

Guidelines & Syllabus

for the

Archbishops' Certificate in Public Worship



Produced by the Guild of Church Musicians
Australian Council
for use in Australia and New Zealand

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Chapter 1: Introduction

The examinations leading to the *Archbishops' Certificate in Public Worship* are open to Guild members of any Christian denomination who have, or seek, responsibility for leading public worship within the Christian Church.

Membership forms, study course enrolment forms and syllabuses are available for download at <<http://www.guildofchurchmusicians.org.au>> or otherwise by emailing the Examinations Secretary at <examsec@guildofchurchmusicians.org.au>.

Note: the Certificate syllabus is amended for Australian and New Zealand circumstances by the Australian Director of Studies with the approval of the Guild's Academic Board in the UK. Australian and NZ candidates must obtain guidelines, syllabuses, enrolment forms, exam topics etc. from the Australian web site / Examinations Secretary, NOT from their UK counterparts.

Summary of Requirements

The *Archbishops' Certificate in Public Worship* (ACertPW) consists of the following:

PART A: Practical Examination	max. 100, pass mark 60
PART B: Portfolio	max. 100, pass mark 60
PART C: <i>Viva voce</i> Examination	max. 50, pass mark 30
PART D1: Extended essay (Christian worship):	max. 75, pass mark 45
PART D2: Extended essay (Church music)	max. 75, pass mark 45

Enrolment and Conditions of Entry

Enrolment forms may be obtained from the Director of Studies, Australian Registrar or AAC Chair or downloaded at <<http://www.guildofchurchmusicians.org.au>>.

All candidates must complete the Initial Application Form. Candidates who wish to enrol and pay for the entire ACertPW 'up front' need only fill out this form.

The Parts A–D2 Form allows you to enrol for various parts, rather than the whole Certificate, should you need to spread the expense over time (the fees for each Part must be paid on enrolment).

If you choose to enrol in parts of the course rather than the whole course, please note that you need only fill out the Initial Application Form once but must resubmit the Parts A–D2 form each time you enrol in a further part or parts.

Australian and New Zealand candidates must send enrolment forms and full fees to the Australian Registrar.

Candidates must achieve the pass mark (60%) in each part. Candidates who fail one part must retake/resubmit the requirements for that part only and attain the pass mark within four years of their first submission or retake/resubmit for the entire qualification again. Part A, the practical exam, if failed, may not be retaken within three months of the previous exam.

All candidates for Guild qualifications and awards must be current members of the Guild or part of an organisation with current corporate membership. A Membership Application Form may be downloaded from the Guild's Australian website <<http://www.guildofchurchmusicians.org.au>>.

The AAC reserves the right to refuse or cancel the entry of any candidate for the Certificate without assigning a reason.

It is strongly suggested that candidates discuss their enrolment with their parish colleagues, music director, fellow ministers/parish priest as applicable, and keep them informed as studies progress.

All written work must be accompanied by a Guild Cover Sheet when submitted. This includes the declaration that the work is entirely the candidate's own except where references have been given, and that they have not submitted the work for any other formal examination (such as a degree or diploma). The Cover Sheet is available from the Guild's Australian website <<http://www.guildofchurchmusicians.org.au>>.

Study Timetable

Candidates may enrol at any time.

It is preferable that the Part B Portfolio cover the period from Advent to Trinity Sunday, thus including all major feasts and seasons of the liturgical year. It must, as a minimum, include Advent/Christmas or Lent/Easter. Candidates who will have difficulty with this timeframe should raise the matter with the Director of Studies when enrolling.

At present, there are no fixed times for practical examinations. Candidates should discuss these matters with the Director of Studies or AAC Chair when enrolling.

It is possible to complete the Certificate in a single year; candidates, however, are strongly advised to plan their studies over at least two years to allow time for reflection on the many liturgical and musical issues involved. This is particularly important for those who have not undertaken formal academic study for a number of years.

Candidates must complete all parts of the Certificate within 4 years of commencing study. As a rough guide, students should expect to spend about 20% of their effort on the portfolio, 20% on the practical examination, 10% preparing for the viva voce, and 25% on each of the essays.



