

THE GUILD OF CHURCH MUSICIANS

ARCHBISHOPS' CERTIFICATE IN PUBLIC WORSHIP (ACertPW)

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
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

The content of the portfolio, within the syllabus specification, is left to the discretion of the candidate. Examiners will look for a description of the type of church (denomination, geographical region, size, traditions of churchmanship etc.), the liturgical and musical traditions and the resources there, as well as the candidate's part in them.

The portfolio should include details of the liturgy used (contemporary or traditional etc.), the mode in which texts are provided (official service books or specially-produced local booklets), information about music used in services (choral, congregational, instrumental), the hymn book(s) and psalter(s) used etc., assessing their suitability for the worshipping situation, and the variety of worshipping experiences which are offered.

The portfolio ought to estimate ways in which the worshipping 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 prayers and music/musical arrangements written especially for the church.

The portfolio should also include an account of the candidate's parish or community, with special emphasis being placed on the style and practice of its worship and the music and readings provided for that worship. This will normally occupy the length of a short essay, and can be done at any time during the set period, but should be placed at the beginning of the portfolio as an introduction, in order to inform the examiner of the candidate's perception of the place and community where the worship in question takes place.

Candidates are encouraged to involve the minister and music director in their searching for information and ideas for the portfolio, and to secure their interest in what is being undertaken. A small feedback group within the church community might be formed to reflect on the worship documented in the portfolio, and its comments included in the submission.

The portfolio should be built around a diary of events. This would take the form of a short week-by-week resumé of the candidate's involvement, both liturgical and musical, in the life and worship of the church or churches being studied, and would include coverage of special occasions.

The diary section within the portfolio will ideally be written up every week. Candidates might undertake this regular exercise by, for example, recording the forms of service used, the scriptural readings chosen and listing the music selected, and then recording a personal reaction to how the occasion fared within the context of the act of worship, with major emphasis being placed on their own involvement, difficulties and successes. 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.

The writing should be concise and brief. The topics listed above should fit onto one or two sides of A4 per week. Candidates who wish to include significant numbers of brochures, service sheets, and other pre-existing documentation in their portfolios should refer to them in the text and include them separately, as an appendix, at the end of the portfolio.

All portfolios must be produced on a word processor or computer (except that illustrative music examples can be reproduced in manuscript or by properly-acknowledged photocopy). They must however be provided as hard copies; electronic submissions cannot be accepted. Candidates are advised to keep a separate hard copy, which they may bring to the examination for their own reference if they wish.

The purpose of the diary is multi-fold, and it may have many benefits, including these :

- a) to encourage a greater awareness of the spoken word, and of the actual effectiveness of speech, in local worship;
- b) to encourage a greater awareness of music, and of the effectiveness of music, in local worship;
- c) to develop an appreciation of the dynamic of the liturgical year and how the spoken and musical parts are chosen for worship, and what criteria should be taken into account;
- d) to help candidates to be critical of their role in leading the worship of the Church, and to encourage self-development;

- e) to develop a knowledge and greater appreciation of the form and structure of worship in the candidate's church, and the elements which comprise it.

Here are some questions which candidates might consider in connection with the worship of their church :

- a) Why is one hymn considered to be more appropriate than another to reflect the theme of the service, or sermon, or scripture readings?
- b) What various factors have influenced the choice of musical style which has 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?
- c) What factors influence the theme and mood of the worship on a given occasion?
- d) What are the advantages and disadvantages of following a liturgical lectionary?
- e) How is a good working partnership maintained - or how could one be achieved - between the priest or minister and those responsible for the delivery of music in the church?
- f) Is there, or should there be, any kind of liturgical or musical policy? If so, who is involved in determining it? Are those concerned suitably qualified?

Despite these suggestions for what should be included as standard items in the Portfolio, it is meant to be the candidate's personal document, and examiners will expect that the involvement, interests, enthusiasms, specialisms and commitment of the individual will be reflected in the choice of items included. A few further suggestions follow :

- a) 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.
- b) A critique may be included of any study day, weekend course etc. attended, including one which involved instruction or advice on the leading of public worship; or accounts of special services, or of days spent at cathedrals involving a rehearsal or service in which the candidate was one of a larger group of musicians;
- c) Accounts may be included of visits to other churches and experience of worship in other traditions and faiths;
- d) Accounts may be included of special or occasional services, celebrations such as carol services, funerals, weddings etc. in which the candidate may have been involved.

Candidates might consider adding a final short essay at the end of the Portfolio reflecting on the value of the exercise of keeping the diary, and how perceptions may have matured as the Portfolio has developed.

PART B - PRACTICAL EXAMINATION

The examiner(s) will seek to discern in candidates their level of skill according to the syllabus specification. Candidates should ensure that their standard of preparation is adequate for the practical necessities of public worship and should, if necessary, take extra instruction from a pastor or reader, or from an instrumental or vocal tutor as appropriate.

Candidates should take every opportunity to observe, discuss and read about relevant techniques and practical skills.

