

National Association of Pastoral Musicians

Cantor Colleague Certificate Study Guide

For further information, questions, concerns or more in depth information please email:

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70% is required to pass all sections.

Section A

Musical Knowledge and Skills

1. Music Theory Exam

This written exam consists of eight (8) questions and covers the basics of music theory. The test will be emailed to you and you will be given a suggested time for the test to be returned—on average, 5 days. This test is open book/notebook/iPad.

- a. You will be shown seven **key signatures** and will be asked to identify the **Major and relative minor keys** for each of the key signatures shown. The keys will be shown in either the G (treble) clef or the F (bass) clef.
- b. You will **identify major and minor scales**. You will identify the **location of half steps** in both major, and natural minor scales. Then you will actually construct two major and two minor scales, using the notes provided and inserting the required sharps or flats.
- c. You will **identify intervals** by correctly inserting a note above the provided note and inserting any necessary sharps, flats or natural signs. There are eight intervals to provide and again they will be in either the G or F clefs.
- d. You are provided with the **name of a key**. You must tell us **how many sharps or flats** are in that key and identify them- Example D Major = 2 sharps, F# and C#

- e. You will be shown **ten musical symbols to identify**. If there are musical notes in the example, you will be identifying the symbol that accompanies the notes, not the notes themselves.
- f. You will be **identifying musical terms** dealing with the manner in which a musical composition is to be played or sung. All of the terms are common Italian terms found in musical compositions. Example: *accelerando* – to speed up.
- g. Is a matching exercise. **Match the words or phrases dealing with non-harmonic tones** to the definitions in the second column. There are five of these.
- h. Requires you to **identify time signatures**. You will be given three short musical phrases and you are to determine the time signature from the rhythmic pattern.

Suggested resources for Music Theory Exam, if needed: www.musictheory.net

Just the Facts Music Theory Workbooks (Books 5-9, Music Bag Press)

2. Singing

- a. Sing 2 psalms – one from List A and one from List B (Repertoire list below)
- b. Sight sing a Gospel Acclamation and Responsorial Psalm given at the exam time. Applicants will have 1 minute to prepare, scale and tonic will be provided.
- c. Sing an Easter, Pentecost or Corpus Christi sequence (applicant's choice).

CCC Psalm Repertoire List

Responsorial Psalms: **IMPORTANT: All music is to be chosen from this Examination Repertoire List. Select one psalm from List A and one psalm from List B.**

Responsorial Psalms:

List A (Chant)

- *Salmo 22: El Señor Es Mi Pastor*. Jack Miffleton (OCP, 89029—Luz Perpetua).
- *Psalm 30 (31): Father, I Put My Life in Your Hands*. Howard Hughes (GIA, G-2330).
- *Psalm 33: The Earth is Full of the Goodness* (from *Psalms for the Easter Vigil/Gospel Acclamation for the Easter Vigil*). James Scavone (WLP, 006266).
- *Psalm 34: Taste and See the Goodness of the Lord*. Kevin Keil (OCP, 30100782).
- *Psalm 45: Alleluia Psalm* (from *By Flowing Waters*). Paul Ford (LP, 359).
- *Salmo 62: Mi Alma Está Sedienda/Psalm 63: My Soul Is Thirsting*. Bob Hurd (OCP, 88983—Luz Perpetua).
- *Psalm 90: In Every Age* (from *Lectionary Psalms*). Michel Guimont. (GIA)
- *Psalm 104: Lord, Send Out Your Spirit* (from *Psalms for the Easter Vigil/Gospel Acclamation for the Easter Vigil*). James Scavone (WLP, 006266).
- *Psalm 113: Blessed Be the Name of the Lord* (from *Thanksgiving Psalms*). Luke Mayernik (OCP, 30101909).
- *Psalm 133 (134): In the Silent Hours of Night*. Howard Hughes (GIA, G-3377).

- *Sequence for the Solemnity of the Body and Blood of Christ, “Ecce Panis Angelorum. Graduale Simplex, page 205.*

List B (Through Composed)

- *Psalm 42: As the Deer Longs for Running Water.* Richard Siegel (WLP, 006209).
- *Psalm 47: God Mounts His Throne to Shouts of Joy.* J. Michael Joncas (WLP, 01752-L).
- *Psalm 122: Let Us Go Rejoicing.* Rawn Harbor (OCP, 20912).
- *Psalm 25: To You, O Lord (from Three Seasonal Psalms for Advent).* Janèt Sullivan Whitaker (OCP, 88044).
- *Psalm 96: Christmas Mass at Midnight.* Howard Hughes (GIA, G-2026).
- *Psalm 115 (116): What Return Can I Make to the Lord.* Charles E. Conley (GIA, G-2528).
- *Salmo 121: Qué Alegría/Psalm 122: I Rejoiced.* Jaime Cortez (OCP, 10814—*Cantaré Eternamente* collection, *Breaking Bread, Luz Perptua, Flor y Canto, Sal de la Tierra, Spirit & Song*).
- *Salmo 50: Misericordia, Señor/Psalm 51: Show Us Your Mercy, O Lord.* Bob Hurd (OCP—*Cantaré Eternamente, Flor y Canto II & III, Spanish Missals, Unidos en Cristo, OFUV*).