Chapter 2: Part A Practical Exam

1 General Requirements

Candidates must demonstrate a grasp of the art of liturgical presidency i.e. the necessary qualities of leadership, personality, communication and public speaking ability. They must show familiarity with the liturgy, and other attributes commensurate with the role of one who plans and leads public worship. He/she must demonstrate awareness of the basic musical skills required in planning and leading public worship, together with an understanding of how music can enrich the liturgy.

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.

The examination will test the ability of the candidate to:

- demonstrate technical proficiency, understanding and sensitivity in the public reading of scriptural and other passages, and in the other spoken parts of the authorised forms of service of their own Church or denomination
- demonstrate liturgical presidency skills
- demonstrate familiarity with and ability to make appropriate and intelligent choices from the variable (seasonal and other) liturgical elements in the authorised services of their own Church or denomination when planning worship
- make choices of musical repertoire for use in public worship which are imaginative and liturgically appropriate
- demonstrate *either* basic musical competence as a leader of public worship, as singer or instrumentalist, *or* critical understanding of the context, purposes, style and structure of a substantial piece of worship music
- demonstrate an understanding of how music may be used in worship on different types of occasion and with a variety of available resources.

The examination, normally be in a public context, will last for up to one hour and will include the following practical tests:

- the key elements in the authorised services of the candidate's Church or denomination
- the spoken parts of such services
- the sung or spoken responses and dialogues from such services
- *either* performance (as singer or instrumentalist) of a short piece of liturgical music *or* presenting a five minute speech critiquing a piece of church music (the latter as part of the viva voce examination)
- submission of proposed orders of service for both occasional and acts of worship required by the relevant institution, denomination or by law.

Items chosen for performance or critique must be submitted to the Director of Studies for approval no later than four weeks before the examination. Copies of these and of the orders of service must be provided on the day of the examination.

The examination normally occurs in the candidate's own church or in one nominated by the candidate, and is usually combined with the *viva voce* examination (see Part C below).

It should be stressed that there is no need to select technically demanding items, especially if they are outside normal use. Repertoire should reflect the content of normal services in the candidate's place of worship, and the musical resources normally available, no matter how modest; providing the qualities described above are present.

2 Examination Marking

The exam is marked out of 100, with a pass mark of 60.

60% is allocated to specific tasks described in Section 2.1 and 40% for ancillary skills as described in Section 2.2.

2.1 Specific Tasks (60%)

Marks are allocated for specific tasks in each category as follows:

- a) to lead the spoken parts of the regular service (any two items, normally from the Eucharist, Daily Office or one of the Occasional Offices) (12)
- b) to sing the Leader's part in responsorial material of the candidate's choice from the Eucharist, Daily Office or one of the Occasional Offices (12)
- c) to submit Orders of Service designed for two different and contrasted occasions, indicating clearly in what ways music is to be incorporated into each Service and demonstrating a familiarity with the wide range of seasonal and occasional material currently available in the rites of the candidate's Church or denomination. Candidates should state what musical resources they assume will be available (these need not be elaborate) (16)
- d) to read aloud or intone one or more Collects or passages of scripture, in the church building (candidates may choose whether or not to use a microphone) (10)
- e) *either* to play (on any instrument of the candidate's choice) or sing a hymn or other short piece of liturgical music, chosen by the candidate (accompaniment should be provided as appropriate and organised by the candidate), *or* to write and deliver a five minute speech critiquing a piece of church music. Items chosen 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, even if very modest (10)

2.2 Ancillary Skills (40%)

Ancillary skills are evaluated over the complete suite of tasks above, and marked as follows:

- a) accuracy in reading, pacing and clarity of words (10)
- b) imaginative understanding of how music may be used in worship (10)
- c) liturgical presidency and communication skills (10)
- d) quality and appropriateness of repertoire choices, both of texts and music (10)

Chapter 3: Portfolio (Part B)

Part B is a portfolio on the place of liturgy and music within worship at the candidate's church, in the form of a critical commentary over a 6- or 7-month period (preferably from the First Sunday in Advent until Trinity Sunday but including as a minimum Advent/Christmas or Lent/Easter). It should reflect an understanding of the content, context and general effectiveness of successive and varied acts of worship in the selected church or churches.