60% of the marks are awarded for the specific tests outlined in the syllabus. 40% of the marks are awarded for various skills and attributes across the whole suite of tests as outlined in the syllabus.

Some tasks require candidates to select their spoken or sung items. Candidates who require advice in choosing solo vocal or instrumental items should contact the Examinations Secretary. There is no need to select items which are technically demanding, especially if these are outside normal use.

Items which would be considered as suitable if offering a short critique of a piece of church music in section (5) include a motet, anthem or canticle setting; a congregational setting of the Ordinary of the Eucharist; a published collection of contemporary worship songs.

PART C - VIVA VOCE

The Viva Voce examination will normally follow the Practical examination, after a short break. It will include general questions arising from the examination syllabus, with particular reference to the candidate's Portfolio (Part A), the candidate's understanding of the structure and content of current forms of service, the role of music within these services, and the form and content of the Practical examination (Part B).

The examination will last about 30 minutes, and will take place in as informal and relaxed an atmosphere as possible. Candidates are invited to make a separate room available if they wish, though bearing in mind that they may wish to have an instrument available to demonstrate any of their responses to questions. The examiner(s) will wish to put candidates at their ease, to discuss a variety of matters of relevant interest. The examination offers candidates who may be diffident about their written skills the opportunity to converse with greater fluency and confidence in a one-to-one situation.

Topics which will be discussed, based on the Portfolio (Part A) and those emerging from the Practical examination (Part B), will include :

- a) the candidate's choice of spoken and/or musical items in the Practical examination;
- b) the musical resources of the candidate's church (including 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.);
- c) musical repertory 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);
- d) the contents and architectural layout of the candidate's church, and the way in which its furnishings and their ordering are deployed in the service of the liturgy;
- e) the use of contemporary or traditional language in worship, fixed forms of service or freely-improvised worship, seasonal variety etc.;
- f) the size and nature of the candidate's church community, and the role of the worship committee (if there is one);

- g) 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;
- h) 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;
- i) the candidate's views as to how important is the role of music within the worship of the church; any special interests of the candidate with regard to church music, such as favourite composers and/or works, interest in composition and/or arrangement of music for acts of worship, etc.

PARTS D1 and D2 - EXTENDED ESSAYS

Each essay must be bound separately, with the candidate's name on every page. Candidates should sign a declaration confirming that the essays are wholly their own work (except for citations and quotations, properly credited as required in the syllabus), and that the essays have not been submitted for any other degree, diploma or award.

Candidates will be expected to have acquired a thorough appreciation of the liturgical and worshipping customs of the Christian denomination to which they belong (Part D1), and of the music and musical traditions which complement them (Part D2).

While stressing the primary importance of the candidate's appreciation of contemporary modes of worship, and the reasons for them, it is important that candidates 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, recognising 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.

Candidates 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 that music works in liturgy and practice. It is essential to recognise the influence which the worshipping practices of the early Church have had on modern liturgies and liturgical music, and the significance of the revival of congregational participation in present-day liturgies. In all cases, the main focus of attention should be the music of the past hundred years. On the practical side, the role of the church musician needs to be appreciated fully. A comprehensive knowledge should be acquired of choral, congregational and instrumental music 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 year.

Candidates are reminded of the syllabus requirement to give full details of all sources materials. They should undertake appropriate *general* background reading, study music scores and listen to church music of different periods. Some suggested basic texts on Christian worship and church music are given later in this section. Most of these texts contain bibliographies, which candidates may find useful to guide their further reading once they have decided which essay

questions to answer.

The first stage in writing the essay is to think about the question. Candidates need to be sure that they understand what the question entails. If they are in any doubt, they should seek advice from a tutor.

A good first step is to jot down points to look for when carrying out reading and, where appropriate, score study or listening. When the reading is under way, it is quite possible, indeed very likely, that this list of points will need to be revised. Some points will no longer seem relevant, and will have been replaced by others.

When most of the material likely to be needed has been gathered, it is time to plan the essay in more detail, bearing in mind that the requirement is for an argument supported by appropriate evidence, not a recitation of facts. An essay is essentially an exploration, or testing, of an idea (the word comes from the Old French *essayer*, meaning “to try out”). The plan can be in note form, or may even be diagrammatic. At this stage, style is irrelevant, since the plan needs to be intelligible only to the writer. In making a plan for the essay, candidates should try to ensure that it provides a framework for a clear, well-ordered discussion. An essay should be structured by the argument, not by the chronological sequence of events or texts under discussion. A good essay may be chronologically untidy, but will always be thematically tidy.

The essay itself should go through several drafts. Professional writers, however experienced they may be, expect to make numerous drafts, refining their work until they are satisfied that they have expressed their ideas in the best possible way. The weakness most frequently found in examination essays is that a candidate has not addressed the question, or has provided only a partial answer.

Several guides to good essay writing are available. One of the best on researching and writing about music is Trevor Herbert’s *Music in Words*, details of which are given on page 7 in the list of Recommended Reading.

Examples of past essay titles may be obtained from the Examinations Secretary.

