

Table of Contents

Chapter 1: Introduction	1
Summary of Requirements.....	1
Enrolment and Conditions Of Entry.....	1
Study Timetable.....	2
Chapter 2: Part A Practical Exam	3
1 General Requirements.....	3
2 Specific Requirements	3
3 Available Options.....	3
4 Examination Content	3
5 Examination Marking.....	4
5.1 Specific Tasks (60%)	4
5.2 Ancillary Skills (30%); and General Impression (10%).....	5
5.3 Information Common to All Options	7
5.4 Information Specific to Options.....	7
Chapter 3: Portfolio (Part B)	9
Chapter 4: Viva Voce (Part C)	11
Chapter 5: Christian Liturgy & Liturgical Music (Parts D & E)	12
Chapter 6: Sample Essay Topics (Part D)	15
Chapter 7: Sample Exam Paper (Part E)	16
Chapter 8: Presentation of Awards and Certificates	18
Chapter 9: Contact Details	19

Chapter 1: Introduction

The examinations leading to the *Archbishops' Award in Church Music* and *Archbishops' Certificate in Church Music* are open to Guild members of any Christian denomination with an interest in Christian worship and the role of music in worship and liturgy.

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 Award/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' Award in Church Music* 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

The *Archbishops' Certificate in Church Music* (ACertCM) 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 D: Two Extended Essays:	max. each 35, pass mark 21
PART E: Written Examination	max. 80, pass mark 48

Enrolment and Conditions of Entry

Parts A, B and C are common to both qualifications, and may be entered EITHER as the *Archbishops' Award* OR as part of the ACertCM.

Enrolment forms may be obtained from the Director of Studies, Australian Registrar and 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 Award or ACertCM 'up front' need only fill out this form.

The Award/Certificate Parts A–E Form allows you to enrol for various parts, rather than the whole Award or 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–E 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 minister/parish priest 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

Award and Certificate 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. Essays should reach the Director of Studies or AAC Chair by the end of March in the year of submission, and the written examination is generally held each year during May. Candidates should discuss these matters with the Director of Studies or AAC Chair when enrolling.

It is possible to complete the Award or 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 standards of *general* musicianship, technique, musical skills, knowledge and awareness appropriate to the role of a church musician. Candidates should ensure that their performance standard is adequate for the practical necessities of public worship and if necessary take extra tuition at their own expense.

2 Specific Requirements

Candidates must also display the practical and musical skills *specific* to the role of a church musician, and should take every opportunity to observe, discuss and read about the techniques and practical skills required before undertaking Part A.

3 Available Options

Candidates for the Award and Certificate normally enter in one of the categories below:

- Organist/Keyboard Player and Choir Director
- Organist/Keyboard Player (Accompanist)
- Choir Director
- Choir Singer
- Instrumental Leader
- Instrumentalist
- Worship Leader (Cantor/Animateur)

Where a candidate's role is *not* covered by these options, the Guild will consider specific requests for alternatives (e.g., leader of a mixed vocal and instrumental ensemble). Please address enquiries in such cases to the Director of Studies or AAC Chair.

4 Examination Content

Exams normally occur at the candidate's church at a specially-arranged time. Where other persons are involved, e.g. choir members or instrumentalists, the exam may take place at the same time as a normal rehearsal. Approximately 45 minutes should be allowed for the exam, followed immediately by 20 minutes for the *viva voce* where Part C is undertaken on the same day.

The exam includes practical tests in the following, as relevant:

- spoken parts
- sung responses/dialogues
- sight reading
- psalms
- hymns (or choruses or metrical psalms)
- accompanied/unaccompanied items (motet, anthem, canticle, Mass, Communion setting)
- solo and ensemble items
- vocal/instrumental items.

5 Examination Marking

The exam is marked out of 100, with a pass mark of 60. 60% is allocated to specific tasks described in Section 5.1, 30% for various skills and attributes and 10% for general impression, as described in Section 5.2.

