

THE GUILD OF CHURCH MUSICIANS

ARCHBISHOPS' AWARD IN CHURCH MUSIC

AND THE

ARCHBISHOPS' CERTIFICATE IN CHURCH MUSIC (ACertCM)

EXAMINATION GUIDELINES

INTRODUCTION

This document should be read in conjunction with the formal syllabus, published separately. Whilst these guidelines are offered in good faith, the Guild accepts no responsibility for how candidates interpret them. It is strongly recommended that candidates should avail themselves of professional guidance, including workshops organised from time to time by the Guild as announced in the magazine *Laudate*.

SOME USEFUL DATES

End of November	Begin work on Portfolio/Project File (Part A)
31st January	Last day for submitting applications for separate/all parts of the examination
First Friday in May	Written examination (Part E)
30th June	Last day for submitting Portfolio/Project File (Part A)
14th June to 30th September	Part B Practical examinations and Part C Viva Voce examinations held
30th June (but see note)	Last day for submitting Portfolio/Project File (Part A), or ten days before the Part C Viva Voce examination if earlier
30th June	Last day for submitting extended essays (Parts D1 and D2)
31st October	Last day for issue of results
November	Presentation Service and Award Ceremony

PART A - PORTFOLIO/PROJECT FILE

- 1 This Section consists of a written Portfolio/Project File on the place of music within the worship of the candidate's church. This substantial dossier should take the form of a critical commentary on, and analysis of, a period of about six months within the worshipping life of the candidate's church, normally covering the portion of the Christian Year from the First Sunday in Advent until Pentecost/Whit Sunday inclusive. The Portfolio is to be submitted to the Examinations Secretary, to arrive on or before *30 June*. While not mandatory, it is advisable that a consultative meeting between the candidate, one or more clergymen, and a member of the Guild's Academic Board be held sometime before the submission (and preferably before commencement of the compilation) of the Portfolio/Project File, since the meeting may well have an appreciable bearing on the content and presentation of the project. The cost of such a meeting must be borne by the candidate.

- 2 There is no precise specification for the content of the Portfolio, which is left to the discretion of the candidate: examiners, however, will expect it to describe the type of church (denomination, geographical region, size, traditions of churchmanship, etc.), the liturgical and musical traditions, the resources available, and the candidate's role within the church's worshipping life. It should include details of music used in services (choral, congregational, instrumental; hymnbook(s) and psalter(s) used, etc.), assessing its relevance to the worship of the candidate's church. The Portfolio should include an estimate of ways in which the musical life of the church community might acquire greater relevance and effectiveness in the future. It might, for instance, feature reportage on meetings held to discuss liturgical developments, and the role of music in them, or contain examples of music/musical arrangements written especially for the church.

The Portfolio should be built around a diary of events. This should take the form of a short, week-by-week résumé of the candidate's involvement, liturgical and musical, in the life and worship of the church, and include coverage of special occasions. More comments on these and other matters are made in the following paragraphs.

- 3 The inclusion of a diary, ideally written up every week, is a central expectation within the Portfolio. The candidate might undertake this regular exercise by, for example, recording the forms of service used, the Scriptural readings chosen, and listing the music chosen for rehearsals, and then recording a personal reaction to how the rehearsal fared, with the major emphasis being placed on the candidate's own involvement, difficulties and successes. Then a similar résumé should be given of how the music and selected texts fared within the whole context of the worship on the following Sunday. If the candidate is involved in the process of choosing either the music or variable liturgical texts, an account of this ought to be given, but in any case all candidates should discuss the suitability of certain items for their allotted place in the Service. It would also be a good idea to choose at least one piece which was sung or played, and write in a little more detail about it and its composer or to select an innovative piece of liturgical text or action and comment on its effectiveness.
- 4 The writing should be concise and brief - there is no need to write a major essay every week. Only in exceptional circumstances should a diary entry exceed 500 words; most weekly entries will be considerably shorter.
- 5 The Portfolios must be produced on a typewriter, word processor or computer.
- 6 The purpose of the diary is multi-fold, and it may have many benefits, including these:
 - to encourage a greater awareness of music, and of the actual effectiveness of music, in local worship;
 - to develop an appreciation of the Christian Year, of how the spoken and musical parts are chosen for worship, and what criteria should be taken into account;
 - to help candidates to be critical of their role within the musical life of the Church, and to encourage self-development;

- to encourage an ability to discuss individual pieces, their style and history, as well as to develop a more general knowledge and appreciation of Church composers, and of the stylistic periods to which they belong;
- to develop a knowledge, and greater appreciation, of the form and structure of the worship in the candidate's church, and the elements which it comprises.