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)
- Earey, Mark, & Myers, Gilly (eds.), *Common Worship Today: an Illustrated Guide to Common Worship* (Harper Collins, 2001), (Anglican)
- Harper, John, *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century* (Oxford University Press, 1991), (Roman Catholic, Anglican)
- Guiver, George, CR, *Company of Voices: Daily Prayer and the People of God* (SPCK, 1998), (Anglican)
- Hovda, Robert W., *Strong, Loving and Wise: Presiding in Liturgy* (LTP, Colledgeville, Minnesota, 1976), (Roman Catholic)
- Jasper, R.C.D., *The Development of the Anglican Liturgy 1662-1980* (SPCK, 1989), (Anglican)
- Jones, Cheslyn, Wainwright, Geoffrey, Yarnold, Edward, SJ, & Bradshaw, Paul (eds.), *The Study of Liturgy* (rev. edn., SPCK, 1992), (Ecumenical)
- Liturgical Commission [of the Church of England], *Transforming Worship, Living the New Creation: A Report to the General Synod* (Church House Publishing, 2007)
- Moger, Peter, *Crafting Common Worship* (Church House Publishing, 2009), (Anglican)
- Perham, Michael, *New Handbook of Pastoral Liturgy* (SPCK, 2000), (Anglican)
- Wakefield, Gordon S., *An Outline of Christian Worship* (T. & T. Clark, 1998), (Methodist)
- Withey, Donald, *Catholic Worship: an Introduction to Liturgy* (Kevin Mayhew, 1990), (Roman Catholic)
- Wybrew, Hugh, *The Orthodox Liturgy* (SPCK, 1989), (Orthodox Churches)

CHURCH MUSIC

- Archbishops' Commission on Church Music, The Report of the, *In Tune with Heaven* (Church House Publishing and Hodder & Stoughton, 1992)
- Begbie, Jeremy, *Resounding Truth: Christian Wisdom in the World of Music* (SPCK, 2008)
- Bell, John, *This singing thing: A case for congregational song* (Wild Goose, 2004)
- Benham, Hugh, *Latin Church Music in England 1460-1575* (Barrie & Jenkins, 1977; reprinted Da Capo Press, New York, 1980)
- Dearnley, Christopher, *English Church Music 1650-1750* (Barrie & Jenkins, 1970)
- Dunstan, Alan, *The Use of Hymns: a Practical Exploration of the Place of Hymnody within the Liturgy* (Kevin Mayhew, 1990)
- Herbert, Trevor, *Music in Words: a Guide to Researching and Writing about Music* (ABRSM Publishing, 2001)
- Hurford, Peter, *Making Music on the Organ* (Oxford University Press, 1988; revised edition 1990)
- Hutchings, Arthur, *Church Music in the Nineteenth Century* (Herbert Jenkins, 1967)
- Le Huray, Peter, *Music and the Reformation in England 1549-1660* (Herbert Jenkins, 1967; reprinted Cambridge University Press, 1978)
- Long, Kenneth R., *The Music of the English Church* (Hodder & Stoughton, 1972, reprinted 1991)
- Luff, Alan (ed.), *Strengthen for Service: One Hundred Years of the English Hymnal* (Canterbury Press, 2005)
- Rainbow, Bernarr, *The Choral Revival in the Anglican Church 1839-1872* (Barrie & Jenkins, 1970)
- Routley, Erik, *The Music of Christian Hymnody* (Independent Press, 1957)

- Sheldon, Robin (ed.), *In Spirit and in Truth: Exploring Directions in Music in Worship Today* (Hodder & Stoughton, 1989)
- Spink, Ian, *Restoration Cathedral Music 1660-1714* (Oxford University Press, 1995)
- Temperley, Nicholas, *The Music of the English Parish Church*, 2 volumes (Cambridge University Press, 1983, revised edition 2006)
- Watson, J.R., *The English Hymn: a Critical and Historical Survey* (Oxford University Press, 1997; paperback edition 1999)
- Williams, Peter, *A New History of the Organ: from the Greeks to the Present Day* (Indiana University Press, 1980)
- Wills, Arthur, *Organ* (Yehudi Menuhin Music Guide), (Macdonald, 1984)
- Wilson-Dickson, Andrew, *A Brief History of Christian Music* (Lion Publishing, 1997), previously published as *The Story of Christian Music* (1992)
- Wren, Brian, *Praying Twice: The Music and Words of Congregational Song* (John Knox, 2000)

COURSES OF STUDY and TUITION BY CORRESPONDENCE

Courses which may be useful to candidates preparing for the Archbishops' Certificate in Public Worship are offered in various places. Information about these is published in *Laudate*, or may be obtained from the Examinations Secretary.

The Guild offers a scheme of study by correspondence, details of which may be obtained from the Registrar (address on inside back cover).

Laudate also carries details of other courses of possible interest to Guild members preparing for examinations. In addition, courses are organised by other bodies, such as the Royal School of Church Music and the Society of St Gregory.