



**CHRISTIAN CONSERVATORY
OF MUSIC, CANADA**

EXAMINATION SYLLABUS:

PIANO

2020 Edition

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MESSAGE FROM THE BOARD OF DIRECTORS

For more than a century, secular conservatories of music from Britain and Canada have offered music examinations based on carefully graded syllabus requirements. These examination systems, along with thousands of dedicated music teachers, have helped to raise the standard of classical music to the extremely high level which we, in Canada, now enjoy. More recently, examinations in jazz, popular and rock music have been established and this I enthusiastically applaud. However, Christian music, both traditional and contemporary, has never been addressed in such a manner.

Many private Christian music teachers and Christian music schools do, in fact, teach Christian music but with no progressive curriculum to follow and no convenient list of suitable repertoire. It becomes extremely difficult to plan for the student's ongoing development.

Christian Conservatory of Music, Canada (C.C.M.C.) has the solution. After several years of extensive planning we have developed the first examination system and curriculum dedicated entirely to Christian music, both traditional and contemporary. Our examination system addresses all areas which are relevant to the training and development of Christian musicians of all ages and abilities. The key word here is *RELEVANT*.

As you read through our syllabus, you will find that there is a wide variety of repertoire which is suitable to any denominational tradition. "Materials of Music" (theoretical requirements) includes the study of staff notation in addition to chord chart symbols. This concept is carried over into the areas of Repertoire and Sight Playing. Our "Survey of Christian Music" examinations will give the student greater insight into the development of the hymns and choruses which they study. Lastly, our "Bible Basics" examinations are offered from the earliest grade level through to the A.Mus.Min. Diploma.

Many private Christian music teachers and Christian music schools are enthusiastic about our programs. We are confident that Christian Conservatory of Music, Canada will set a new standard for both Christian music education and music ministry in Canada.

The Board of Directors

REGULATIONS AND GENERAL INFORMATION

1. EXAMINATION SESSIONS (APPLIED and WRITTEN)

There will be two sessions annually, for both Applied and Written examinations. These will be held in spring and late fall. For specific dates, please see the website:

www.ccmce examinations.org

2. APPLICATION FORMS

Application forms are available from the website.

3. CLOSING DATE FOR ALL APPLICATIONS

Current Closing dates for applications may be found on the website.

Completed application forms, together with the appropriate examination fee, must reach Christian Conservatory of Music, Canada on or before the current closing dates.
(see #5 Examination Fees)

4. LATE APPLICATIONS

Late applications will be accepted for two weeks following the official closing dates. Each late application must be accompanied by a late fee of \$25.00. **NO LATE ENTRY** will be accepted after the late application dates.

5. EXAMINATION FEES

All examination fees are listed on a separate sheet, “Schedule of Examination Fees”, which is available from the website www.ccmce examinations.org.

Cheques or money orders should be made payable to **C.C.M.C. Examinations**, with a **current** date. (NO postdated cheques, please).

Fees cannot be refunded once they have been received by C.C.M.C. and candidates who do not attend their examination will lose the full fee. (See #10, Absence Due to Illness.)

Mail all applications with cheques or completed Visa/Mastercard information to:

Christian Conservatory of Music, Canada
P.O. Box 20031, 2900 Warden Avenue
Toronto, Ontario M1W 4B6

OR email a completed application along with Visa/Mastercard information & payment to:

inquiries@ccmce examinations.org

6. EXAMINATION NOTICES

Candidates will receive by email a notice which will state their assigned candidate number, and the date, time and location of their examination. Candidates **MUST** bring this official notice to the examination.

Candidates for Applied (Practical) examinations must complete the notice form by writing in the titles and composers of their chosen pieces. This form will be given to the examiner(s).

7. MEMORY

Memorization is expected for Elementary, Junior, Intermediate and Advanced levels, with the exception of selections “From the Hymnal”, Junior to Advanced levels. Memory in this category is optional. For all other repertoire which is not memorized candidates will receive a significant penalty in the final mark. Memorization is MANDATORY for Music Ministry Diploma Examinations (A.Mus.Min.and F.Mus.Min.). Diploma candidates who choose *not* to perform by memory will receive comments ONLY. There will be no marks awarded and therefore no diploma can be granted. Candidates MUST bring copies of all examination selections whether or not the selections are to be played from memory.

8. ACCOMPANISTS

Singing candidates must provide their own accompanist. The accompanist is permitted in the examination room only during the performance of repertoire.

9. EXAMINATION CONDUCT

Parents and teachers are not permitted to enter the examination room. A waiting area will be provided. All cell phones and communication devices must be turned off in the waiting area. No recording devices are permitted in the examination room or waiting area.

10. ABSENCE DUE TO ILLNESS

Any candidate who is unable to attend an examination due to illness will be permitted to take the examination at the next examination session provided that:

- i) C.C.M.C. is notified **prior** to the date of the examination and
- ii) A medical certificate is forwarded to C.C.M.C. no later than SEVEN (7) days following the date of the scheduled examination

11. LATE ARRIVAL

All candidates are expected to arrive at least ten minutes before their scheduled examination time. Candidates who arrive past the time allotted for their examination, at the discretion of the examiner, *may not be examined*, unless there are extenuating circumstances.

12. PHOTOCOPIED MUSIC

It is illegal to photocopy music which is under copyright, therefore, candidates will **NOT** be permitted to bring photocopied music into the examination room.

13. EXAMINATION RESULTS

Candidates will receive results within four weeks after the examination. The examiner’s evaluation for all applied and written examinations is FINAL. No appeals will be considered.

14. FINAL MARK CATEGORIES

90–100	Excellence
80–89	Special Merit
70–79	Merit
60–69	Pass
Below 60	Insufficient to Pass

A.Mus.Min., F. Mus. Min. and L.Ch.Mus.Ed. examinations require a minimum of 70% to pass.

15. TIME LIMIT FOR CO-REQUISITE EXAMINATIONS

All co-requisite examinations must be completed within **FIVE (5) YEARS** of the date of the first examination at that grade level.

16. CO-REQUISITE EXAMINATIONS

APPLIED (PRACTICAL)	WRITTEN CO-REQUISITES
Elementary Level	i) Elementary Materials of Music ii) Elementary Bible Basics and Survey of Christian Music
Junior Level	i) Junior Materials of Music ii) Junior Bible Basics and Survey of Christian Music
Intermediate Level	i) Intermediate Materials of Music ii) Intermediate Bible Basics and Survey of Christian Music
Advanced Level	i) Advanced Materials of Music ii) Advanced Bible Basics and Survey of Christian Music
A.Mus.Min. Parts 1 and 2	i) A.Mus.Min. Materials of Music ii) A.Mus.Min. Bible Basics and Survey of Christian Music
F.Mus.Min.	F.Mus.Min. Thesis Submission
L.Ch.Mus.Ed. Part 1	Aspects of Christian Music Education (Part 2)

17. PREREQUISITE EXAMINATIONS

DIPLOMA	PREREQUISITE
A.Mus.Min.	i) Advanced Level Applied Examination (70% minimum) ii) Advanced Level Materials of Music iii) Advanced Level Bible Basics and Survey of Christian Music
F.Mus.Min.	i) A.Mus.Min. Applied Examination, Part 1 (70% minimum) ii) A.Mus.Min. Applied Examination, Part 2 (70% minimum) iii) A.Mus.Min. Materials of Music Examination iv) A.Mus.Min. Bible Basics and Survey of Christian Music
L.Ch.Mus.Ed.	i) A.Mus.Min. Applied Examination, Part 1 (70% minimum) OR Senior Level Examination (70% minimum) ii) A.Mus.Min. Applied Examination, Part 2 (80% minimum) iii) A.Mus.Min. Materials of Music Examination iv) A.Mus.Min. Bible Basics and Survey of Christian Music

The Elementary, Junior, Intermediate and Advanced level certificates have no prerequisites.

18. A.Mus.Min. and F.Mus.Min. DIPLOMA EXAMINATIONS

The format of the A.Mus.Min. and F.Mus.Min examinations is that of a PUBLIC Music Ministry Performance to which the candidate may invite relatives, church family and friends. The examination will be adjudicated by three members of the C.C.M.C. Board of Examiners.

The candidate may chose to hold their examination in their own church where they are familiar with the acoustics, sound system, and sound engineer. Alternatively, C.C.M.C. will supply an examination location which will include a sound system, and a sound engineer, for an additional fee. All other equipment (instruments and amplifiers) must be supplied by the candidate and their supporting musicians.

19. CERTIFICATES & DIPLOMAS

Certificates for each grade level (elementary, junior, intermediate and advanced) will be mailed to successful candidates upon completion of all co-requisite examinations.

Diploma candidates will receive diplomas under the official seal of Christian Conservatory of Music, Canada, giving them the right to use the designation A.Mus.Min., F.Mus.Min. or L.Ch.Mus.Ed. respectively. All diplomas will be awarded annually.

HONORARY DIPLOMAS IN MUSIC MINISTRY

Each year, a limited number of Honorary Associate and Fellowship Diplomas may be awarded to acknowledge the achievements of individuals who work in the areas of Christian music teaching, music ministry, and the music industry.

A.Mus.Min. (Hon.)

Honorary Associate in Music Ministry Diplomas may be awarded to teachers who have significantly supported the C.C.M.C. examination system and whose students have consistently achieved high marks. Teachers need not apply for such awards as C.C.M.C. will annually monitor teacher records and student results.

F.Mus.Min.(Hon.)

Honorary Fellowship in Music Ministry Diplomas may be awarded annually to prominent Christian musicians and music industry professionals. A Christian musician who, in the opinion of Christian Conservatory of Music, Canada, has made a significant contribution to any one of the following areas may be awarded the F.Mus.Min.(Hon.) diploma.

- 1) Christian Music Education
- 2) Christian Praise and Worship Ministry
- 3) Christian Music Industry – Songwriter, arranger, performer, recording artist, producer, recording engineer, promoter, events' coordinator.