Portfolio content is largely at the candidate's discretion. It should, however, include:

- a description of the type of church (denomination, geographical region, size, traditions of churchmanship, etc.).
- its musical traditions and resources, and the candidate's role in them.
- finished service papers and booklets prepared both by the candidate and others.
- details of the music used within worship, whether choral, congregational or instrumental, the hymn book(s), psalter(s) etc. used, with an assessment of the relevance of this music to the candidate's worshipping situation.

The description of the candidate's parish/community and its worship may be written at any time but is best placed at the beginning of the portfolio as an introductory section. It should be about the length of a short essay, and will assist the examiner by outlining the candidate's perception of the place and community in which s/he is involved.

The portfolio should also consider ways in which the church's musical life could become more relevant and effective. It might, for instance, contain reports on meetings held to discuss liturgical developments and the role of music in them, or examples of music/musical arrangements written especially for the church.

It is strongly suggested that the portfolio be built up around a diary that summarises the candidate's involvement, especially but not exclusively musical, and includes special occasions. The diary should ideally be written up every week.

Some questions candidates might consider whilst writing diary entries:

- why is one hymn considered more appropriate than another in reflecting the theme of the service, sermon or gospel, or in relation to the lectionary readings or liturgical calendar?
- what factors have brought about the types of music adopted for worship in your church? Does the music 'fit' the mode of worship, and the nature of the church community? How, realistically, might the situation be improved or strengthened?
- what factors influence the theme and mood of the worship on a given occasion?
- what are the advantages and disadvantages of following a liturgical lectionary?
- how is a good working partnership achieved—or how could one be achieved—between the minister(s) and the person responsible for the direction of the church's music?
- is there, or should there be, any kind of musical policy? Which individual(s) determine(s) it? Is the person concerned the most suitably-qualified individual—and why (not)?

The portfolio is, however, the candidate's personal document, and should reflect his/her involvement, interests, enthusiasms, specialties and commitment. A few further suggestions for possible inclusions are:

- essays of up to 1000 words on topics such as the lives of church music composers, book reviews, particular periods or movements in church music history, modern church music reviews
- critiques of study days/workshops attended or accounts of special services or participation in rehearsals or services outside the home church where the candidate joins a larger group of musicians
- accounts of visits to other churches, services of other denominations, and even other religions
- special services or celebrations (carol services, funerals, weddings, etc.) in which the candidate is involved.

Candidates might also consider a short essay at the end of the portfolio-writing process, describing how valuable the exercise of keeping the diary has been, and how perceptions may have grown as the portfolio has developed.

It should be remembered that the **candidate** is being examined, **not** his/her parish or community: the latter should be assured by candidates that the portfolio is not a document that points a finger of blame or criticism. In fact we hope that candidates will involve their music directors and/or ministers in their search for information and ideas for the portfolio, and enlist their support.

The portfolio must be typed or printed, and as a guide, each week's diary entry should be no more than three A4 pages long. Candidates may arrange to view past students' portfolios by contacting the AAC Chair or the Director of Studies.



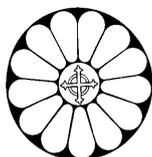
Chapter 4: Viva Voce (Part C)

The viva voce is normally held at the candidate's church. It includes general questions arising from the syllabus, but with reference to the portfolio, the structure and content of relevant services and the role of music within them, and the content of the Part A practical exam. The viva voce may also include the presentation of a critique of a piece of church music if that option is chosen in the Part A practical exam. The viva voce, if the candidate wishes, may occur on the same day as the practical exam, but should be held after completing Parts A and B.

Lasting about 20 minutes, the viva voce takes place in as informal and relaxed an atmosphere as possible. The examiner will do their best to put the candidate at ease and to discuss matters of relevant interest—it is more of a friendly discussion than an inquisition! The viva voce particularly caters for candidates who are more comfortable with verbal communication than written expression.

Some topics which might be discussed are:

- the candidate's selections (especially solo items) in the Part A practical exam
- the musical resources of the candidate's church and the candidate's role within them; the ways these are deployed, including the music used for services (hymns, anthems, communion settings, etc)
- suitable repertoire for seasons and occasions in the Church Year, and various kinds of service (weddings, funerals, carol services, devotional services, etc)
- 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 those of the candidate's Christian denomination; general awareness of the historical background to, and liturgical significance of, these services and their 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 as to how important is the role of music within the worship of the church;
- any special interests of the candidate e.g. favourite church composers and/or works, interest in composing and/or arranging music for worship, etc.