Here are some questions which candidates might consider in connection with their church's worship and worship-music:

- Why is one hymn considered to be more appropriate than another to reflect the theme of the service, or sermon, or gospel?
- What various factors have brought about the types of music which have been adopted for worship in their church? Does the music suit the mode of worship, and the nature of the community which offers that worship? How, realistically, might the situation be improved or strengthened?
- What factors influence the theme and mood of the service on a given occasion?
- How can a good working partnership be established and maintained between the incumbent and the person responsible for the direction of the church's music?
- Is there, or should there be, any kind of liturgical or musical policy? How is it determined, and whose ultimate responsibility is it? How far should such matters be open to discussion, and in what kinds of forum, before a decision is taken?

7 The Portfolio should also include an account of the candidate's Parish/Community, with special emphasis being placed, of course, on the style and practice of its worship and the music provided for that worship. This can be done at any time during the set period, but it should be placed at the beginning of the Portfolio as an introduction to it. This will be very useful to the examiner, as it will indicate the candidate's perception of the place and community in which he or she is a church musician. It will probably occupy the length of a short essay.

8 Despite the foregoing recommendations for what might be included as 'standard items', it is stressed that the Portfolio is meant to be the candidate's personal document, and the examiner will expect that the candidate's involvement, interests, enthusiasms, specialisms, and commitment will be reflected by the choice of the items included. A few further suggestions follow:

- candidates who enjoy writing short essays (of about 1,000 words or fewer) might include some of these, on such topics as: the lives of composers for the Church; reviews of books which the candidate has read; particular periods or movements in Church history; particular periods or movements in church music history; reviews of modern church music; the influence of recent liturgical reform on parish/community life;
- a critique of any Study Day/Weekend Course attended;
- accounts of special services
- accounts of days spent at cathedrals which involve a rehearsal or service in which the candidate is one of a larger group of musicians;
- compositions, descants, or arrangements of music produced by the candidate, who should include a copy in the Portfolio, with supporting comments;

- accounts of visits to the churches, and services, of other denominations, and even other religions - remembering to be non-judgemental;
- special services, celebrations (including carol services, Passiontide, funerals, weddings, etc.) in which the candidate may be involved.

9 Candidates might consider adding a final short essay at the end of their Portfolio, describing how valuable the exercise of keeping the diary week by week has been, and how perceptions may have grown as a result. It should be remembered that it is the candidate who is being examined, not the Parish/Community: the latter should be assured by candidates - just as they will be assured by the Guild - that the Portfolio is not intended to be a document which passes critical comment on the community, or on any individuals. Indeed, we hope that candidates will involve the Music Director and/or the Minister in their search for information and ideas for the Portfolio; we also hope that candidates will secure their interest in what is being undertaken.

PART B - PRACTICAL EXAMINATION

Candidates who, when making their application to the Examinations Secretary, wish to receive further information or advice (for example, in choosing vocal or instrumental solo items), should ask for this specifically. Please note that there is no need to select technically-demanding items, especially if such items would not normally be used. For all categories, the chosen repertory should reflect, as accurately as possible, what might be offered in a normal service in the candidate's place of worship, and the musical resources which are usually available there, however modest these may be.

Candidates will be responsible for providing their own accompanist, where required, and for paying any necessary fees to that accompanist.

Examinations for ***organist/keyboard player and choir directors*** will normally take the form of a rehearsal. In either case, the choir may sing in unison or in any number of parts. It should be stressed that it is the *candidate* who is being examined, *not* the choir. Accompanists (if normally available) *are* allowed, but the candidate should accompany *at least one item*.