5.1 Specific Tasks (60%)

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

Organist/Keyboard Player and Choir Director

- (a) Spoken parts of the service (two items: 8)
- (b) Sung responses/dialogue, to be directed by the candidate (8)
- (c) A psalm (Anglican or Gregorian chant; responsorial psalm etc. using a chant formula) to be directed by the candidate (10)
- (d) Two contrasted items from: hymns; choruses; metrical psalms (which *may* also be accompanied by the candidate) (14)
- (e) An anthem, motet, canticle, Communion Service/Mass movement, or other sacred choral item - *either* accompanied *or* unaccompanied (14)
- (f) Sight reading test (6)

Organist/Keyboard Player (Accompanist)

- (a) Spoken parts of the service (two items: 8)
- (b) Accompanying two contrasted items from: hymns; choruses; metrical psalms (10)
- (c) Accompanying an anthem/motet/canticle/Communion Service/Mass movement, or other sacred choral item (10)
- (d) Accompanying a psalm (any tradition) (9)
- (e) A solo voluntary (9)
- (f) Accompanying a solo vocal/instrumental item (8)
- (g) Sight reading test (6).

Choir Director

- (a) Spoken parts of the service (two items: 8)
- (b) Sung responses/dialogue (8)
- (c) A psalm (Anglican or Gregorian chant; responsorial psalm etc. - using a chant formula) (8)
- (d) Two contrasted items from: hymns; choruses; metrical psalms (10)
- (e) Two anthem/motet/canticle/Communion Service/Mass movements, or other sacred choral items - one accompanied, the other unaccompanied (20)
- (f) Sight singing test (6).

Choir Singer

- (a) Spoken parts of the service (two items: 8)
- (b) Sung responses/dialogue (8)
- (c) A psalm (Anglican or Gregorian chant; responsorial psalm etc. - using a chant formula) (10)
- (d) Two contrasted items from: hymns; choruses; metrical psalms (10)
- (e) *Either* an accompanied anthem/motet/canticle/Communion Service/Mass movement or other sacred choral item, *OR* an accompanied aria or solo (10)
- (f) An item (accompanied or unaccompanied) which involves *at least one other singer* (e.g., duet, trio, quartet) in which the candidate sings one of the parts (8)
- (g) Sight reading test (6).

Instrumental Leader

- (a) Spoken parts of the service (two items: 8)
- (b) Two contrasted items from: hymns; choruses; metrical psalms (10)
- (c) Accompanying an anthem/motet/canticle/Communion Service/Mass movement, or other sacred choral item (12)
- (d) A piece for instruments alone (12)
- (e) Play an instrumental solo item suitable for performance before, during or after the act of worship (12)
- (f) Sight reading test (6).

Instrumentalist

- (a) Spoken parts of the service (two items: 8)
- (b) Two contrasted items from the following, in which the candidate will play the appropriate harmony line: hymns; choruses; metrical psalms (12)
- (c) Perform an instrumental *obbligato* (e.g., a descant) to a piece of sacred choral or congregational music (10)
- (d) Play an instrumental solo suitable for performance before, during or after the act of worship (12)
- (e) An ensemble item which involves *at least one other instrumentalist* (e.g., a duet; trio; quartet) in which the candidate plays one of the parts (12)
- (f) Sight reading test (6).

Worship Leader (Cantor/Animateur)

- (a) A hymn or sacred song that the candidate studies for a few days prior to the exam. The candidate will receive a copy of the music; the singers are given the people's part on the day of the exam. (15)
- (b) Spoken parts of the service (two items: 8)
- (c) Sung responses/dialogue (9)
- (d) Responsorial psalm - or item using a chant formula (11)
- (e) Two movements from a Communion Service or Mass setting (11)
- (f) Sight reading test (6).

5.2 Ancillary Skills (30%); and General Impression (10%)

For choir directors, instrumental leaders and worship leaders, the examiner looks for a business-like approach, good rehearsal planning, demonstration skill, adequate control and discipline, enthusiasm and musicianship. The examiner also considers how appropriate the chosen items are in terms of variety, suitability for the skills of the choir, instrumentalists, or congregation.

