



Archbishops' Certificate in Church Music

ACertCM

2019-2020 Essay Questions & Special Subject

As at 26-i-2019

PART D: Extended Essay Titles

maximum 35 marks each, pass mark 21

Choose one topic from Section 1 and one topic from Section 2.

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. 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 Australian Council Director of Studies for guidance.

Essays 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 and page numbers for journal articles; URLs, authors, date written, and date accessed for websites.

Essays should be submitted with a Guild Cover Sheet with the declaration of authorship and originality signed. This can be downloaded from <<http://www.guildofchurchmusicians.org.au>>.

Candidates, with their tutors, may propose their own essay topics as will most benefit their ministry, but these must be formally approved by the Director of Studies prior to commencement of preparation or writing. Candidates should be aware that revisions or alterations to proposals or refusals are possible, and the candidate should not necessarily expect that their proposal be accepted.

Further details and recommendations for preparation may be found in the document *GCM in Australia & NZ – ACertCM Guidelines & Syllabus APRIL 2013* which can be downloaded from <<http://www.guildofchurchmusicians.org.au>>.

Note: Candidates for ACertPW may also consider using these topics, but should be mindful that essays for this award are longer (5000 – 7000 words). Similarly, ACertPW candidates may propose adapted or alternative topic areas to the Director of Studies for approval.

Section 1: Christian Worship/Liturgy

1. Since the days of the early church, Christians have sought to worship daily. Choose one form of daily worship commonly used in your denomination, hitherto or presently. Identify its character, explain its structure, and discuss how it developed from earlier forms.

2. Outside the Catholic tradition, the Eucharist/Mass/Communion rose to prominence in parishes from the 1930s but has diminished in liturgical focus in some parts of the current Christian Church. Discuss how this can be seen in a part of the church in Australia or New Zealand, identify reasons for the changes, and critically comment upon this in the light of Biblical precedent.
3. Identify a rite of Eucharist/Mass/Holy Communion in your denomination and discuss its development from Biblical accounts to earlier forms used in your denomination, and subsequently to what is used today. Critically comment on the appropriateness of developments taking into account liturgical, social and theological reasons or other issues as appropriate.
4. The Psalms are a commonality in the liturgies of various denominations of the Christian Church. How has your denomination traditionally used the Psalms liturgically? How are they used in its present-day worship? Could they be better integrated, and how?
5. Marriage and funeral liturgies have undergone significant change in recent decades. Discuss the changes in these liturgies from Biblical/early church forms, through older forms in your denominations to current practice. Why have these changes come about? Identify social, cultural, liturgical, theological or other significant reasons.

Section 2: History of Church Music

1. The daily offices have been of significance to Christian worshippers, and are performed both on weekdays and weekends. Discuss how music is incorporated into a liturgical Office from your denomination when celebrated on a weekday. Is this an effective use of music in liturgy? How could it be developed or improved?
2. Instrumental music is used in Christian liturgy alongside that of the human voice. Discuss the repertory of instrumental music other than organ solo repertory used in your denomination today. How has it changed from older traditions, and why has the current usage developed?
3. Write a critical introduction to **any one** of the following repertoires, discussing **a minimum of three pieces** in some detail. Discuss historical, social and liturgical considerations as well as musical analysis of harmony, melody, texture, rhythm, orchestration or other significant features.
 - a. Canticles (Magnificat, Venite, etc) by **either** Palestrina **or** Victoria **or** William Byrd;
 - b. Anthems by **either** Samuel Sebastian Wesley **or** Sir Charles Villiers Stanford;
 - c. Restoration church music in England;
 - d. Anthems by **either** Orlando Gibbons **or** Thomas Tallis;
 - e. Masses by Haydn **or** Mozart
4. Discuss the significance and contribution to the Anglican and/or Catholic repertory of any **one** of the following composers who mark significant anniversaries in 2019/20:
 - a. Ludwig van Beethoven (b.1770)
 - b. Hector Berlioz (d.1869)
 - c. Kenneth Leighton (b.1929)
 - d. Richard Shepherd (b.1949)
 - e. Reginald Jacques (d.1969)
 - f. Herbert Sumsion (d.1995)

5. Explore the development of a national musical identity in Australia or New Zealand in the Presbyterian **or** Congregational **or** Uniting **or** Baptist **or** Methodist **or** Adventist Church **or** the Salvation Army. What elements show this allegiance? Give specific examples of pieces or repertoires that support your arguments.
6. The use of the organ has a long tradition in the Christian Church. Identify **at least two** innovative ways it is used today. Discuss how these uses have developed from traditional ones, discussing why, and comment critically on how they could be developed or improved.
7. Recent years have seen a revival in the use of Gregorian chant in the Catholic tradition. Explore possible reasons for this, and describe how this can be achieved in contemporary congregations. Give specific examples of chants and liturgical forms.
8. English Hymnody is influenced by many other traditions. Discuss either the influence of Calvinist Psalmody, **or** Lutheran chorales, **or** Gregorian chant demonstrating how they have been assimilated. Refer to at least **four** specific examples, with musical analysis of harmony, melody, texture, rhythm or other significant features which demonstrate their development to possess the features now commonly associated with hymnody.

PART E: Written Examination

Exam maximum 80 marks, pass mark 48

Section B: History of Church Music: **Special Subject 2019-2020**

Music for the Offices

Candidates are to study:

- the below listed works.
- one other canticle by an Australian **or** New Zealand composer of the candidate's choice. (A score of this work must be provided to the Director of Studies at the time of entering to sit Part E).

Scores and recordings should be used to assist in preparation. Candidates may be required to recognise score excerpts (identifying work, composer, and section of the work); discuss musical attributes; discuss liturgical use; or other significant features.

Candidates may **NOT** take scores or texts into the examination with them.

Set works:

- Orlando di Lasso, Magnificat Octavi Toni, LV 286
[[https://imslp.org/wiki/Magnificat_Octavi_Toni_\(Lassus,_Orlande_de\)](https://imslp.org/wiki/Magnificat_Octavi_Toni_(Lassus,_Orlande_de))]
- Henry Purcell, Evening Service in G minor, Z.231
[[https://imslp.org/wiki/Evening_Service,_Z.231_\(Purcell,_Henry\)](https://imslp.org/wiki/Evening_Service,_Z.231_(Purcell,_Henry))]
- Sir Charles V. Stanford, Te Deum in B flat, Op.10
[[https://imslp.org/wiki/Morning%2C_Evening_and_Communion_Service_in_B-flat_major%2C_Op.10_\(Stanford%2C_Charles_Villiers\)](https://imslp.org/wiki/Morning%2C_Evening_and_Communion_Service_in_B-flat_major%2C_Op.10_(Stanford%2C_Charles_Villiers))]

Notes:

1. The above score links are given as a guide. Candidates should study multiple critical editions of the scores of set works.
2. Candidates who have trouble locating any required scores should be in touch with the Director of Studies for guidance at their earliest convenience.