

THE GUILD OF CHURCH MUSICIANS
SET WORKS AND ESSAY TITLES FOR 2010

ACertCM

PART D: EXTENDED ESSAYS

Candidates should choose ONE topic from the Christian Worship/Liturgy section and ONE from the History of Church Music section.

SECTION 1: CHRISTIAN WORSHIP/LITURGY

1. Describe different ways in which the psalms might be used in worship today. Discuss the value of this source of material for congregations.
2. ‘Neither music nor ceremonial should ever conceal, but should rather assert, these universal and primitive portions of the Eucharist.....’ (Music in Church, Report of the Archbishops’ Committee, 1951, Revised Edition 1957). Making clear what you understand by the last part of this statement, discuss how in parish worship music and ceremonial may be designed to achieve this end.

SECTION 2: HISTORY OF CHURCH MUSIC

1. Parry and Stanford were important figures in the so-called renaissance of English music in the late nineteenth and early twentieth centuries. Evaluate, with examples, the contributions made to church music by each of them.
2. Discuss the church music of EITHER James MacMillan OR Sir John Tavener in the light of their respective personal approaches to Christian worship.

PART E: WRITTEN PAPER

Special Subject and Set Works

Seasonal Hymnody

Set Works: The Hymns for Ascensiontide, Pentecost and Trinity Sunday, and Office Hymns for Trinity Sunday to Advent in New English Hymnal (numbers 128 to 152 inclusive, and the Whitsunday Sequence, number 520). (Candidates are expected to study the music rather than the words.)

ACertPW

PART D: EXTENDED ESSAYS

Candidates should choose ONE topic from the Christian Worship/Liturgy section and

SECTION 1: CHRISTIAN WORSHIP

1. What is the purpose of the Christian Funeral? With reference to carefully selected examples from Roman Catholic, Anglican OR Free Church services, show how the Funeral Liturgy has changed since the beginning of the twentieth century.
2. How is eucharistic worship affected by celebration of the times and seasons of the Christian year?
3. Discuss, with respect to changes in ecclesiastical architecture since the sixteenth century, the relationship between buildings and liturgy.

SECTION 2: HISTORY OF CHURCH MUSIC

1. There is a danger that in the composition and practice of church music the church will always turn to what is easy and familiar, seeking to bring men (and women) to Christ by a route which by-passes the way of the Cross' (*Church Music and Theology*, Erik Routley, London, 1959). Has the experience of the past fifty years added more or less weight to Routley's warning? (Your answer should include discussion of copious examples from this period.)
2. In contemporary worship much is made of music in popular folk styles. What precedents for this can be found in music for Christian worship over the last five centuries?
3. Write a survey of settings of the Communion Service (or Mass) suitable for congregational singing, including the *Missa de Angelis*, John Merbecke and a variety of more recent settings. How would you introduce any of these to a parish congregation?