A.Mus.Min. (Hon.) and F.Mus.Min.(Hon.) diplomas will be awarded annually.

PIANO SECTION

GENERAL INFORMATION

1. CANDIDATE ASSESSMENT

Candidates will be judged on:

- i) Overall Performance (as it pertains to the worship experience)
- ii) Choice of Repertoire
- iii) Stylistic Interpretation
- iv) Technical Facility (including rhythmic & note accuracy, pedaling)
- v) Inherent Rhythmic Flow
- vi) Presentation of Program

2. CONTENT AND PRESENTATION

Each program must consist of *at least* ONE hymn arrangement and ONE contemporary praise and worship selection. The balance of the program may be selected from either list, in any combination (i.e. Elementary: 1 hymn, 3 contemporary OR, 2 hymns, 2 contemporary etc). As well, each program *must* have contrasting styles and tempi. Rubato may be employed where it enhances the musical effect in an arrangement. Pieces are expected to be played at an appropriate tempo.

Candidates should be prepared to give a brief introduction of one selection and include the reason why they chose the piece and how it speaks to them spiritually. For example at the Elementary level they could say something as brief as:

“Angels Watching Over Me” is my favorite spiritual. I like it because it talks about angels and angels make me feel safe.”

3. REPEATS

Repeats are not required of formal arrangements unless otherwise indicated in the syllabus.

4. HYMNS

Starting at the Junior Level, one hymn must be selected from a list of hymns found in:

Celebration Hymnal, published by Word Music/Integrity Music © 1997

or The Hymnal for Worship & Celebration, published by Word Music © MCMLXXXVI

or Hymns for the Family of God, published by Brentwood Publishers © 1989 or a more recent publication.

Candidates will play the selected hymn as written the first time through. On the second time, a variation is expected such as:

- arpeggiated left hand accompaniment or alberti bass
- melodic fills
- chord substitutions
- stride left hand
- octaves

It is important that the variation be worshipful and that it enhances the music.

With each higher level, a more elaborate and sophisticated musical expansion is expected.

Memorization of the hymn is optional - no marks will be deducted when the music is used.

5. OWN CHOICE - Candidate's have the option of substituting one repertoire selection that is of comparable quality and musicality in either the Hymns or Contemporary Praise and Worship categories.

6. TECHNICAL REQUIREMENTS

All technical requirements are to be played from memory with clarity, evenness of touch and tone, and with practical fingering. **All scales, triads, chords, and arpeggios are to be played ascending and descending.**

Special attention should be given to the proper physical approach to the piano including such aspects as posture, hand position and thumb action.

Each level introduces new keys as well as reinforcing previously learned material.

Tempo markings are to be considered as the *minimum* speeds.

7. MEMORY

Memorization is expected for Elementary, Junior, Intermediate and Advanced levels. with the exception of "From the Hymnal" selections in Junior through to Advanced levels.

Memorization is optional in this category only. For all other repertoire which is not memorized, candidates will receive a significant penalty in the final mark.

Memorization is MANDATORY for Music Ministry Diploma Examinations (A.Mus.Min. and F.Mus.Min.). Diploma candidates who choose *not* to perform by memory will receive comments ONLY. There will be no marks awarded and therefore no diploma can be granted.



PIANO – PRIMARY 1 LEVEL

For this examination, candidates must choose *four* selections.

At least one piece must be a hymn and at least one piece must be from the contemporary praise & worship list. General Information #5. Memorization is expected. See MEMORY on Page 7.

A copy of each selection to be performed must be brought to the examination.
See PIANO SECTION – GENERAL INFORMATION in current syllabus.

For current examination fees and session dates, please visit www.ccmce examinations.org

Reminder: *Candidates should be prepared to give a brief introduction of one selection and include the reason why they chose the piece and how it speaks to them spiritually.*

HYMNS

Alfred’s Basic Piano Library, Hymn Book - Level 2

© MCMXCIII by ALFRED PUBLISHING CO., INC. ISBN 0-7390-0557-X

- A Mighty Fortress is Our God (pg. 4)
- Come, Thou Almighty King (pg. 6)
- Holy, Holy, Holy (pg. 8)

Faber & Faber, Play Time Piano/Hymns - Level 1

© 1990 by THE FJH MUSIC COMPANY INC. ISBN 0-929666-00-3

- Do Lord (pg. 6)
- For the Beauty of the Earth (pg.24)
- Holy, Holy, Holy (pg. 10))
- Joyful, Joyful We Adore Thee (pg. 16)
- Stand Up, Stand Up for Jesus (pg. 8)

Hal Leonard: Traditional Hymns, Level 2

© 2002 by HAL LEONARD CORPORATION ISBN 0-634-03678-5

- All Glory, Laud and Honor (pg. 2)
- Come, Christians, Join to Sing (pg. 6)
- Down in My Heart (pg. 8)
- I Sing the Mighty Power of God (pg. 10)
- O Worship the King (pg. 16)
- Praise Him, All Ye Little Children (pg. 18)
- What a Friend We Have in Jesus (pg. 22)

Play Hymns Book 1 - arranged by Melody Bober & Robert D. Vandall

© MMXI by Alfred Music Publishing Co. Inc. ISBN-10-0-7390-7739-2, ISBN-13: 978-0-7390-7739-9

- God is so Good (pg. 22)
- His Banner Over Me is Love (pg. 34)
- If You’re Happy and You Know It (pg. 40)
- Jesus Loves Me (pg. 44)
- Jesus Loves the Little Children (pg. 46)
- Praise Him All Ye Little Children (pg. 50)
- Tell Me the Stories of Jesus (pg. 52)
- This Little Light of Mine (pg. 54)

CONTEMPORARY PRAISE & WORSHIP

Carol Tornquist: Music in Me/Praise & Worship - Level 1

© 2006 by Word Music, LLC. ISBN -13: 978-1-4232-1880-1

- Father, I Adore You (pg. 6)
- He Has Made Me Glad (pg. 24)
- I Love You, Lord (pg. 14)
- Praise the Name of Jesus (pr. 12)
- Seek Ye First (pg. 8)
- Thy Word (pg. 28)

Play Praise – Most Requested - Book 1

Arranged by Tom Gerou & Victor Labenske

© MMVII by Alfred Publishing Co. Inc. ISBN-10: 0-7390-3899-0, ISBN-13: 978-0-7390-3899-4

- Ancient of Days (pg. 2)
- Come Into His Presence (pg. 8)
- I Sing Praises (pg. 4)
- Jesus, Name Above All Names (pg. 18)
- Open the Eyes of My Heart (pg. 20)
- Shout to the Lord (pg. 22)
- There is None Like You (pg. 12)

Praise Hits - Level 1B

Arranged by Tome Gerou

© Alfred Music Publishing Co., Inc. ISBN-10: 0-7390-9238-3, ISBN-13: 978-0-7390-9238-5

- Blessed Be the Name of the Lord (pg. 4)
- Mighty Is Our God (pg. 24)
- More Precious Than Silver (pg. 6)
- Worthy, You Are Worthy (pg. 2)

TECHNICAL REQUIREMENTS

All tempo markings are to be considered as *minimum* speeds.
All technical requirements are to be played from memory.

SCALES	KEYS	PLAYED	TEMPO	NOTE VALUE
Legato	C, G, Major A Natural Minor Form	Hands Separately 1 octave (legato)	♩ = 88	Quarter notes

TRIADS	KEYS	PLAYED	TEMPO	NOTE VALUE
Broken Root position and inversions	C, G Major A Minor	Hands Separately 1 octave, legato	♩ = 54	Triplet eighth notes

SIGHT PLAYING

1. The STAFF sight playing portion of the examination will be based on the following elements:
 - Keys: C, or G Major
 - Note values: whole note, half notes.
- A short piece consisting of two bars in either right hand or left hand.

EAR TESTS

1. Identify Between High and Low Pitches
2. Identify a 5-note passage as Ascending or Descending
3. Two 5-note melodies will be played and the candidate will identify between Forte or Piano

CO-REQUISITES

There are **NO** co-requisites at this grade level.

PIANO – PRIMARY 2 LEVEL

For this examination, candidates must choose *four* selections.

At least one piece must be a hymn and at least one piece must be from the contemporary praise & worship list. One OWN CHOICE selection is permitted - see General Information #5. Memorization is expected. See MEMORY on Page 7.

A copy of each selection to be performed must be brought to the examination.
See PIANO SECTION – GENERAL INFORMATION in current syllabus.