Codes

- GIA—GIA Publications, Chicago, Illinois
- LP—Liturgical Press, Collegeville, Minnesota
- OCP—Oregon Catholic Press, Portland, Oregon
- WLP—World Library Publications, Schiller Park, Illinois

SECTION B

Liturgical Knowledge

Complete a written exam on church music and liturgy. This test will be emailed to all applicants on the specified dates. See <http://www.npm.org/Sections/Cantor/cantorcertification.htm> for more information. Each applicant will have 3 hours to complete the test and email it back. Two questions will be given from each component from which the candidate will answer one.

Component I: Sunday Celebration of the Eucharist

- *Introductory Rites*
- *Liturgy of the Word*
- *Liturgy of the Eucharist*
- *Concluding Rite*

The liturgy committee of your parish has asked you to help them examine the musical elements in the celebration of the Sunday Eucharist. Take each of the four parts of the liturgy listed above, and help them to study and evaluate the musical elements of each part of the Eucharistic

liturgy. Make use of appropriate texts from the *Roman Missal* and *Lectionary for Mass*, as well as pertinent liturgical documents. Take into account the following aspects for each of the four parts of the liturgy:

- Relationship of Music to Ritual Action and Text
- Musical Form
- Participation of the Assembly
- Role of Priest, Deacon, Psalmist, Choir, Cantor, Instrumentalists, Director

Component II: Seasons of the Liturgical Year

- *Advent*
- *Christmas Season*
- *Lent*
- *Easter Season*
- *Ordinary Time*

Be prepared to respond to the following with regard to each season:

1. Are there elements of the Sunday Eucharist that are to be omitted or highlighted during this season?
2. How would the celebration of this season affect the shape of each of the major parts of the Eucharistic liturgy: introductory rites, liturgy of the Word, liturgy of the Eucharist, concluding rite?
3. What musical elements should be highlighted or downplayed (even omitted) during this season?
4. Which of the psalms might be sung during this season during the entrance rite, after the first reading, and/or during communion? What musical settings of these psalms would you choose, and why?
5. What items of ritual music might be used throughout this season (e.g., acclamations, responses)? What hymns or songs?

Component III: Rites of the Church

- *Easter Vigil with Celebration of the Sacraments of Initiation*
- *Celebration of Infant Baptism at Sunday Mass*
- *Celebration of Baptism Outside of Mass*
- *Celebration of First Eucharist (at Sunday Mass)*
- *Anointing of the Sick at Sunday Mass*
- *Communal Penance Celebration (Form 2) during Advent or Lent*
- *Celebration of Marriage during Mass*
- *Celebration of Marriage between a Catholic and an Unbaptized Person*
- *Funeral Rites: Vigil, Funeral Liturgy, Committal*
- *Confirmation*

Be prepared to contribute to the preparation of the liturgy for each of the above situations, taking into consideration the following questions:

1. What are the most important musical elements of the rite: acclamations, processional songs, blessing prayers, dialogues, responses? How are these tied to the major ritual actions?
2. What would be appropriate choices for psalms, hymns and songs for this rite?

3. How could choral and instrumental music be used to support the celebration of the rite?

Suggested Reading to prepare for the Liturgical Knowledge exam

Liturgical Documents

Candidates should be familiar with the following liturgical documents and with their implications for the role of music and of music ministry in the liturgy.

- Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (1963)
 - *Musicam Sacram* (1967)
 - Directory for Masses with Children (1973)
 - General Instruction of the Roman Missal (Current English Translation Promulgated for Use in the Dioceses of the United States of America, November 27, 2011)
 - Sing to the Lord: Music in Divine Worship (NPM, 2007)
- The Rites of the Catholic Church, Vol. 1 (The Liturgical Press, 1991)

Other Reading

Candidates should also be familiar with the following books available from NPM Publications.

- *Seven Sessions: The NPM Study Guide to Sing to the Lord: Music in Divine Worship*
- *Singing Our Worship: A Pastoral Musician's Guide to the General Instruction of the Roman Missal*
- *Singing the Year of Grace*

Candidates will also find it beneficial to refer to the Lectionary and to have access to a hymnal of their choice, which has Mass settings, hymns, and psalms.

Section C

Applied Knowledge

1. Biblical Knowledge of the Psalms

The applicant will be able to explain the biblical and liturgical background and the genre of each psalm he or she has chosen to proclaim as part of the singing exam. The applicant will be expected to discuss how each psalm relates to the readings for the Sunday on which it occurs in the Lectionary for Mass. This exam will be given with the written music theory exam outlined in Section A, component I. *This test is open book/notebook/iPad.

2. Cantor as Minister

Answer a question about the cantor as minister. The Colleague Certificate Coordinator will contact you to arrange a time to discuss the question, either in person or over the phone.