Instrumental leaders must show good leadership and (if appropriate) conducting skills, and also demonstrate proficiency as an instrumentalist in at least two ensemble items.

For both singers and instrumentalists, the examiner looks for technical and musical factors such as accuracy in pitch and time, tonal quality and production, intonation, attack, singer's diction, general musicianship and sensitivity of interpretation, as well as interest and enthusiasm, and understanding and appreciation of the items presented for examination. He/she also considers how appropriate the chosen items are in terms of variety, suitability for the skills of the candidate, etc.

Marks for this part of the exam are allocated as follows:

Organist/Keyboard Player and Choir Director

- (a) *As choir director*: efficient rehearsal planning and ordering (5)
- (b) skill in detecting, and correcting, errors (5)
- (c) leadership qualities and communication skills (5)
- (d) conducting and directing skills (5)
- (e) appropriate choice of repertoire (5)
- (f) *As keyboard player*: accuracy; accompanying skills; musicianship (5)
- (g) General impression (10)

Organist/Keyboard Player

- (a) accuracy of notes, rhythm, tempo (10)
- (b) registration, handling of the instrument, and sense of style (7)
- (c) musical skills and sensitivity as an accompanist (7)
- (d) appropriate choice of repertoire (6)
- (e) General impression (10)

Choir Director

- (a) efficient rehearsal planning and ordering (6)
- (b) skill in detecting, and correcting, errors (6)
- (c) leadership qualities and communication skills (6)
- (d) conducting and directing skills (6)
- (e) appropriate choice of repertoire (6)
- (f) General impression (10)

Choir Singer

- (a) accuracy of notes, rhythm, tempo (8)
- (b) vocal quality, intonation (6)
- (c) diction (6)
- (d) general musical qualities (5)
- (e) appropriate choice of repertoire (5)
- (f) General impression (10)

Instrumental Leader

- (a) *As instrumental director*: efficient rehearsal planning and ordering (5)
- (b) skill in detecting, and correcting, errors (5)
- (c) leadership qualities and communication skills (5)
- (d) conducting and directing skills (5)
- (e) appropriate choice of repertoire (5)
- (f) *As instrumental player*: accuracy; musicianship and sense of style (5)
- (g) General impression (10)

Instrumentalist

- (a) accuracy of notes, rhythm, tempo (10)
- (b) tone quality and production; intonation (7)
- (c) general musicianship and sense of style (7)
- (d) appropriate choice of repertoire (6)
- (e) General impression (10)

Worship Leader (Cantor/Animateur)

- (a) efficient rehearsal planning and ordering (6)
- (b) skill in detecting, and correcting, errors (6)
- (c) leadership qualities and communication skills (6)
- (d) conducting and directing skills (6)
- (e) appropriate choice of repertoire (6)
- (f) General impression (10)

5.3 Information Common to All Options

5.3.1 Sight-reading

Sight-reading ability is tested in all categories. The test is given privately, not in front of a congregation, choir or instrumental group.

5.3.2 Spoken parts, psalms and hymns

Spoken parts of the service should be no shorter than the Lord's Prayer. The psalm should also be of reasonable length—an Anglican chant or plainchant, for instance, should be at least ten verses. A responsorial psalm should include some verses of uneven length. Hymns/metrical psalms/choruses should contain the equivalent of at least four verses in common metre.

5.3.3 Own-choice items

In *all* sections, candidates must submit their choice of music to the examiner **at least** four weeks before the exam. Should the examiner feel that any choice is unsuitable or does not demonstrate that the candidate meets syllabus requirements, he/she will contact the candidate to discuss the matter. Please note that the examination cannot proceed until such issues are resolved.

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 outlined in Sections 1 and 2 above are met.

5.4 Information Specific to Options

Please note that candidates must provide and pay accompanists where they are required. The examiner cannot act as an accompanist.

5.4.1 Organist/keyboard player and choir director.

Exams normally take the form of a rehearsal. The choir may sing in unison or in any number of parts: the candidate is being examined, not the choir. Accompanists, if normally available, are allowed, but the candidate must accompany at least one item.