For current examination fees and session dates, please visit www.ccmce examinations.org

Reminder: *Candidates should be prepared to give a brief introduction of one selection and include the reason why they chose the piece and how it speaks to them spiritually.*

HYMNS

Alfred's Basic Piano Library, Hymn Book - Level 2

© MCMXCIII by ALFRED PUBLISHING CO., INC. ISBN 0-7390-0557-X

- Give Me That Old-time Religion (pg. 18)
- He Leadeth Me (pg. 30)
- I am Bound for the Promised Land (pg. 20)
- Jesus Calls Us (pg. 14)
- Joy, Joy, Joy (pg. 24)
- Just a Closer Walk with Thee (pg. 28)
- Just As I Am (pg. 12)
- Savior, Like a Shepherd Lead Us (pg. 22)

Bastien Piano Basics, Popular Hymns, - Level 3

© 1987 by KJOS WEST ISBN 0-8497-9215-7

- Crown Him with Many Crowns (pg. 14)
- Glorious Things of Thee are Spoken (pg. 13)
- God of Our Fathers (pg. 31)
- Love Divine, All Loves Excelling (pg. 29)
- Nobody Knows the Trouble I've Seen (pg. 17)
- Onward Christian Soldiers (pg. 2)
- Softly and Tenderly (pg. 6)
- Sweet Hour of Prayer (pg. 4)
- Swing Low, Sweet Chariot (pg. 16)
- Take My Life, and Let It Be (pg. 26)
- What a Friend We Have in Jesus (pg. 10)

Faber & Faber, Show Time Piano/Hymns - Level 2A

© 1992 by THE FJH MUSIC COMPANY INC. ISBN 0-929666-38-0

- Come, Thou Long Expected Jesus (pg. 20)
- Dona Nobis Pacem (pg. 16)
- Ezekiel Saw the Wheel (pg. 22)
- Little David, Play on Your Harp (pg. 14)
- Lord, Speak to Me, That I May Speak (pg. 8)
- Praise God From Whom All Blessings Flow (pg. 4)
- Rock-a My Soul (pg. 9)
- Simple Gifts (pg. 12)
- This is the Day (pg. 10)
- Wasn't That a Band (pg. 6)

Faber & Faber, Chord Time Piano/Hymns - Level 2B

© 1988,1990 by Dovetree Productions, Inc.. ISBN 978-1-61677-003-7

- Battle Hymn of the Republic (pg. 18)
- Give Me Oil in My Lamp (pg. 4)
- Go, Tell It on the Mountain (pg. 14)
- Hallelujah, Praise the Lord (pg. 8)
- He Leadeth Me (pg. 10)
- Jesus Loves the Little Children (pg. 25)
- O Worship The King (pg. 24)
- Praise to The Lord, The Almighty (pg. 20)
- This Train (pg. 26)
- We Gather Together (pg. 9)

Hal Leonard Student Piano Library, Traditional Hymns - Level 3

© 2002 by HAL LEONARD CORPORATION ISBN 0-634-03679-3

- A Mighty Fortress Is Our God (pg. 6)
- All Things Bright and Beautiful (pg. 18)
- Come, Thou Almighty King (pg. 8)
- Ezekiel Saw the Wheel (pg. 22)
- Holy, Holy, Holy! Lord God Almighty (pg. 15)
- It is Well With My Soul (pg. 16)
- Little David, Play on Your Harp (pg. 20)
- Tell Me the Stories of Jesus (pg. 2)
- Zacchaeus (pg. 10)

Play Hymns Book 2 arranged by Melody Bober & Robert D. Randall

© MMXI by ALFRED PUBLISHING CO., INC. ISBN-10: 0-7390-7739-2, ISBN-13:978-0-7390-7739-9

- Blest Be the Tie (pg. 2)
- Come, Thou Almighty King (pg. 4)
- Crown Him with Many Crowns (pg. 6)
- For the Beauty of the Earth (pg. 8)
- Immortal, Invisible, God Only Wise (pg. 10)
- Morning Has Broken (pg. 13)
- My Jesus, I Love Thee (pg. 16)
- Now Thank We All Our God (pg. 18)
- Oh, How I Love Jesus (pg. 22)
- Were You ?There? (pg. 20)

CONTEMPORARY PRAISE & WORSHIP

Carol Tornquist: Music in Me/Praise & Worship - Level 2

© 2006 by Word Music, LLC. ISBN -13: 978-1-4234-1879-5

- In His Time (pg. 28)
- Isn't He? (pg. 14)
- Jesus, What a Wonder You Are (pg. 30)
- More Precious Than silver (pg. 26)
- O How He Loves You and Me (pg. 16)
- Open Our Eyes, Lord (pg. 10)
- Purify My Heart (pg. 22)
- Sanctuary (pg. 6)
- Welcome to Our World (pg. 20)
- Wonderful, Merciful Savior (pg. 3)

Play Praise – Most Requested - Book 2

Arranged by Tom Gerou & Victor Labenske

© MMVI by Alfred Publishing Co. Inc. ISBN-0-7390-3900-8, Ancient of Days (pg. 2)

- Change My Heart Oh God (pg. 6)
- Come Now is the Time to Worship (pg. 2)
- Forever (pg. 11)
- Give Thanks (pg. 16)
- More Precious Than Silver (pg. 20)
- Take My Life (pg. 8)
- The Power of Your Love (pg. 22)
- You are My All in All (pg. 4)

Praise Hits - Level 1B

Arranged by Tome Gerou

© Alfred Music Publishing Co., Inc. ISBN-10: 0-7390-9238-3, ISBN-13: 978-0-7390-9238-5

- Amazing Grace (My Chains are Gone) (pg. 8)
- As the Deer (pg. 18)
- Beautiful One (pg. 20)
- Come, Now is the Time to Worship (pg. 22)
- How Great Is Our God (pg. 16)
- Shout to the Lord (pg. 14)
- Your are My All in All (pg. 11)

Praise Hits - Level 2

Arranged by Tome Gerou

© Alfred Music Publishing Co., Inc. ISBN-10: 0-7390-9239-1, ISBN-13: 978-0-7390-9239-2

- Blessed Be Your Name (pg. 10)
- Forever (pg. 2)
- Here I Am to Worship (Light of the World) (pg. 22)
- Lord, I Lift Your Name on High (pg. 6)
- Our God (pg. 20)
- Revelation Song (pg. 18)
- The Wonderful Cross (pg. 8)

TECHNICAL REQUIREMENTS

All tempo markings are to be considered as *minimum* speeds.
All technical requirements are to be played from memory.

SCALES	KEYS	PLAYED	TEMPO	NOTE VALUE
Legato	C, G, and F Major A and E Natural Minor	Hands Separately 2 octaves (legato)	♩ = 120	Quarter notes
Staccato	C, G, F Major A and E Natural Minor	Hands Separately 1 octave (staccato)	♩ = 120	Quarter notes
Contrary Motion	C Major – beginning on Middle C	1 octave, legato	♩ = 120	Quarter notes

TRIADS	KEYS	PLAYED	TEMPO	NOTE VALUE
Broken Root position and inversions	C, G and F Major A and E Minor	Hands Separately 1 octave, legato	♩ = 56	Triplet eighth notes

SIGHT PLAYING

- The STAFF sight playing portion of the examination will be based on the following elements:
 - Keys: C or G Major
 - Note values: whole note, half notes, quarter notes.
 - A short piece consisting of two bars of right hand flowing into two bars of left hand.
- The CHORD CHART portion of the sight playing gives the candidate the opportunity to demonstrate their ability to accurately interpret given chord symbols. Candidates will be expected to play a four bar passage in $\frac{4}{4}$ time, using chords in the right hand and the root of the chord in the left hand. Candidates are expected to play the chords retaining the common notes in the same voices, creating smooth voice leading. Candidates are encouraged to elaborate by adding simple passing notes or rhythmic variations if they are comfortable doing so. Tempo indications will be either “joyfully” or “worshipful”. The Chord Chart will be based on the following keys and chords.

KEYS	CHORDS
C Major	C F G

Example:

To be played worshipfully

$\frac{4}{4}$ C / / / | F / / / | G / / / | C / / / ||

EAR TESTS

1. **SCALES** - Candidates will identify the type of scale after it has been played once ascending and descending by the examiner.

Types: i) Major (Ionian) ii) Natural Minor (Aeolian)

2. **TRIADS** - Candidate will identify the type of triad after each has been played once broken and once solid by the examiner.

Types: i) Major ii) Minor

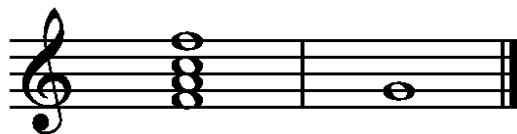
Example:



SCALE DEGREES – Candidates will identify individual degrees of a major scale. The Tonic chord and the scale degree will each be played once by the examiner.

Degrees: 1, 2, or 3

Example:



The candidate will answer “2”

CO-REQUISITES

There are **NO** co-requisites at this grade level.

PIANO – ELEMENTARY LEVEL

For this examination, candidates must choose *four* selections: *two up tempo and two slow. At least one piece must be a hymn and at least one piece must be from the contemporary praise & worship list.* One OWN CHOICE selection is permitted - see General Information #5. Memorization is expected. See MEMORY on Page 7.

A copy of each selection to be performed must be brought to the examination.
See PIANO SECTION – GENERAL INFORMATION

Reminder: *Candidates should be prepared to give a brief introduction of one selection and include the reason why they chose the piece and how it speaks to them spiritually.*

HYMNS

Faber & Faber, FunTime Piano/Hymns -Level 3A-3B

© 1991 by THE FJH MUSIC COMPANY INC. ISBN 0-929666-35-6

- Christ the Lord is Risen Today (pg. 24)
- Fairest Lord Jesus (pg. 8)
- Get Down Moses (pg. 17)
- In the Cross of Christ I Glory (pg. 16)
- Joshua Fought the Battle of Jericho (pg. 30)
- Now Thank We All Our God (pg. 22)
- Savior Like a Shepherd Lead Us (pg. 4)
- Standin' on the Promises (pg. 28)
- Swing Low, Sweet Chariot (pg. 14)

Faber & Faber, BigTime Piano/Hymns - Level 4

© 2004 by THE FJH MUSIC COMPANY INC. ISBN 1-56939-369-9

- Just as I Am (pg. 30)

Play Hymns Book 3 arranged by Melody Bober & Robert D. Vandall

© MMXI by ALFRED MUSIC PUBLISHING CO., INC. ISBN-10: 0-7390-7740-6
ISBN-13: 978-0-7390-7740-5

- Guide Me, O Thou Great Jehovah (pg. 2)
- I Need Thee Every Hour (pg. 4)
- I Sing the Mighty Power of God (pg. 6)
- I Surrender All (pg. 12)
- It is Well with My Soul (pg. 9)
- O the Deep, Deep Love of Jesus (pg. 14)
- O Worship the King (pg. 16)
- Steal Away (pg. 22)
- Trust and Obey (pg. 18)
- When We All Get to Heaven (pg. 21)

CONTEMPORARY PRAISE & WORSHIP

Chris Tomlin - See the Morning Easy Piano

© Hal Leonard Corporation ISBN-13:978-1-4234-2681-3, ISBN -10: 1-4234-2681-9

*Note: Do not play repeats. Go directly to the Coda where used.

