, copyright material, including written and recorded music, may be reproduced without permission and without limit 'by way of setting the questions, communicating the questions to the candidates or answering the questions'. The exception, which is forbidden, is defined as 'the making of a reprographic copy of a musical work for use by an examination candidate in performing the work'. So in a practical performance exam, the player, if not playing from memory, needs to use a legal copy and probably to provide others for the accompanist and the examiner too. Any of these can of course be borrowed.

Although, as stated above, the law makes little provision for copying in the context of teaching, there is one 'low-tech' proviso which could on occasion be of help: copying done in the course of instruction or preparation for instruction (no mention of examinations) is permitted without limitation as long as it 'is done by the person giving or receiving instruction', and is *not* 'by means of a reprographic process'.

Further Reading

There is very little in book or pamphlet form aimed specifically at the church musician. When browsing in your local library bear in mind that anything written before about 1995 will be significantly out of date.

A Brief Guide to Liturgical Copyright, 3rd edition, 2000. 20pp. (The previous edition was known as *Liturgical Texts for Local Use*.) Published by the Central Board of

Finance of the Church of England. It can be read or downloaded from www.cofe.anglican.org/commonworship—click on the button on that page; it is also available by post for £1.50. This is essential reading.

HymnQuest is a CDROM publication published for the Pratt Green Trust by Stainer and Bell. It supersedes the now withdrawn *Churches' Copyright Directory*. First published in 2000 it is being re-issued annually and is now in version 2.2 (January 2002) with 26,000 first lines listed and 16,000 full texts, and 13,000 tunes with incipits. The *Standard Version* costs £65 and contains contact information as before, updated as appropriate, plus downloadable non-copyright hymn texts and a tune search facility via a music notator. The *Copyright Licence Users Edition* may be used in conjunction with a CCL licence and costs £36 per year in addition to the cost of the licence. It allows you to download copyright hymn texts and facilitates reporting of usage.

UK Copyright Rules and Regulations: Help for the Local Church 1995. 24pp. RSCM handbook (supplemented by an article by John Hudson in *Church Music Quarterly* (January 1997), pp. 28-9). A bit out of date now but useful especially about non-religious events held in church. Copies of the handbook are still obtainable from Culver Music: £2.50 plus p&p.

The Composer's Guide to Music Publishing Annie Gunning. 2nd edition, 1994. 330pp. The Association of Professional Composers, London. £18.95. This is a good starting point on the mechanics of the trade for anyone thinking of trying to write music professionally and get their music published.

Understanding Copyright in a week Graham Cornish. 2000. 96pp, Hodder & Stoughton. £6.99. This is written by the British Library's copyright expert. It is not aimed specifically at a church or musical context, indeed it claims to be for 'managers'. It is probably the best general layman's introduction to copyright currently available, and is well worth buying.

ASLib Guide to Copyright This is a large and expensive loose-leaf book to which subscribing libraries periodically get updates. It is edited by Professor Charles Oppenheim, arguably one of the most lucid commentators on the copyright scene, and one with much sensitivity to users' practical concerns. The entire text of the 1988 Copyright Act is included as well as the subsequent Statutory Instruments which modify it. Also reproduced are the texts of licensing and guidance information provided by among others the MCPS, MPA and PRS. There is lots of explanation and comment. It is well worth locating the library nearest to you that has this book, and taking some time browsing in it.

Websites

These are more ephemeral, possibly less trustworthy, but often more up to date, than printed resources. And they are free.

www.cofe.anglican.org/commonworship Very comprehensive and helpful, especially for its access to *A Brief Guide to Liturgical Copyright*. It includes much valuable information about sources and publications that are not the Church of England's own.

The CCLE site is helpful in its own field: www.ccli.co.uk

Several good introductory guides to US copyright law can be found. In particular www.templetons.com/brad/copyright.html offers a *Brief Introduction to Copyright* and www.templetons.com/brad/copymyths.html is excellent concerning *10 Big Myths about Copyright*.

The US Music Publishers' Association has a useful site www.mpa.org on which a four-page document *The Church Musician and the Copyright Law* can be found. It is a pity nothing so recommendable seems available on UK law.

It is often worth entering quite specific topics into a search engine such as www.Google.com

Here, for example, are references to three interesting websites on Electronic Sampling, the first UK based, the second two US based (very possibly more than you thought you wanted to know about rap, and way outside the remit of church musicians, or perhaps not, e.g. for organists who improvise? The first site is in fact, *en passant*, a useful general introduction to copyright for musicians.

www.low-life.fsnet.co.uk/copyright
www.publaw.com/parody.html
www.superswell.com/samplelaw/faq.html

Acronyms and contact details

- Association of Professional Composers
34 Hanway Street, London W1P 9DE
- Calamus
30 North Terrace, Mildenhall IP28 7AB
- CCLE Church Copyright Licensing Europe. Part of Church Copyright Licensing International; the address is: CCLI PO Box 1339, Eastbourne BN21 1AD and the website www.ccli.org
- Central Board of Finance of the Church of England
For permissions information contact: The Copyrights and Contracts Administrator, The Archbishops' Council, Church House, Great Smith Street, London, SW1P 3NZ
- CLA Copyright Licensing Agency
90 Tottenham Court Road, London W1T 4CP
- Culver Music
1 Old White Hart Cottages, High Street, Brasted, Westerham TN16 1JN
culvermusic@which.net Phone: 01959 561109 Fax: 0870 1254441
They can supply most of the published texts mentioned above.
- MCPS Mechanical Copyright Protection Society
Copyright House, 29 Berners Street, London, W1T 3AB

MPA Music Publishers Association
18 York Buildings, London, WC2N 6JU
PRS Performing Right Society
Copyright House, 29 Berners Street, London, W1T 3AB

Disclaimer

These notes are not an authoritative statement of the law. They are offered in the context of UK law and in good faith but the Guild of Church Musicians cannot accept any responsibility or liability for errors or omissions. The passage of time may also affect prices and details, and particularly those of websites.

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