5.4.2 Organists/keyboard player accompanist

Exams normally take place during a rehearsal, with a choir, instrumental ensemble, or mixture of the two (as per the candidate's usual practice) present. The candidate should accompany a varied programme of different styles (e.g. a hymn, a choral setting, a psalm, and a solo vocal or instrumental item), as well as presenting one or more solo voluntaries. Where two or more solos are presented, they should be of contrasting musical styles.

5.4.3 Choir director

Exams normally take the form of a rehearsal. The choir may sing in unison or in any number of parts: the candidate is being examined, not the choir. Accompanists, if normally available, are allowed.

5.4.4 Choir singers

The candidate sings his/her own vocal line in all choral items, the others either sung, or played by the keyboard accompanist. Where an anthem or similar is chosen, the candidate may sing a short solo passage or superimpose a descant or Taizé-style solo.

5.4.5 Instrumental leaders

Exams usually occur during a normal rehearsal in the candidate's church, with the group present. Instrumental groups, whether or not they include a keyboard player, must play in harmony. Again it should be stressed that the candidate is being examined, not the group.

5.4.6 Instrumentalists

The candidate plays his/her accustomed instrumental line, the others being played by the ensemble or by a keyboard accompanist.

5.4.7 Worship leaders

Exams take the form of a congregational rehearsal led by the candidate as cantor and animateur. The candidate must provide a group of at least 20 people to represent the congregation. The music, other than the hymn (refer to 5.1, Worship Leader, item (a)), is chosen by the candidate.



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).

Portfolio content is largely at the candidate's discretion. It should, however, describe the type of church (denomination, geographical region, size, traditions of churchmanship, etc), its musical traditions and resources, the candidate's role, details of music used in services (choral, congregational and instrumental music, hymn books and psalters used, etc) and assess their relevance.

This 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 a church musician.

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. The candidate might, for example, list the music chosen for rehearsal, then assess the rehearsal, emphasising his/her personal involvement, difficulties and successes. This should be followed by analysis of how the music fared at the service. If the candidate is involved in choosing music, an account of the selection process should be included.

In all cases, candidates should discuss the suitability of certain pieces for their allotted place in the service. Candidates could also select at least one piece that was used and write a little about it and its composer.

The purpose of the diary is to:

- encourage greater awareness of music and its effectiveness in local worship
- develop appreciation of how pieces are chosen for worship, and the selection criteria
- help candidates to be critical of their role in church music, and to encourage self-development
- encourage an ability to discuss individual pieces, their style and history, as well as developing a broader knowledge of Church composers and the stylistic periods to which they belong
- develop knowledge and appreciation of the form and structure of the worship in the candidate's church, and the elements of which it is comprised.

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?
- 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
- compositions, descants, or arrangements produced by the candidate, with accounts of how s/he came to produce them and how well s/he thinks they work
- 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, 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, and may help candidates identify topics of interest to be further pursued in parts D and E.

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.
- 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: Christian Liturgy & Liturgical Music (Pts D&E)

Parts A, B and C are common to both the Archbishops' Certificate in Church Music and the Archbishops' Award in Church Music. Two additional parts, D and E, complete the requirements for the Certificate.

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

Essays should be between 3000 and 5000 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 AAC Chair or Director of Studies for guidance.

The Part E Written Examination is a three-hour paper in which candidates answer one question on Christian Liturgy, two on the History of Church Music and one on Music in Worship. The exam may be undertaken in the candidate's parish and supervised by a minister or other suitable person by prior arrangement with the Director of Studies, who will post, fax or email the paper to the supervisor.

Specimen Australian essay topics and exam papers are included in Appendices A & B.

These parts of the Certificate 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 (especially the Eucharist/Mass/Holy Communion liturgy books and the Morning and Evening Offices).

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/or *Jubilate* (the Australian GCM newsletter) and should demonstrate that the candidate has studied primary sources (eg 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 D and E, 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. 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.