- Amazing Grace (My Chains Are Gone) (pg. 60)
- Everlasting God (pg. 23)
- Glorious (pg. 40)
- Glory in the Highest (pg. 29)
- How Can I Keep From Singing (pg. 4)
- Let God Arise (pg. 17)
- Let Your Mercy Rain (pg. 55)
- Made to Worship (pg. 10)
- Rejoice (pg. 50)

Play Praise – Most Requested - Book 3

Arranged by Tom Gerou & Victor Labenske

© MMVI by Alfred Publishing Co. Inc. ISBN-10: 0-7390-3901-6, ISBN-13: 978-0-7390-3901-4

- Above All (pg. 22)
- Celebrate Jesus (pg. 12)
- Lord I Lift Your Name on High (pg. 8)

Scripture Songs for Kids (Big Note Piano)

© by HAL LEONARD CORPORATION ISBN 978-1-4234-9296-2

- As the Deer (pg. 4)
- Bless His Holy Name (pg. 14)
- Create in Me a Clean Heart (pg. 20)
- He is Good (pg. 22) (go directly to coda)
- I Will Call Upon the Lord (pg. 28)
- Seek Ye First (pg. 42)
- This is the Day (pg. 44)
- Thy Word (pg. 46)

The Phillip Keveren Series – Big Note Piano – How Great is Our God

(15 Contemporary Christian Songs arranged by Phillip Keveren)

© By HAL LEONARD CORPORATION – ISBN – 13: 978 1-4234-2548-9

ISBN – 10: 1-4234-2548-0

- Above All (pg. 4)
- Awesome God (pg. 8)
- Forever (pg. 18)
- Give Thanks (pg. 21)
- Open the Eyes of My Heart (pg. 36)
- The Potter’s Hand (pg. 40)
- Shout to the Lord (pg. 43)
- There is a Redeemer (pg. 46)
- There is None Like You (pg. 49)

TECHNICAL REQUIREMENTS

All tempo markings are to be considered as *minimum* speeds.
 All technical requirements are to be played from memory.

SCALES	KEYS	PLAYED	TEMPO	NOTE VALUE
Legato	C, G, D, F Major A, E Minors, Natural and Harmonic Minor Form	Hands Separately 2 octaves (legato)	♩ = 80	Eighth notes
Staccato	C, G, D, F Major A, E Minors, Natural and Harmonic Minor Form	Hands Separately 2 octaves (staccato)	♩ = 88	Eighth notes
Contrary Motion	C Major – beginning on Middle C	2 octaves, legato	♩ = 80	Eighth notes
Chromatic Scale	Starting on C	Hands Separately 1 octave (legato)	♩ = 80	Eighth notes

TRIADS	KEYS	PLAYED	TEMPO	NOTE VALUE
Solid Root position and inversions	C, G, D, F Major A & E Minor	Hands Separately 1 octave	♩ = 108	Quarter note, quarter rest
Broken Root position and inversions	C, G, D, F Major A & E Minor	Hands Separately 1 octave, legato	♩ = 58	Triplet eighth notes

SIGHT PLAYING

1. The STAFF sight playing portion of the examination will be based on the following elements:
 - Keys: C, G, or F Major
 - Note values: whole note, half notes, quarter notes.
 - A short piece consisting of two bars of right hand flowing into two bars of left hand.

2. The CHORD CHART portion of the sight playing gives the candidate the opportunity to demonstrate their ability to accurately interpret given chord symbols. Candidates will be expected to play a four bar passage in $\frac{4}{4}$ time, using chords in the right hand and the root of the chord in the left hand. Candidates are expected to play the chords retaining the common notes in the same voices, creating smooth voice leading. Candidates are encouraged to elaborate by adding simple passing notes or rhythmic variations if they are comfortable doing so. Tempo indications will be either “joyfully” or “worshipful”. The Chord Chart will be based on the following keys and chords.

KEYS	CHORDS		
C Major	C	F	G
F Major	F	B ^b	C
G Major	G	C	D

Example:

To be played joyfully

$\frac{4}{4}$ C / / / | F / / / | G / F / | C / / / ||

EAR TESTS

- i) Scales ii) Chords iii) Scale Degrees -- see Page 56.

CO-REQUISITES

1. Materials of Music – Elementary Level – see Page 61.
2. Bible Basics and Survey of Christian Music – Elementary Level – see Pages 70 & 77.

PIANO – JUNIOR LEVEL

For this examination, candidates must choose *five* selections: **at least one piece must be a hymn from the hymnal, requiring a variation, at least one must be from the contemporary praise and worship list, and one must be a lead sheet.** (see Page 29 in GENERAL INFORMATION) The selections **must be** in various keys, various tempi and various styles. One OWN CHOICE selection is permitted - see General Information #5. Memorization is expected. See MEMORY on Page 7.

Reminder: *Candidates should be prepared to give a brief introduction of one selection and include the reason why they chose the piece and how it speaks to them spiritually.*

FROM THE HYMNAL

It is MANDATORY that one hymn be chosen from this list. The candidate will play the hymn as written in the hymnal and then play it an additional time in a varied/decorated form. See GENERAL INFORMATION – No. 4 Hymns.

Choose from one of the following hymnals:

- Celebration Hymnal, published by Word Music/Integrity Music © 1997
- The Hymnal for Worship & Celebration, published by Word Music © MCMLXXXVI
- Hymns for the Family of God, published by Brentwood Publishers © 1989 or newer

HYMN	COMPOSER	KEY
Breathe on Me, Breath of God (Trentham)	E. Hatch/R. Jackson	F major
It is Well With My Soul	H. Spafford/P. Bliss	C major
My Jesus, I Love Thee	W. Featherstone/A. J. Gordon	F major
Near the Cross	F. Crosby/W. Doane	F major
Nothing But the Blood (Plainfield)	R. Lowry	G major
Spirit of God, Descend Upon My Heart (Morecambe)	G. Croly/F.C. Atkinson	C major
Take My Life and Let It Be (Hendon)	F.R. Havergal/H. Malan	F major
When I Survey the Wondrous Cross	I. Watts/arr. L. Mason	F major

HYMN ARRANGEMENTS

African-American Spirituals arranged by Philip Keveren

© 2000 by HAL LEONARD CORPORATION ISBN 978-0-634-01721-6

- Go Down, Moses (pg. 7)
- Ev'ry Time I Feel the Spirit (pg. 12)
- Joshua (pg. 18)
- Let Us Break Bread Together (pg. 21)
- Rock-A-My Soul (pg. 28)
- Steal Away (pg. 38)
- There is a Balm in Gilead (pg. 46)
- This Little Light of Mine (pg. 48)

Faber & Faber BigTime Piano/Hymns - Level 4

© 2004 by THE FJH MUSIC COMPANY INC. ISBN 1-56939-369-9

- All Hail the Power of Jesus' Name (pg. 18)
- Crown Him With Many Crowns (pg. 26)
- Glorious Things of Thee Are Spoken (pg. 10)
- It is Well With My Soul (pg. 4)
- Jesus Shall Reign (pg. 28)
- Master, Let Me Walk With Thee (pg. 22)
- Rock of Ages (pg. 20)
- Shall We Gather at the River (pg. 8)
- Sweet Hour of Prayer (pg. 12)
- The Old Rugged Cross (pg. 15)

Play Hymns Book 4 arranged by Melody Bober and Robert D. Vandall

© MMXI by Alfred Publishing Co. Inc. ISBN-10: 0-7390-7741-4, ISBN-13: 978-0-7390-7741-2

- All Hail the Power of Jesus' Name (pg. 2)
- Amazing Grace! How Sweet the Sound (pg. 5)
- Beneath the Cross of Jesus (pg. 8)
- I've Got Peace Like a River (pg. 10)
- Joyful, Joyful, We Adore Thee (pg. 13)
- Just As I Am (pg. 18)
- Kum Ba Yah (pg. 16)
- Rock of Ages, Cleft for Me (pg. 21)
- Simple Gifts (pg. 24)
- Sweet Hour of Prayer (pg. 26)
- To God Be the Glory (pg. 29)

CONTEMPORARY PRAISE & WORSHIP

A-Z Praise and Worship Hits arranged by Carol Tornquist

© Alfred Music ISBN-10: 1-4706-2353-6, ISBN-13: 978-1-4706-2353-1

- Amazing Love (pg. 8)
- Beautiful Things (pg. 10)
- Blessed Be Your Name (pg. 14)
- Come as You Are (pg. 17)
- Days of Elijah (pg. 24)
- Even So Come (pg. 28)
- Everlasting God (pg. 32)
- Forever (pg. 38)
- How He Loves (pg. 56)
- King of Heaven (pg. 72)
- Lord, Reign in Me (pg. 76)
- Lord, I Need You (pg. 78)
- My Savior, My God (pg. 81)
- Mighty to Save (pg. 84)
- Oceans (pg. 94)
- The Only Name (pg. 102)
- Revelation Song (pg. 105)
- Sing to the King (pg. 114)

Play Praise – Most Requested - Book 3

Arranged by Tom Gerou & Victor Labenske

© MMVI by Alfred Publishing Co. Inc. ISBN-10: 0-7390-3901-6 ISBN-13: 978-0-7390-3901-4

- As the Deer (pg. 10)
- Here I Am to Worship (pg. 16)
- How Great is Our God (pg. 13)
- Shine, Jesus, Shine (pg. 2)
- You Are My King [Amazing Love] (pg. 19)

Play Praise – Most Requested - Book 4

Arranged by Tom Gerou & Victor Labenske

© MMVIII by Alfred Publishing Co. Inc. ISBN-10: 0-7390-4909-7 ISBN-13: 978-0-7390-4909-9

- Indescribable (pg. 10)
- Sanctuary (pg. 8)
- The Wonderful Cross (pg. 2)
- We Fall Down (pg. 5)

Scripture Songs For Kids (Big Note Piano)

©by HAL LEONARD CORPORATION ISBN 978-1-4234-9296-2

- Come Let Us Worship and Bow Down (pg. 18)
- How Majestic is Your Name (pg. 25)
- Love the Lord (pg. 32)
- When I Am Afraid (pg. 39)

LEAD SHEET

It is MANDATORY that the candidate prepare at least ONE selection from a Lead Sheet (melody with chord symbols). Lead Sheets of choruses and hymns may be found on the internet, such as the CCLI website, higherpraise.com, etc. and in chorus books prepared in lead sheet form, found at your local Christian Book store.