In examinations for ***organists and keyboard players (accompanists)*** (which normally take place within a rehearsal), a choir or instrumental ensemble (or mixture of the two, as appropriate to the candidate's usual practice in worship) should be present. The candidate should then accompany a varied programme of pieces, demonstrating different styles (such as, for instance, a hymn, a choral setting, a psalm, and a solo vocal or instrumental item), as well as presenting one or more solo 'voluntaries'. If more than one solo item is chosen, it is recommended that contrasted musical styles are offered.

Examinations for ***choir directors*** will normally take the form of a rehearsal. The choir may sing in unison or in any number of parts. It should be stressed that it is the *candidate* who is being examined, *not* the choir. Accompanists (if normally available) are allowed.

In *choir singers'* examinations, the candidate will sing his/her own vocal line in all choral items chosen, the others being either sung, or played by the keyboard accompanist (but not the examiner). Where an anthem or similar sacred choral item is chosen, the candidate may choose to sing a short solo passage which occurs within the piece chosen; or to superimpose a descant or Taizé-type solo above the given texture.

For *instrumental leaders*, the examination is usually conducted in the candidate's own church with the group present, taking the form of a normal rehearsal. Groups of instrumentalists, whether or not including a keyboard player, must play in harmony rather than in unison. It should be stressed that it is the candidate who is being examined, not the instrumental group.

In *instrumentalists'* examinations, the candidate will play his/her own accustomed instrumental line in all items chosen, the others being played *either* by other members of the ensemble *or* by a keyboard accompanist (but not the examiner).

The examination for *worship leader* will take the form of a congregational rehearsal, led by the candidate as cantor and *animateur*. The candidate is responsible for providing a group to represent the congregation. This should ideally comprise no fewer than twenty people. The music, other than the hymn, is chosen by the candidate. If this music requires an accompanist, it is the candidate's responsibility to provide one.

The hymn will be chosen by the examiner, and the candidate will be supplied with a copy of this *a few days before the examination* (to enable a sufficient number of copies to be produced for congregational use during the rehearsal).

PART C - VIVA VOCE EXAMINATION

- 1 The Viva Voce examination will normally be held at the candidate's church. It will include general questions arising from the Award/ACertCM syllabus, but may have particular reference to (a) the candidate's Portfolio (Part A), (b) the candidate's understanding of the structure and content of current services, and of the role of music within these services, and (c) the form and content of the Practical Examination (Part B).
- 2 This examination, if the candidate wishes, may conveniently be held on the same occasion as the Part B Practical Examination. In any case, it should be held after the completion of Parts A and B.
- 3 The Viva Voce examination (which will last about 30 minutes) will take place in as informal and relaxed an atmosphere as possible, so need not be approached fearfully. The form of the examination will be more of a friendly discussion than an inquisition, so that the examiner may raise with the candidate a variety of matters of relevant interest.
- 4 While this section is necessarily repetitive in part, here are some of the topics which might be discussed in the Viva Voce examination:
 - the candidate's choice of items (especially solo items) in the Practical Examination;
 - the musical resources of the candidate's church (and the candidate's role within them), and the ways in which these are deployed, including the music used for services (hymns, anthems, Communion settings, etc.);

- repertoire suitable for different seasons of, and occasions within, the Church Year, and for various kinds of service (including weddings and funerals; carol services, and devotional services);
- the contents, and architectural layout, of the candidate's church;
- the size and nature of the candidate's church community, and the role of the worship committee (if there is one);
- the services of the church and, in a broader sense, those of the Christian denomination to which the candidate belongs; general awareness of the historical background to, and liturgical significance of, these services, and of their various components;
- the candidate's views as to how clergy and organist/director of music might divide the responsibility for selecting the musical items for the church's worship;
- the candidate's views about the importance of the role of music within the church's worship;
- any special interests of the candidate with regard to church music (e.g., favourite composers and/or works, interest in composition, arrangement of music for acts of worship, etc.).