Chapter 5: Extended Essays (Parts D1 & D2)

In Part D, candidates submit one essay on Christian Worship (part D1) and one essay on Church Music (part D2). The current essay topics may be obtained from the Director of Studies.

Essays should be between 5000 and 7000 words, in addition to bibliography, references, footnotes, and musical examples. The essays on Christian worship and Christian music must be bound separately, as they will probably be marked by different examiners. The candidate's name should appear on every page, and the pages be numbered. Candidates must use a recognised referencing system – refer to the Australian Government *Style manual for authors, editors and printers* 6th edition or contact the Director of Studies for guidance.

Specimen Australian essay topics are included in Chapter 6.

These parts of the syllabus should give the candidate a thorough appreciation of their denomination's liturgical and worship customs, and the music and traditions that complement them. Candidates should be completely familiar with the structure and content of services involving music currently used by that denomination.

While it is important that candidates understand present-day modes of worship and the reasons for them, it is important to supplement this understanding with:

- general awareness of the history and development of Christian worship within his/her denomination.
- learning about other services in common use (e.g. dedications, marriages, funerals) which may require music.
- studying the nature and function of music in worship, appreciating its place in particular services.
- understanding music selection principles for various parts of services, as well as the role of hymnody and psalmody, processions, acclamations, etc.

The candidate, in other words, should have a comprehensive background to contemporary liturgical practice, recognising which elements are helpful to the presentation of music within the church community, and knowing how those elements can fulfil the musical needs of the Church today.

This background includes a good grasp of significant features of church music history, particularly (though not exclusively) in the candidate's denomination, inasmuch as this informs the way music works in liturgy and practice. On the practical side, a comprehensive knowledge should be acquired of the choral, congregational and instrumental music suitable for Christian worship, given the different resources available in a variety of churches, and during seasons of the Church's year.

Essays may be published in *Laudate* (the world-wide GCM journal) and should demonstrate that the candidate has studied primary sources (e.g. service texts and/or musical scores) and relevant scholarly works. Full reference details for quoted passages must be supplied, as well as a bibliography/ discography with details of author, title, publisher, city and date of publication; issue numbers for journal articles, URLs for websites and authors date written and date accessed.

In preparing for parts D1 and D2, candidates need to undertake a fair amount of reading, musical score study, and listening to church music of different periods. Candidates will do well, however, to begin with the resources available in their own homes and church. Private

record/cassette/CD collections may contain examples of church music in a variety of styles. Local churches will have prayer books and worship manuals, hymn books, worship songbooks and psalters (which usually contain excellent prefatory articles and comprehensive indexing systems), sacramentaries and so forth. Candidates should familiarise themselves with the contents of prayer books/worship manuals used in their own church, and investigate the significance of 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. Candidates may benefit by attending services in other churches and different denominations, and by listening to/watching radio or pod broadcasts or televised services. Valuable and relevant background material may already have been compiled in connection with the Part B portfolio, which should obviously be consulted and utilised. Ministers and parish priests may be willing to lend the major liturgical source documents and guidelines pertinent to the candidate's denomination; local organists/choir directors/musicians may be able to suggest individual copies/anthologies of organ music, instrumental music used, or suitable, for church worship, anthems/motets/carols, canticles or Mass or Communion settings. Church choir or music libraries may contain many hitherto unsuspected treasures. Candidates could approach local cathedral or larger church organists and choir directors, to enquire whether occasional access to the choir library is possible. Many universities, conservatoriums and theological colleges allow public access to their libraries, even where borrowing rights are restricted to students.

Opportunities to hear good representative examples of church music, old or new, should not be missed. Church music may be heard in live performances in local churches and at recitals/concerts, radio broadcasts and pod casts, by visiting cathedrals/collegiate chapels, etc.

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 can learn a great deal by singing in a choral group under a good conductor. Instrumentalists, particularly those who have to write or improvise their own parts, will quickly learn good ensemble practices by playing with more experienced musicians.