For the Junior Level, the candidate will select a piece in either the key of C Major, G Major or F Major. The piece must contain a minimum of I, ii, IV and V or V⁷ chords. The left hand accompaniment may be as basic as whole note chords, half note chords, broken chords. Be sure the accompaniment enhances the melody line, thus enriching the sense of worship. The candidate will play the selection through once, without repeats.

TECHNICAL REQUIREMENTS

All tempo markings are to be considered as *minimum* speeds.

All technical requirements are to be played from memory.

SCALES	KEYS	PLAYED	TEMPO	NOTE VALUE
Legato Parallel Motion	F, A, E, B ^b Major E, D Minor; Harmonic and Melodic Forms	Hands Together 2 octaves (legato)	♩ = 88	Eighth notes
Staccato Parallel Motion	F, A, E, B ^b Major E, D Minor; Harmonic and Melodic Forms	Hands Together 2 octaves (staccato)	♩ = 92	Eighth notes
Contrary Motion	E Major, E Harmonic Minor	2 octaves, legato	♩ = 88	Eighth notes
Chromatic	Beginning on E or F	Hands Separately. 1 octave	♩ = 88	Eighth notes

CHORDS	KEYS	PLAYED	TEMPO	NOTE VALUE
Solid Triads Root position and inversions	F, A, E, B ^b Major E, D Minor	Hands Separately 2 octaves	♩ = 116	Quarter note, quarter rest
Broken Triads Root position and inversions	F, A, E, B ^b Major E, D Minor	Hands Together 1 octave, legato	♩ = 50	Triplet eighth notes
Diminished 7th chords, Solid	Beginning on the Leading Tone of E or D Minor	Hand Separately 1 octave	♩ = 116	Quarter note, quarter rest
Diminished 7th chords, Broken	Beginning on the Leading Tone of E or D Minor	Hands Separately 1 octave	♩ = 72	Eighth notes

ARPEGGIOS	KEYS	PLAYED	TEMPO	NOTE VALUE
Tonic Root position only	F, A, E, B ^b Major E, D Minor	Hands Separately 2 octaves	♩ = 72	Eighth notes

SIGHT PLAYING

1. The STAFF sight playing portion of the examination will be based on the following elements:
 - Keys: G, D or F Major
 - Note values: whole note, half notes, quarter notes.
 - A short piece consisting of four bars, hands together, in two voice (part) texture
2. The CHORD CHART portion of the sight playing gives the candidate the opportunity to demonstrate their ability to accurately interpret given chord symbols. Candidates will be expected to play a four bar passage in $\frac{4}{4}$ time, using chords in the right hand and the root of the chord in the left hand. Candidates are expected to play the chords retaining the common notes in the same voices, creating smooth voice leading. Candidates are encouraged to elaborate by adding simple passing notes or rhythmic variations if they are comfortable doing so. Tempo indications will be either “joyfully” or “worshipful”. The Chord Chart will be based on the following keys and chords.

KEYS	CHORDS			
G Major	G	Am	C	D
D Major	D	Em	G	A
F Major	F	Gm	B ^b	C

Example:

To be played worshipfully

$\frac{4}{4}$ D / G / | Em / A / | G / A / | D / / / ||

EAR TESTS

- i) Scales ii) Chords iii) Scale Degrees iv) Time Signatures - see Page 57

CO-REQUISITES

1. Materials of Music – Junior Level – see Page 62.
2. Bible Basics and Survey of Christian Music – Junior Level – see Pages 71 & 78.

PIANO – INTERMEDIATE LEVEL

For this examination, candidates must choose *five* selections:

at least one piece must be a hymn from the hymnal, requiring a variation, at least one must be from the contemporary praise and worship list, and one must be a lead sheet. (see Page 29 in GENERAL INFORMATION) The selections **must be** in various keys, various tempi and various styles. One OWN CHOICE selection is permitted - see General Information #5.

Memorization is expected. See MEMORY on Page 7 .

Reminder: *Candidates should be prepared to give a brief introduction of one selection and include the reason why they chose the piece and how it speaks to them spiritually.*

FROM THE HYMNAL

It is MANDATORY that one hymn be chosen from this list. The candidate will play the hymn as written in the hymnal and then play it an additional time in a varied/decorated form.

See GENERAL INFORMATION – No. 4 Hymns.

Choose from one of the following hymnals:

- Celebration Hymnal, published by Word Music/Integrity Music © 1997
- The Hymnal for Worship & Celebration, published by Word Music © MCMLXXXVI
- Hymns for the Family of God, published by Brentwood Publishers © 1989 or newer

HYMN	COMPOSER	KEY
All Hail the Power of Jesus Name (Coronation)	E. Perronet/O. Holden	G major
And Can It Be?	C. Wesley/T. Campbell	G major
Be Thou My Vision (Slone)	M. Byrne/D. Allen	E flat major
Because He Lives	G. Gaither/W. Gaither	A Flat major
Blessed Assurance	F. Crosby/P. Knapp	D major
Christ the Lord is Risen Today (Lyra Davidica)	C. Wesley	C major
Crown Him With Many Crowns	M. Bridges/G. Elvey	D major
God of Grace & God of Glory (C W M Rhondda)	H. Fosdick/J. Hughes	G major
Great is Thy Faithfulness	T. Chisholm/W. Runyan	D major
Holy, Holy, Holy! Lord God Almighty (Nicaea)	R. Heber/J.B. Dykes	D major
Standing on the Promises	K. Carter	B flat major
The Old Rugged Cross	G. Bernard	B flat major
To God Be the Glory	F. Crosby/W. Doane	A flat major

HYMN ARRANGEMENTS

Faber & Faber Big Time Piano - Level 4

© 2004 by THE FJH MUSIC COMPANY INC. ISBN 1-56939-369-9

- A Mighty Fortress is Our God (pg. 34)
- All Night, All Day (pg. 36)
- Praise God, From Whom All Blessings Flow (pg. 40)

Gospel Greats arranged by Phillip Keveren

© 2015 Hal Leonard Corporation ISBN 978-1-4950-1724-7

- The Family of God (pg. 3)
- His Eye is on the Sparrow (pg. 13)
- I'd Rather Have Jesus (pg. 19)
- Precious Lord, Take My Hand (pg. 34)

Play Hymns Book 5 arranged by Melody Bober & Robert D. Vandall

© MMXI by Alfred Music Publishing Co., Inc. ISBN -10: 0-7390-7742-2, ISBN-13: 978-0-7390-7742-9

- Blessed Assurance (pg. 6)
- Come, Thou Fount of Every Blessing (pg. 12)
- I Love to Tell the Story (pg. 14)
- In the Garden (pg. 18)
- What a Friend We Have in Jesus (pg. 21)
- Just a Closer Walk With Thee (pg. 24)

Sunday Morning Companion arranged by Victor Labenske

© MMVII by Alfred Publishing Co., Inc. ISBN-10: 0-7390-4855-4, ISBN-13: 978-0-7390-4855-9

- All Creatures of Our God and King (pg. 2)
- Be Thou My Vision (pg. 19)
- Come, Christians, Join to Sing (pg. 30)
- Doxology (pg. 34)
- Fairest Lord Jesus (pg. 44)
- For the Beauty of the Earth (pg. 41)
- His Eye is on the Sparrow (pg. 52)
- Holy, Holy, Holy (pg. 56)
- How Firm a Foundation (pg. 62)
- I Need Thee Every Hour (pg. 66)
- Joyful, Joyful, We Adore Thee (pg. 74)
- My Faith Has Found a Resting Place (pg. 86)
- O Sacred Head Now Wounded (pg. 83)
- Savior, Like Shepherd Lead Us (pg. 106)
- Take My Life and Let It Be (pg. 110)

CONTEMPORARY PRAISE & WORSHIP

Play Praise – Most Requested - Book 4

Arranged by Tom Gerou & Victor Labenske

© MMVIII by Alfred Publishing Co. Inc. ISBN-10: 0-7390-4909-7 ISBN-13: 978-0-7390-4909-9

- Beautiful One (pg. 19)
- Blessed Be Your Name (pg. 16)
- Holy is the Lord (pg. 28)
- Lord Reign in Me (pg. 13)
- You're Worthy of My Praise (pg. 24)

Play Praise – Most Requested - Book 5

Arranged by Tom Gerou & Victor Labenske

© MMVIII by Alfred Publishing Co. Inc. ISBN-10: 0-7390-4910-0 ISBN-13: 979-0-7390-4910-5

- Better is One Day (pg. 2)
- Breathe (pg. 6)
- Draw Me Close (pg. 14)
- Great is the Lord (pg. 18)
- Hallelujah [Your Love is Amazing] (pg. 20)
- He is Exalted (pg. 24)
- Let Everything That Has Breath Praise the Lord (pg. 29)
- The Heart of Worship [When the Music Fades] (pg. 26)

Carol Tournquist: Music in Me/Praise & Worship - Level 5

© 2007 Word Music, LLC. ISBN-13: 978-1-4234-1882-5 ISBN-10: 1-4234-1882-4

- Above All (pg. 16)
- Ancient of Days (pg. 13)
- Hallelujah (Your Love is Amazing) (pg. 23)
- Jesus Name Above All Names (pg. 30)