PARTS D1 and D2 - TWO EXTENDED ESSAYS

PART E - WRITTEN EXAMINATION

- 1 In Parts D1 and D2, candidates are required to submit two essays, one on a topic related to Christian Worship, the other on a topic related to Church Music. These essays must be bound separately. The candidate's name should appear on every page. Candidates will be required to sign a declaration, confirming that the essays are entirely the result of their own work (except for citations and quotations), and that they have not been submitted for any other degree, diploma, or other examination.
- 2 The Part E Written Examination, which lasts for three hours, similarly includes questions related to Christian Worship and to Church Music; questions set in Sections A and C may combine the two areas.
- 3 For Part E, a specimen examination paper appears on pages 10 - 14.
- 4 In preparing for Parts D1, D2 and E, candidates will be expected to acquire a thorough appreciation of the liturgical and worshipping customs of the Christian denomination to which they belong, and of the music and musical traditions which complement them. They should acquire complete familiarity with the structure and content of those services involving music which are currently used by that denomination (especially the Eucharist – or Mass, or Holy Communion liturgy books – and the Daily Offices).
- 5 While stressing the primary importance of the candidate's appreciation of present-day modes of worship, and the reasons for them, it is important that candidates should supplement this by (a) acquiring a general awareness of the history and development of Christian worship within their own denomination; (b) learning about those other services in common use (such as dedications, marriages and funerals) at which music is likely to be required; and (c) inquiring more fully into the nature and function of music in worship, appreciating its place in particular services, as well as the role of hymnody and psalmody, processions, acclamations, etc. The candidate should be equipped with a comprehensive

background to contemporary liturgical practice, recognizing which elements are helpful to the presentation of music within the church community, and knowing how these elements can be made to fulfil the musical needs of the Church today.

- 6 The candidate should have a good grasp of the most significant features in the history of church music, particularly (though not exclusively) as related to the candidate's own denomination, in as much as this informs the way music works in liturgy and practice. A recognition of the influence which the worshipping practices of the early Church has had on modern liturgies and liturgical music, and the significance of the revival of congregational participation in present-day liturgies, is essential. In all cases, the main focus of attention should be the music of the last hundred years. On the practical side, the role of the church musician needs to be fully appreciated; a comprehensive knowledge of music (choral, congregational and instrumental) suitable for use in Christian acts of worship, given the different sources available in a variety of churches and during various seasons of the Church's year, should be acquired.
- 7 Essays submitted for Parts D1 and D2 should demonstrate that the candidate has undertaken some study and research into primary sources (e.g., the texts of services of worship and music scores), and has considered comments by noted and relevant scholars. Full reference details for all quoted passages must be supplied in footnotes or endnotes. In addition, a bibliography should be supplied for all works consulted, giving details of author, title, publisher and date of publication.
- 8 In preparing for Parts D1 and D2 of the examination, candidates need to undertake a fair amount of background reading, studying of music scores, and listening to church music of different periods. Some suggestions for reading appear later in this document. It is advisable for candidates to begin with the resources available in their own church, and search out from their own record collections, and those of friends, relevant items of sacred music, both vocal and instrumental. These can be expanded later on by the DVD, CD and cassette collections in a local library. Candidates are urged to look for bibles, prayer books and worship manuals, hymn books, worship song books and psalters (which, besides their musical contents, usually contain valuable prefatory articles and a comprehensive indexing system); they should also search for individual copies and anthologies of organ music, instrumental music used, or suitable, for church worship, anthems, motets, carols, liturgical settings (canticles, Mass/Holy Communion). Church choir or music libraries may contain many hitherto unsuspected treasures; in particular, Roman Catholic candidates might find there many valuable items from pre-Vatican II choral repertoire. Anglican candidates might approach their local cathedral organist to inquire whether access to the riches of the cathedral choir music library might occasionally be granted.

Encounters with actual music, in addition to live performances in church or at concerts, may also be made via radio broadcasts. Whatever the means, opportunities to hear good representative examples of church music, old and new, in both live and recorded performances, should not be missed.

- 9 In the case of essays on Christian worship, the examination of hymns or worship songs is likely to be of particular relevance. Candidates should familiarise themselves thoroughly with the contents of prayer books/worship manuals in use in their own church, and investigate each component of the order of service, its purpose, background and historical antecedents. Some knowledge and appreciation of the nature and purpose of

corresponding sections in other prayer books, and in the parallel services of other denominations, may also be valuable.