In studying church music, a good way to build up an appreciation of a particular period of music, genre or composer, is through the study of individual pieces. In studying, for example, a vocal/choral setting of a given text, it would be useful to log some or all of the following data:

- source of text
- date of composition and/or first publication (where known)
- name and nationality of composer
- occasion/musicians/circumstances for which the work was written
- resources used (voices and/or instruments eg SAATB and organ)

- aspects of musical form and texture (eg imitative/fugal/homophonic texture; binary/ternary/renaissance motet form; short/verse/great service; paraphrase/parody mass; etc.)
- aspects of harmony and tonality (eg modal/tonal-major or minor/atonal, predominantly diatonic or chromatic) and melody (eg syllabic or melismatic, narrow or wide-ranging, plain or ornamented, etc.)
- words/music relationship (eg rhythmical/metrical treatment of words; musical representation of meaning or mood of words singly and/or in combination, 'word-painting', etc.)
- rhythmic/metrical aspects (eg time signature; regular or irregular, simple or complex, multi-metric)
- suitable for use in contemporary worship? If so, for use in which kinds of establishment, suitable for what level of musical resources, useful in which season(s) of the Church Year, services/parts of services, etc
- any other points of interest to individual candidates.

Candidates could compile, over time, lists of composers, their dates and nationalities, and summary lists of works classified according to genre. Similar lists of 'key' personalities encountered in one's reading etc (eg Maria Hackett; Pope Pius X; Sir Sydney Nicholson) may also be useful.

Organist candidates might build up 'biographical' information on the voluntaries played each week. In the case of hymns or worship songs, a candidate might note who wrote the words and when, to what extent they have they been altered/abbreviated/lengthened since their original creation, ask similar questions regarding the tune, whether the words-music 'marriage' is the original one, or a more recent re-grouping, what are the respective qualities of text and music, does the music match and enhance the text's meaning and qualities and, if so, how.

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.



Chapter 6: Sample Essay Topics (Part D)

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.
2. During the past few years marriage and funeral ceremonies have become increasingly secularised. Discuss the virtues of a 'Christian wedding', and show how these are reflected in today's services. You may base your answer on the historic Christian tradition.
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.

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.

Chapter 7: Sample Exam Paper (Part E)

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). 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.

1. Select any TWO Eucharistic/Communion prayers 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 churchgoer well served, in your opinion, by the selection of scripture available in your church?
3. Write notes on THREE of the following:
 - a) Kyrie eleison
 - b) the Creed
 - c) the Psalms
 - d) the Peace
 - e) the Offertory
 - f) Prayer of Consecration
 - g) the Fraction (breaking of bread)
 - h) Lamb of God
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 Mozart
- iii) The Chapel Royal
- iv) The Twentieth Century Church Light Music Group
- v) A history of the influence of American church music in Australia
- vi) Hymn tunes by nineteenth-century composers
- vii) Australian church music prior the 1980's
- viii) French Catholic church music (of any period)
- ix) Polyphony
- x) The anthems of Purcell or William Byrd

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

Set Works: Benjamin Britten's *Missa Brevis*, Harold Darke's *Communion Service in F* and [set work by an Australian composer].

Candidates should answer part a) and part b)

27 a) Identify each of the following extracts, 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.

28 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 [Australian composer] 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 Catholic text). How do these texts affect the character of each setting?

SECTION C MUSIC IN WORSHIP

Answer ONE question.

1. Prayer Books are intended to indicate structures and provide resources. Parishes are often 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 choir or music group. 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?

Chapter 8: Presentation of Awards and Certificates

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

Those who gain the Archbishops' Award may wear the Guild medal mounted on a terracotta ribbon.

Archbishops' Certificate holders may affix the letters ACertCM to their name and are entitled to wear the academic hood of full Cambridge shape (black viscose rayon, lined with black 'Italian' edged with a border of ½ -inch royal blue ribbon and ½-inch terracotta ribbon) with a black stuff academic gown or choir dress.

ACertCM 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. Guild medals may be purchased from the Registrar as available.



Chapter 9: 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>>*