2017 Greatest Christian Hits arranged Carol Tournquist

© by Alfred Music, Inc. ISBN -10: 1-4706-3900-9, ISBN-13: 978-1-4706-3900-6

- Chain Breaker (pg. 6)
- Even If (pg. 18)
- I Have This Hope (pg. 22)
- Home (pg. 27)
- Oceans (Where Feet May Fail) (pg. 36)
- Something in the Water (pg. 40)
- What a Beautiful Name (pg. 48)

What Praise Can I Play on Sunday? Book 3: May and June Services arranged Carol Tournquist

© by Alfred Music Publishing Co., Inc. ISBN -10: 0-7390-8407-0, ISBN-13: 978-0-7390-8407-6

- Ancient of Days (pg. 2)
- Blessings (pg. 6)
- The Family Prayer Song (pg. 11)
- Holy is the Lord (pg. 14)
- Holy Spirit, Rain Down (pg. 18)
- Jesus, Draw Me Ever Nearer (pg. 22)
- Open the Eyes of My Heart (pg. 25)
- Revelation Song (p.g 30)
- There is a Redeemer (pg. 33)

LEAD SHEET

It is MANDATORY that the candidate prepare at least ONE selection from a Lead Sheet (melody with chord symbols). Lead Sheets of choruses and hymns may be found on the internet, such as the CCLI website, higherpraise.com, etc. and in chorus books prepared in lead sheet form, found at your local Christian Book store.

For the Intermediate Level, the candidate will select a piece in either the key of G Major, D Major, F Major, Bb Major, or A Minor. The piece must contain a minimum of I, I⁶, I⁶/₄, ii, ii⁶, IV, IV⁶, V and V⁷ chords. The left hand accompaniment must enrich the sense of worship with patterns such as broken chords, arpeggiated chords, stride etc. Melodic embellishments are encouraged. The candidate will play the selection through once, without repeats.

TECHNICAL REQUIREMENTS

All tempo markings are to be considered as *minimum* speeds.

All technical requirements are to be played from memory.

SCALES	KEYS	PLAYED	TEMPO	NOTE VALUE
Legato Parallel Motion	B, A ^b , D ^b , G ^b Major D, G, F Minor; Harmonic and Melodic Forms	Hands Together 2 octaves (legato)	♩ = 96	Eighth notes
Contrary Motion	D, G Minor, harmonic	2 octaves, legato	♩ = 96	Eighth notes
Chromatic	Beginning on B or D ^b	Hands Together 2 octaves (legato)	♩ = 96	Eighth notes

CHORDS	KEYS	PLAYED	TEMPO	NOTE VALUE
Solid Triads Root position and inversions	B, A ^b , D ^b , G ^b Major D, G, F Minor	Hands Together 2 octaves, finish with IV-I Cadence	♩ = 120	Quarter note, Quarter rest
Broken Triads Root position and inversions	B, A ^b , D ^b , G ^b Major D, G, F Minor	Hands Together 2 octaves, finish with IV-I Cadence	♩ = 60	Triplet Eighth notes
Dominant Seventh Chords of:	B, A ^b , D ^b , G ^b Major	Hands Separately 2 octaves, Solid	♩ = 120	Quarter note, Quarter rest
Dominant Seventh Chords of:	B, A ^b , D ^b , G ^b Major	Hands Separately 2 octaves, Broken	♩ = 66	Eighth notes
Diminished Seventh Chords of:	Beginning on the leading tone of D, G, or F Minor	Hands Together 2 octaves, Solid	♩ = 120	Quarter note, Quarter rest
Diminished Seventh Chords of:	Beginning on the leading tone of D, G, or F Minor	Hands Together 2 octaves, Broken	♩ = 66	Eighth notes

ARPEGGIOS	KEYS	PLAYED	TEMPO	NOTE VALUE
Tonic - Root position	B, A ^b , D ^b , G ^b Major D, G, F Minor	Hands Together 2 octaves	♩ = 80	Eighth notes

SIGHT PLAYING

1. The STAFF sight playing portion of the examination will be based on the following elements:
 - Keys: G, D, A or F Major
 - Note values: whole note, dotted half notes, half notes, quarter notes, eighth notes.
 - A short piece consisting of eight bars, hands together, in two voice (part) texture

2. The CHORD CHART portion of the sight playing gives the candidate the opportunity to demonstrate their ability to accurately interpret given chord symbols. Candidates will be expected to play a six bar passage in $\frac{4}{4}$ time, using chords in the right hand and the root of the chord in the left hand. Candidates are expected to play the chords retaining the common notes in the same voices, creating smooth voice leading. Candidates are encouraged to elaborate by adding simple passing notes or rhythmic variations if they are comfortable doing so. Improvisation on the given chord progression is permitted. Please note – in popular harmonic idioms, consecutive fifths and octaves are permitted.

Tempo indications will be either “joyfully” or “worshipful”. The Chord Chart will be based on the following keys and chords.

KEYS	CHORDS				
D Major	D	Em	G	A	Bm
A Major	A	Bm	D	E	F#m
F Major	F	Gm	B ^b	C	Dm

Example:

To be played worshipfully

$\frac{4}{4}$ A / / / | D / Bm / | E / / / |
F#m / Bm / | E / / / | A / / / ||

EAR TESTS

- i) Scales ii) Chords iii) Scale Degrees iv) Time Signatures - see Page 58.

CO-REQUISITES

1. Materials of Music – Intermediate Level – see Page 64.
2. Bible Basics and Survey of Christian Music – Intermediate Level – see Pages 72 & 80.

PIANO – ADVANCED LEVEL

For this examination, candidates must choose *five* selections:

at least one piece must be a hymn from the hymnal, requiring a variation (see Page 29 in GENERAL INFORMATION), *at least one must be from the contemporary praise and worship list, and one must be a lead sheet.* The selections **must be** in various keys, various tempi and various styles. One OWN CHOICE selection is permitted - see General Information #5. Memorization is expected. See MEMORY on Page 7.

Reminder: *Candidates should be prepared to give a brief introduction of one selection and include the reason why they chose the piece and how it speaks to them spiritually.*

FROM THE HYMNAL

It is MANDATORY that one hymn be chosen from this list. The candidate will play the hymn as written in the hymnal and then play it an additional time in a varied/decorated form. See GENERAL INFORMATION – No. 4 Hymns.

Choose from one of the following hymnals:

- Celebration Hymnal, published by Word Music/Integrity Music © 1997
- The Hymnal for Worship & Celebration, published by Word Music © MCMLXXXVI
- Hymns for the Family of God, published by Brentwood Publishers © 1989 or newer

HYMN	COMPOSER	KEY
A Mighty Fortress is Our God	Martin Luther	C major
All Creatures of Our God and King	St. Francis of Assisi	E flat major
All Hail the Power of Jesus Name (Diadem)	E. Peronet/J. Ellor	A flat major
Guide Me, O Thou Great Jehovah	W. Williams/J. Hughes	G major
In the Garden	A. Miles	A flat major
Jesus Paid It All	E. Hall/J. Grape	D flat major
O Sacred Head, Now Wounded (Passion Chorale)	P. Gerhardt/H. Hassler (harmonized J.S. Bach)	C major
O the Deep, Deep Love of Jesus (Ebenezer)	S. T. Francis/T. J. Williams	E minor
Praise the Lord! Ye Heavens, Adore Him	Osler/F.J.Haydn	G major
Thine is the Glory (Maccabes)	E. Burdy/G.F. Handel	E flat major

HYMN ARRANGEMENTS

Call to Faithfulness arranged by Melody Bober

© MMXI by Alfred Music Publishing Co., Inc., ISBN 10: 0-7390-7982-4, ISBN-13:978-0-7390-7982-9

- Come, O Thou Traveler Unknown (pg. 6)
- Faith of Our Fathers (pg. 12)
- Glorious Things of Thee are Spoken (pg. 15)
- My Faith Has Found a Resting Place (pg. 21)
- I Know Whom I Have Believed (pg. 24)
- The Solid Rock (pg. 33)
- Victory in Jesus (pg. 36)

Gospel Greats arranged by Phillip Keveren

© 2015 Hal Leonard Corporation ISBN 978-1-4950-1724-7

- Because He Lives (pg. 6)
- I'll Fly Away (pg. 26)
- My Tribute (pg. 31)
- Soon and Very Soon (pg. 46)

Hymns with a Touch of Jazz: 15 Traditional Hymns arranged in Jazz Style by Phillip Keveren

© 2005 by HAL LEONARD CORPORATION ISBN 0-634-07383-4

- Come, Thou Fount of Every Blessing (pg. 3)
- Come, Thou Long-Expected Jesus (pg. 6)
- Fairest Lord Jesus (pg. 9)
- God Will Take Care of You (pg. 12)
- I Love to Tell the Story (pg. 14)
- I've Got Peace Like a River (pg. 17)
- Jesus is All the World to Me (pg. 20)
- Jesus, the Very Thought of Thee (pg. 26)
- Just a Closer Walk With Thee (pg. 23)
- Praise to the Lord, the Almighty (pg. 30)
- Savior, Like a Shepherd Lead Us (pg. 33)
- Softly and Tenderly (pg. 36)
- Stand Up, Stand Up for Jesus (pg. 41)
- This is My Father's World (pg. 44)
- What a Friend We Have in Jesus (pg. 46)

Hymns with a Velvet Touch (Book 2282) arranged by Tom Fettke

© MMIV by Alfred Publishing Co. Inc.