- 10 The Portfolio/Project File (Part A) is also likely to be a very useful revision tool, especially when preparing for the Part E Written Examination. It may also contain information, or documentation, which is specifically helpful when gathering information for one, or both, of the Part D1 and D2 Extended Essays.
- 11 Church musicians are often isolated from the wider world of music-making and its standards. Music-making with others is to be encouraged. Choir directors in particular can learn a great deal by themselves singing in a choral group under a good conductor.
- 12 Candidates clearly need to organise and effect their studies to the best advantage. In studying church music, for example, arguably the best way to build up an appreciation of the attributes of a particular period of music, or a genre, or a composer, is through the study of individual pieces (some examples of which candidates may already own). In studying, for example, a vocal/choral setting of a given text, it would be useful to log some (or all, as appropriate) of the following data:
 - source of text;
 - the date of composition and/or first publication (where known);
 - the name, and nationality, of its composer;
 - the occasion for which the work was written, the musicians by whom it was performed, and the circumstances which determined its character;
 - the resources required (voices and/or instruments - e.g., SAATB and organ);
 - aspects of musical form and texture [e.g., imitative, or fugal, or homophonic (chordal) texture; binary, or ternary, or renaissance motet form; 'short', or 'verse', or 'great' service; paraphrase or parody mass; etc.];
 - aspects of harmony and tonality/modality;
 - its melodic style (e.g., whether syllabic or melismatic, narrow- or wide-ranging in pitch, plain or ornamented, etc.);
 - the relationship between the music and the text (e.g., the music's rhythmical, or metrical, treatment of words; musical representations of the meaning or mood of the words, singly or in combination; examples of graphic 'word-painting', etc.); the source of the text;
 - is the piece suitable for use in contemporary worship? If so, in which kinds of establishment might it be used, for what kind, and standard, of musical resources is it suitable, to which season(s) of the Church Year might it be relevant, etc.?
- 13 Candidates may usefully compile lists of composers, their dates and nationalities, with lists of their works, classified according to genre. They might consider compiling lists of 'key' personalities encountered in their reading and listening (e.g., Maria Hackett; Pope Pius X; Sydney Nicholson). Organist candidates might, for instance, assemble background information to the voluntaries played Sunday by Sunday. In studying hymns or worship songs, consider who wrote the words, and when. To what extent have these texts been altered, or abbreviated, or lengthened in the hymnbook since their original creation? Has the tune preserved its original form, or has it been altered or adapted in some way? Is this words-music 'marriage' the original one, or a more recent re-grouping? What are the respective qualities of text and music, and does the music match, indeed enhance, the text's meaning and qualities (and, if so, how)?

EXAMPLES OF ESSAY TITLES FOR PARTS D1 and D2

The following essay titles have been set in recent examination sessions and, as such, are suitable indications to candidates of what might be set for Parts D1 and D2 of the ACertCM examination during the foreseeable future:

CHRISTIAN WORSHIP

- 1 How has the Book of Psalms traditionally been used in Christian worship? Should its incomparable riches be made more familiar to present-day members of parochial congregations and, if so, how might this be achieved?
- 2 How and when were the various parts of the Eucharist brought together? Does its present form, whether as found in any of the Prayer Books of the Roman Catholic or Anglican churches, meet all the needs of modern parochial congregations?

Candidates may answer question 2 with reference to the Roman Catholic Church only or with reference to the Anglican Church only or with reference to both.

- 3 Write an account of the development of hymnody in the English language since the middle of the sixteenth century. To what extent have the subjects and imagery of hymns changed over these 450 years?
- 4 Describe the form and content of EITHER current Marriage Services OR Funeral Rites in the liturgies of EITHER the Roman Catholic OR the Anglican Church. In your essay, include some discussion of the changes made in these services since the sixteenth century.
- 5 The Eucharist/Mass has been defined as ‘the Lord’s Meal, on the Lord’s Day, in the Lord’s House, for the Lord’s people’. Compare the Institution in the Upper Room ‘in the night in which he was betrayed’, and the breaking of bread at Emmaus on Easter Day, with the Sacrament as celebrated today, and briefly outline how and why these differences have come about.
- 6 During the past few years Marriage Ceremonies have become increasingly secularised. Basing your answer on the historic Judaic/Christian tradition, discuss the virtues of a ‘Christian Wedding’, and show how these are reflected in today’s rites.