Church musicians should not neglect secular music-making, as the isolation stemming from the separation of sacred and secular music often leads to a lack of appreciation of stylistic interpretation, professional standards of music-making and professional practice. Candidates should try to hear first-class ensembles on the stage and concert platform as well as in church. The earnestness of music-making in church is not an excuse for low standards that would not be acceptable elsewhere.

Score analysis and studies of church music composers are good ways to build up an appreciation of a particular period of music, genre or composer..



Chapter 6: Sample Essay Topics

Christian Worship

1. How and when were the various parts of the Eucharist brought together? Does its present form meet all the needs of modern congregations in Australia? Your answer may refer to usage in your own church, with historical reference to relevant Prayer Books or Missals.
2. During the past few years marriage and funeral ceremonies have become increasingly secularised. Discuss the virtues of a Christian wedding *or* Christian funeral, and show how these are reflected in today's services. The historical development of the liturgy in Christian tradition should be consulted and discussed as appropriate.
3. How has the Book of Psalms traditionally been used in Christian worship? Should it be made more familiar to present-day members of present-day congregations and, if so, how might this be achieved?
4. 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 to modern day services?
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. The late twentieth century saw a flurry of liturgical revision in many Christian denominations, resulting in much greater similarity between their forms of worship than had previously been the case. Identify the major ways in which they now resemble one another and explain the chief factors which brought this about.
7. Your local church is considering whether its principal service on Sunday mornings ought to be a celebration of the Eucharist rather than a service of the Word. Evaluate the theological and pastoral arguments that might be used to support or oppose such a proposal.

Church Music

1. What is the history of the use of instruments in Christian worship? Include a short discussion of how the use of instruments in your own church reflects this historical usage.
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? Include an outline of the history of congregational participation in your own denomination.
3. What were the origins of the Lutheran chorale? How have composers used these melodies in choral music? Include a discussion on the use of chorales in present-day church services.
4. 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 Catholic Church in France, over the period from about 1650 to about 1950.

5. Provide a critical survey of music written for the Eucharist or Mass since 1900, for various resources ranging from cathedral or collegiate choirs to small churches with wholly congregational participation. Take into account liturgical changes which have occurred during this period. Drawing largely, though not exclusively, on personal experience, discuss in some detail a range of settings, assessing their suitability for liturgical use and their envisaged resources.

6. Examine the phenomenon of the Christmas carol. With copious representative musical examples, show how a folk tradition has evolved into a sophisticated art-form. What are the gains and losses?

In all essays you should use a standard referencing system and include musical and verbal quotations as appropriate. A bibliography should accompany all essays.

Chapter 7: Presentation of Awards and Certificates

Successful candidates are presented with their awards at the Guild Festival Service, normally held at the Australian Guild Church in Sydney in the third quarter of the year.

ACertPW holders may affix the letters ACertPW to their name and are entitled to wear the academic hood (Cambridge full shape, black cotton viscose for the body lined with black Italian, cowl edged inside ½" in orange, cowl corded blue, strap lined orange not edged or turned out or corded) with a black stuff academic gown or choir dress.

ACertPW hoods may be purchased from:

Wippell & Co. Ltd
PO Box 1
88 Buller Road
Exeter EX4 1DQ
UNITED KINGDOM

Ph +44 1392 254 234
Fax +44 1392 250 868
<<http://www.wippell.com>> (email through the web site)

Candidates should order hoods at least two months prior to the Festival service at which they are to receive their Certificate.



Chapter 8: Contact Details

Please send all Australian and New Zealand GCM postal correspondence to:

*Guild of Church Musicians
PO Box 420
Gordon NSW 2072*

Email regarding Guild study courses should be addressed in the first instance to:

- *The Examinations Secretary <examsec@guildofchurchmusicians.org.au>*

General email queries may be made to either of the following:

- *The Australian Council Chair <chair@guildofchurchmusicians.org.au>*
- *The Australian Council Secretary <secretary@guildofchurchmusicians.org.au>*

For further information, refer to the Guild web site for Australia & NZ:

- *<<http://www.guildofchurchmusicians.org.au>>*