- Day By Day (pg. 2)
- More Love to Thee/I Love Thee (pg. 26)
- My Faith Has Found a Resting Place (pg. 18)
- My Faith Looks Up to Thee (pg. 22)
- Savior, Like a Shepherd Lead Us (pg. 3)
- Take My Life and Let It Be/I Surrender All (pg. 10)
- Take Time to Be Holy (pg. 6)

It's Me, O Lord arranged by Eugenie Rocherolle

© 2006 by Hal Leonard Corporation, ISBN-13: 978-1-4234-2004-0, ISBN-10: 1-4234-2004-7

- Deep River (pg. 7)
- It's Me, O Lord (pg. 4)
- Nobody Know the Trouble I See (pg. 10)
- Swing Low, Sweet Chariot (pg. 30)

Play Hymns Book 5 arranged by Melody Bober & Robert D. Vandall

© MMXI by Alfred Music Publishing Co., Inc. ISBN -10: 0-7390-7742-2, ISBN-13: 978-0-7390-7742-9

- All Creatures of Our God and King (pg. 2)
- Be Thou My Vision (pg. 9)

What Can I Play on Sunday? Book 5: September and October Services arranged by Cindy Berry

© MMVIII by Alfred Publishing Co., Inc., ISBN-10: 0-7390-5313-2, ISBN-13: 978-0-7390-5313-3

- Christ is Made the Sure Foundation (pg. 2)
- Amazing Grace (pg. 14)
- Rejoice, the Lord is King (pg. 30)
- Take the Name of Jesus With You (pg. 34)

CONTEMPORARY PRAISE & WORSHIP

Contemporary Christian Hits arranged by Melody Bober

© Alfred Music Publishing Co., Inc., ISBN-10: 0-7390-9054-2, ISBN-13:978-0-7390-9054-1

- City On Our Knees (pg. 8)
- Blessings (pg. 12)
- East to West (pg. 17)
- Glorious Day (Living He Loved Me) (pg. 22)
- Held (pg. 31)
- I Can Only Imagine (pg. 26)
- I Lift My Hands (pg. 36)
- When I Say I Do (pg. 41)
- You Raise Me Up (pg. 46)

Current and Classic Praise arranged by Carol Tornquist

© Alfred Music , ISBN-10: 1-4706-2059-6, ISBN-13:978-1-4706-2059-2

- 10,000 Reasons (Bless the Lord) (pg. 2)
- Forever Reign (pg. 5)
- Glorious Day (Living He Loved Me) (pg. 8)
- God is Able (pg. 12)
- Holy is the Lord (pg. 16)
- How Great is Our God (pg. 20)
- In Christ Alone (My Hope is Found) pg. 24)
- Mighty to Save (pg. 28)
- Our God (pg. 32)
- Revelation Song (pg. 36)
- Your Grace is Enough (pg. 40)
- Your Great Name (pg. 44)

How Great is Our God (Book 27992) arranged by Tom Fettke

©MMVII by Alfred Publishing Co. Inc. ISBN-10: 0-7390-4729-9 ISBN-13:978-0-7390-4729-3

- Amazing Grace (My Chains are Gone) (pg. 38)
- Be Still and Know (pg. 28)
- Holy, Holy with Holy, Holy, Holy (pg. 7)
- How Deep the Father's Love for Us (pg. 24)
- How Great is Our God (pg. 2)
- In Christ Alone (My Hope is Found) (pg. 16)
- Lamb of God (pg. 12)
- Once Again with Beneath the Cross of Jesus (pg. 47)
- Shout to the North with Rise Up, O Church of God (pg. 20)
- There is a Redeemer (pg. 34)
- You Are My King (Amazing Love) with And Can It Be? (pg. 42)

Worship Medleys for Solo Piano: 10 Blended Arrangements by Don Wyrzten

Published by HAL LEONARD CORPORATION ISBN 978-1-4234-4742-9

- Above All [with "Were You There?"] (pg. 4)
- Ancient of Days [with "O Worship the King "] (pg. 10)
- Have Thine Own Way, Lord [with "The Potter's Hand"] (pg. 19)
- Holy Spirit Rain Down [with "Spirit of God, Descend Upon My Heart"] (pg. 24)
- I Worship You, Almighty God [with "Praise to the Lord, The Almighty"] (pg. 30)
- A Mighty Fortress is Our God [with "Mighty is Our God"] (pg. 35)
- Open the Eyes of My Heart [with "Holy, Holy, Holy!"] (pg. 40)
- Shout to the Lord [with "I Sing the Mighty Power of God"] (pg. 45)
- Worthy is the Lamb [with "Crown Him With Many Crowns"] (pg. 50)

LEAD SHEET

It is MANDATORY that the candidate prepare at least ONE selection from a Lead Sheet (melody with chord symbols). Lead Sheets of choruses and hymns may be found on the internet, such as the CCLI website, higherpraise.com, etc. and in chorus books prepared in lead sheet form, found at your local Christian Book store.

For the Advanced Level, the candidate will select a piece in either the key of D Major, A Major, E Major, B major, B^b Major, E^b Major, A^b Major or any Minor key. The piece must contain a minimum of I, I⁶, I⁴, ii, ii⁶, IV, IV⁶, V and V⁷ chords. The left hand accompaniment must enrich the sense of worship with patterns such as broken chords, arpeggiated chords, stride etc.

Melodic embellishments are encouraged. The selection must be played twice, with the second time more elaborate and embellished.

TECHNICAL REQUIREMENTS

All tempo markings are to be considered as *minimum* speeds.

All technical requirements are to be played from memory.

SCALES	KEYS	PLAYED	TEMPO	NOTE VALUE
Legato Parallel Motion	D, A, E, B ^b , E ^b Major B, F#, C#, G, C Minor; Harmonic and Melodic Forms	Hands Together 4 octaves	♩ = 69	Sixteenth notes
Legato Parallel Motion	D, A, E, B ^b , E ^b Major B, F#, C#, G, C Minor; Harmonic and Melodic Forms	Hands Together 2 octaves	♩ = 96	Dotted eighth/ sixteenth <i>or</i> Sixteenth/dotted eighth
Contrary Motion	D, A, E, Major D, B Minor; harmonic	2 octaves, legato	♩ = 66	Sixteenth notes
Chromatic	Starting on D, A, E, B ^b	2 octaves, legato Hands Together	♩ = 69	Sixteenth notes
Octaves Staccato	C major	2 octaves Hands Together	♩ = 60	Eighth notes

CHORDS	KEYS	PLAYED	TEMPO	NOTE VALUE
Broken Four-note Tonic Chords	D, A, E, B ^b , E ^b Major B, F#, C#, G, C Minor;	Hands Together, Root position and Inversions 2 octaves, finish with IV-I Cadence	♩ = 76	Sixteenth notes
Dominant Seventh Chords of:	D, A, E, B ^b , E ^b Major	Hands Together, Root Position and Inversions 2 octaves, Solid	♩ = 88	Quarter notes
Dominant Seventh Chords of:	D, A, E, B ^b , E ^b Major	Hands Together, Root position and Inversions 2 octaves, Broken	♩ = 84	Sixteenth notes
Diminished Seventh Chords of:	B, F#, C#, G, C Minor	Hands Together, Root position and Inversions 2 octaves, Solid	♩ = 88	Quarter notes
Diminished Seventh Chords of:	B, F#, C#, G, C Minor	Hands Together, Root position and Inversions 2 octaves, Broken	♩ = 84	Sixteenth notes

ARPEGGIOS	KEYS	PLAYED	TEMPO	NOTE VALUE
Tonic, Root position	D, A, E, B ^b , E ^b Major B, F#, C#, G, C Minor	Hands Together 4 octaves	♩ = 69	Sixteenth notes
Dominant 7 th Root position only	D, A, E, B ^b , E ^b Major	Hands Together 4 octaves	♩ = 69	Sixteenth notes
Diminished 7 th Root position only	B, F#, C#, G, C Minor	Hands Together 4 octaves	♩ = 69	Sixteenth notes

SIGHT PLAYING

- The STAFF sight playing portion of the examination will be based on the following elements:
 - Keys: G, D, A, E, F, B^b Major, G, D Minor.
 - Various note values
 - A short piece consisting of twelve to sixteen bars, hands together, in three voice (part) texture
 - Pedal is required

2. The CHORD CHART portion of the sight playing gives the candidate the opportunity to demonstrate their ability to accurately interpret given chord symbols. Candidates will be expected to play an eight bar passage in $\frac{4}{4}$ time, using chords in the right hand and the root of the chord, or indicated note, in the left hand. Candidates are expected to play the chords retaining the common notes in the same voices, creating smooth voice leading. Candidates are encouraged to elaborate by adding simple passing notes or rhythmic variations if they are comfortable doing so. Improvisation on the given chord progression is permitted including the addition of a 7th, 9th, sus⁴, and “add²” chords. Please note – in popular harmonic idioms, consecutive fifths and octaves are permitted.

Tempo indications will be either “joyfully” or “worshipful”. The Chord Chart will be based on the following keys and chords.

KEYS	CHORDS									
F Major	F	F/A	F/C	Gm	Gm/B ^b	B ^b	C	C/E	C ⁷	Dm
B ^b Major	B ^b	B ^b /D	B ^b /F	Cm	Cm/E ^b	E ^b	F	F/A	F ⁷	Gm
A Major	A	A/C [#]	A/E	Bm	Bm/D	D	E	E/G [#]	E ⁷	F [#] m
C Minor	Cm	Cm/E ^b	Cm/G	Fm	Fm/A ^b	G	G/B	G ⁷	A ^b	
G Minor	G	Gm/B ^b	Gm/D	Cm	Cm/E ^b	D	D/F [#]	D ⁷	E ^b	

Example:

To be played joyfully

$\frac{4}{4}$ F / F/A / | B^b / / / | Gm / Gm/B^b / | C / / / |
 Dm / / / | B^b / Gm / | F/C / C⁷ / | F / / / ||

EAR TESTS

i) Scales ii) Chords iii) Scale Degrees iv) Time Signatures See Page 59.