CHURCH MUSIC

- 1 **EITHER** What were the origins of the Lutheran chorale? How have composers used these melodies in choral music?

OR What were the origins of the plainsong melodies as collected in the *Liber Usualis*? How have composers used these melodies in choral music?
- 2 What is the history of the use of instruments in Christian worship?

- 3 Who were the leading composers of Anglican choral music in England between 1660 and 1780, and how much of their music is valuable to us today?
- 4 How important is the contribution made to church music by leading British composers from 1880 to 1960? As part of your essay, discuss the increasing divergence between those composers of church music who were themselves active church musicians and those who were not.
- 5 Compare and contrast the development of the organ, and its role in worship, in the Church of England with its development and role in EITHER the Lutheran Church in Germany OR the Roman Catholic Church in France, over the period from about 1650 to about 1950.
- 6 Outline the styles and approaches evident in EITHER Anglican settings of Magnificat and Nunc dimittis OR liturgical settings of the Roman Catholic Vespers (Psalms and Magnificats only) between c. 1550 and c. 1960. Which of these approaches, if any, have persisted beyond the period of their original creation? You should make reference to a wide and representative group of musical settings, including more detailed reference to three or four settings in particular.
- 7 'In dulci jubilo' is one of the most enduringly popular of Christmastide pieces (words and music). Outline the early history of the melody and text; continue by making reference to a wide and representative group of musical settings of this carol, including for choir (accompanied and unaccompanied) and for organ solo, commenting on the various musical approaches, and showing how all such settings endeavour to represent the meaning, and spirit, of the text. Make more detailed reference to three or four settings in particular.

SAMPLE EXAMINATION PAPER FOR PART E

The following paper was produced in 2003 as a Specimen Paper for Part E Written Examinations. As such it indicates both the variety of questions which may be set in Christian Liturgy, Church Music History, and Music in Worship, in future years as long as the present Syllabus remains in force. It preserves the precise layout of the examination paper, together with instructions and guidelines to candidates. However, please note that from October 2009 marks are out of 100 rather than 80. Questions in Section A now carry a maximum of 30 marks and in Section C a maximum of 40 marks. In Section B, the first question carries 15 marks, five for each topic; the second question also carries 15 marks, six for part (a) and nine for part (b).

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Part E: Written Examination

SPECIMEN PAPER (from 2003)

Write your candidate number, but NOT your name, on each page. Each answer must begin on a separate sheet. Music manuscript paper is provided for any musical quotations.

Answer FOUR QUESTIONS, ONE from each of Sections A and C and BOTH questions in Section B.

Questions in Section A carry a maximum of 25 marks and in Section C a maximum of 30 marks. In Section B, question one carries twelve marks, four for each topic, and question two carries a maximum of 13 marks, six for part (a) and seven for part (b).

You may answer the questions in any order, but answers must be clearly numbered. Avoid repeating material already offered in a previous answer or in an extended essay. However, where appropriate, cross reference may be made.

SECTION A	CHRISTIAN LITURGY	Answer ONE question
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1. Select any TWO Eucharistic/Communion prayers in Common Worship OR the Roman Missal and discuss and compare their structure and characteristics. Are there any sections which you would prefer to be sung a) by the celebrant, b) by the choir, and c) by the congregation?
2. Is the occasional churchgoer well served, in your opinion, by the selection of scripture available in the current lectionary?
3. Write notes on THREE of the following:

a) Kyrie eleison	f) Prayer of Humble Access
b) the Creed	g) Prayer of Consecration
c) the General Intercessions	h) Lamb of God
d) the Peace	1) the fraction (breaking of bread)
e) the offertory procession.	
4. 'Baptism is a rite involving the community and cannot be regarded as exclusively a private or family occasion.' Discuss the meaning and implications of this statement.

SECTION B HISTORY OF CHURCH MUSIC Answer BOTH questions

1. Write brief notes on any **THREE** of the following :
(Candidates should aim to give four pieces of relevant information or useful observations in respect of each chosen topic. Answers may be in note form.)
- i) Bach's cantatas
 - ii) The church music of Vaughan Williams
 - iii) The Chapel Royal
 - iv) The Twentieth Century Church Light Music Group
 - v) William Byrd
 - vi) Hymn tunes by nineteenth-century British composers
 - vii) Music for Coronations
 - viii) French Catholic church music (of any period)
 - ix) Polyphony
 - x) The verse anthems of Purcell

2. Special Subject: Congregational and Choral Settings of the Communion Service by British Composers from 1900 to the present day.

Set Works: Benjamin Britten's *Missa Brevis*, Harold Darke's *Communion Service in F* and James MacMillan's '*Galloway*' *Mass*.

Candidates should answer part a) and part b)

- a) Identify each of the following extracts [on page 13], giving the name of its composer, the title of the work, the movement, and the position in the movement. In each case, state where the same musical material has been used in at least one passage in an earlier movement of the same setting.
 - b) Describe Darke's use of solo voices in his *Communion Service in F*. Does the organ part of this work add anything beyond support for the voices?
- OR
- How does Macmillan seek to satisfy the twin demands of simplicity for the congregation with musical interest for the choir? Is he, in your view, successful in this aim? Can you name any other composers who have set the new texts with similar intent?
- OR
- The three set works that you have studied each has a different text (Latin, 1662, and the modern RC text). How do these texts affect the character of each setting?

(i)

pa - cem.

pa - cem.

pa - cem.

(ii)

ff men.

ff *acc* men.

ff *acc* men.

ff *acc* men.

ff *acc* men.

(iii) As before (♩ = 80)

Solo I *all f*

- ni. Ho - san - na,

Solo II *f*

Ho - san -

Solo III *all f*

- ni. Ho - san - na,

As before (♩ = 80) + 4ft

pp *p* *mf* *f*

SECTION C
question

MUSIC IN WORSHIP

Answer ONE

1. Common Worship is intended to indicate structures and provide resources. Parishes are encouraged within certain limits to compile their own service books electronically. What do you see as the advantages and possible difficulties of this principle, both in respect of furthering authentic worship and from the point of view of the Director of Music?
2. Much emphasis is attached today to ‘participation’ by the whole assembly in acts of worship. How do you consider this should be brought about, and what part can music play in enhancing a sense of participation?
3. Devise a special (i.e., not prayer book based) service for EITHER Advent OR Lent, including hymns sung by all, and choral items sung by a competent four-part choir. You may also suggest suitable readings for inclusion, or indicate where readings might be placed. Write a short introduction to the service, explaining its context and its purpose.
4. A church congregation wishes to join in the singing of a few verses of psalmody on a weekly basis. As Director of Music, you have been asked to put this into effect. What kind of musical setting would you propose, and how would you assist the people to do this in a worthy and satisfying manner in circumstances where a) there is no choir, and b) where there is a modestly competent four-part choir?

RECOMMENDED READING

There follows a select list of books, covering both Christian Worship and Church Music, which may be of assistance to the candidate when preparing for Parts D1 and D2. Most are believed to be in print at the time of compilation; copies may be ordered through a good bookseller, or may be located in a good public or institutional library.

CHRISTIAN WORSHIP

- Bradshaw, Paul (ed.), *Companion to Common Worship* 2 vols, (SPCK/Alcuin Club, 2001, 2007), (Anglican)
- Bradshaw, Paul (ed.), *The New SCM Dictionary of Liturgy and Worship* (SCM Press, 2002), (Ecumenical)
- Bradshaw, Paul and Moger, Peter (eds.), *Worship Changes Lives* (Church House Publishing, 2008), (Anglican)
- Cotter, Theresa, *Called to Preside: a Handbook for Laypeople* (Messenger Press, Cincinnati, 1997), (Roman Catholic)
- Cuming, G. J., *A History of Anglican Liturgy* (2nd edn., Macmillan, 1982), (Anglican)
- Dean, Stephen (ed), *Celebration: the Liturgy Handbook* (Geoffrey Chapman, 1993), (Roman Catholic)
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