CO-REQUISITES

1. Materials of Music – Advanced Level – see Page 66.
2. Bible Basics and Survey of Christian Music – Advanced Level – see Pages 73 & 82.

PIANO – DIPLOMAS IN MUSIC MINISTRY

The format of the **A.Mus.Min. Applied (Part 1)** and the **F.Mus.Min.** examinations is that of a PUBLIC Music Ministry Performance to which the candidate may invite relatives, church family and friends (See General Information, Page 9, Number 18) The examination will be conducted by a panel of three examiners. Part 2 of the Applied A.Mus.Min. consists of Technique, Sight Playing and Ear Test which will be taken as a separate examination.

It is *essential* that all repertoire be organized and presented in such a way as to promote a worshipful and artistic flow between the selections. The presentation should include short and relevant exhortations when appropriate to enhance musical and spiritual continuity. Since this is a music ministry performance, interaction between the candidate and the audience/congregation will be considered in the overall assessment.

ASSOCIATE DIPLOMA IN MUSIC MINISTRY PIANO (A.MUS.MIN.)

A.Mus.Min. candidates must choose a varied and balanced program of 30 to 40 minutes of actual performance time. The candidate is encouraged to lead in a time of praise and worship, with audience participation, if the candidate is comfortable doing so. This is in addition to the 30 to 40 minutes of performance time. The program will consist of *at least one selection from the medley list, and at least one piano accompaniment. The balance of the program will be made up from any combination of: the repertoire list, the sound track list, lead sheet arrangements(see page 29) with/or without a praise and worship band, or an arrangement chosen by the candidate (OWN CHOICE). Various tempi, styles and keys are expected. The candidate is encouraged to design a para-professional program in the worship style with which they are most familiar.*

The **PIANO ACCOMPANIMENT** requirement is included to showcase the candidate's ability to accompany a soloist in such a way that enhances and supports the soloist. The candidate must bring their own accomplished singer or instrumental soloist and accompany them, displaying a para-professional level of proficiency. A copy of the selection to be accompanied must be submitted for approval at the time of application.

One **OWN CHOICE** piece may be selected, provided it is Christian in content and theologically sound. This may even be an original composition. An original work must consist of full staff notation or full lead sheet notation (melody and chord symbols). An Own Choice selection must be submitted for approval, along with a covering letter, at the time of application. Memorization of all repertoire is mandatory, with the exception of the accompaniment portion. See MEMORY on Page 7.

A PARA-PROFESSIONAL QUALITY OF PERFORMANCE IS REQUIRED.

REPERTOIRE

MEDLEYS – at least one selection must be chosen from this list

Hymn Medleys: Classic Songs of Faith arranged by Phillip Keveren

Published by HAL LEONARD CORPORATION ISBN-13: 978-1-4234-1791-0

ISBN-10: 1-4234-1791-7

- HYMNS OF ADORATION – (pg. 4)
[Joyful, Joyful, We Adore Thee/Fairest Lord Jesus/All Hail the Power of Jesus' Name]
- HYMNS OF COMFORT – (pg. 8)
[Abide With Me/What a Friend We Have in Jesus/The Lord's My Shepherd, I'll Not Want]
- HYMNS OF COMMITMENT (pg. 15)
[Have Thine Own Way, Lord/Come, Thou Fount of Every Blessing/I Surrender All]
- HYMNS OF CREATION (pg. 20)
[I Sing the Mighty Power of God/All Things Bright and Beautiful/This is My Father's World]
- HYMNS OF THE CROSS (pg. 25)
[The Old Rugged Cross/Nothing But the Blood/When I Survey the Wondrous Cross]
- HYMNS OF MAJESTY (pg. 44)
[A Mighty Fortress is Our God/Holy, Holy, Holy! Lord God Almighty/Immortal, Invisible]
- HYMNS OF PEACE (pg. 32)
[I've Got Peace Like a River/Wonderful Peace/It is Well with My Soul]
- HYMNS OF PRAISE (pg. 38)
[Praise to the Lord, the Almighty/All Creatures of Our God and King/Praise the Lord!
Ye Heavens, Adore Him]

Great Things He Has Done arranged by Victor Labenske

(10 Sacred Arrangements in a Variety of Styles) © MM111 by Alfred Publishing Co. Inc. Book #22470

- "Great Things He Has Done" Medley (pg. 2)
[To God Be the Glory/Grace Greater Than Our Sin]

Medleys for Blended Worship, Book 2 arranged by Carol Tornquist

Produced by by Alfred Publishing Co. Inc., ISBN-10: 0-7390-6995-0, ISBN-13: 978-0-7390-6995-0

- "I Lift My Eyes Up, with all Creatures of Our God and King (pg. 21)
- In the Garden, with Knowing You (All I Once Held Dear) (pg. 18)
- My Jesus, I Love Thee, with I Love You, Lord (pg. 24)
- Softly and Tenderly, with Draw Me Close (pg. 9)
- They'll Know We Are Christians, with Blest Be the Tie (pg. 28)

SOUND TRACK

The candidate has the option of using a selection with Sound Track from the Coates' arrangements or creating their own arrangement to a vocal backing track. Candidates are encouraged to consider the tempo of the sound track when choosing their selection.

20 Contemporary Hymn Favorites for Solo Piano arranged by John E. Coates (CD Accompaniment Tracks Included)

© 2006 by Word Music, a division of Word Music Group, LLC
ISBN-13: 978-1-4234-2406-2 ISBN-10:1-4234-2406-0-

- And Can It Be (pg. 72)
- Angels We Have Heard on High (pg. 80)
- Be Still My Soul (pg. 32)
- Come, Thou Fount of Every Blessing (pg. 44)
- Fairest Lord Jesus (pg. 48)
- Hallelujah, What a Savior! (pg. 84)
- Joyful, Joyful, We Adore Thee (pg. 14)
- Nothing but the Blood (pg. 60)
- Worship the King (pg. 58)
- Savior, Like a Shepherd Lead Us (pg. 30)

ADDITIONAL REPERTOIRE

Gospel - Jazz Piano Solos, Volume 33 arranged by Brent Edstrom

© 2014 by Hal Leonard Corporation, ISBN 978-1-4803-8779-9

- Amazing Grace (pg. 2)
- Do Lord (pg. 16)
- He's Got the Whole World In His Hands (pg. 24)
- His Eye is On the Sparrow (pg. 28)
- I'll Fly Away (pg. 44)
- The Old Rugged Cross (pg. 54)
- Precious Lord, Take My Hand (pg. 60)
- There Will Be Peace in the Valley for Me (pg. 64)
- Victory In Jesus (pg. 74)
- You'll Never Walk Alone (pg. 94)

Great Things He Has Done arranged by Victor Labenske (10 Sacred Arrangements in a Variety of Styles) Book 22470 © MMIII by Alfred Publishing Co. Inc.

- Amen! (pg. 50)
- Nobody Knows the Trouble I've Seen (pg. 14)
- Thou in Whose Presence (pg. 14)
- Take the World, But Give Me Jesus (pg. 30)

Hymns - Jazz Piano Solos, Volume 47 arranged by Brent Edstrom

© 2017 by Hal Leonard Corporation, ISBN 978-1-4950-6895-9

- Abide With Me (pg. 2)
- All Creatures of Our God and King (pg. 4)
- And Can It Be That I Should Gain (pg. 13)
- Be Thou My Vision (pg. 19)
- Fairest Lord Jesus (pg. 28)
- Faith of Our Fathers (pg. 30)
- How Firm a Foundation (pg. 33)
- Holy, Holy, Holy pg. 36)
- Jesus Paid It All (pg. 48)
- Kum Ba Yah (pg. 50)
- A Mighty Fortress Is Our God (pg. 53)
- Nearer, My God, to Thee (pg. 58)
- The Old Rugged Cross (pg. 60)
- Rock of Ages (pg. 69)
- Stand Up, Stand Up for Jesus (pg. 72)
- To God Be The Glory (pg. 81)
- When I Survey the Wondrous Cross (pg. 87)
- What a Friend We Have in Jesus (pg. 92)

Joyful Praise Solos arranged by Bernadine Johnson

produced by Alfred Music ISBN 10: 1-4706-3927-0, ISBN-13: 978-1-4706-3927-3

- 10,000 Reasons (Bless the Lord) (pg. 2)
- Chain Breaker (pg. 6)
- Good Good Father (pg. 9)
- Holy Spirit (pg. 14)
- Jesus Messiah (pg. 18)
- The Lion and the Lamb (pg. 24)
- Lord, I Need You (pg. 28)
- Revelation Song (pg. 36)
- This is Amazing Grace (pg. 40)
- Thy Will (pg. 44)
- What a Beautiful Name (pg. 31)

Open My Heart to Worship arranged by Mark Hayes Book 25654

©MMVI by Alfred Publishing Co., Inc. ISBN 0-7390-4125-8

- Draw Me Close (pg. 8)
- Here I Am to Worship (pg. 23)
- In the Presence of Jehovah with Surely the Presence of the Lord is in This Place (pg. 28)

Spirituals for Worship arranged by Calvin Taylor

©MMVII by Alfred Publishing Co., Inc. ISBN 10: 0-7390-4696-9, ISBN-13: 978-0-7390-4696-8

- Deep River (pg. 20)
- Go Down, Moses (pg. 7)
- Swing Low, Sweet Chariot (pg. 25)
- Wade in the Water (pg. 34)
- Wayfarin' Stranger (pg. 2)

What Can I Play on Sunday? Book 5: September & October Services arranged by Cindy Berry

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ISBN-10: 0-7390-5313-2 ISBN-13: 978-0-7390-5313-3

- Jesus, Lord, We Look Up to Thee (pg. 6)
- Stand Up, Stand Up for Jesus (pg. 10)
- There Is a Fountain (pg. 18)
- 'Tis So Sweet to Trust in Jesus (pg. 22)

Wondrous Hymns, Book 2 arranged by James Koerts

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- Crown Him With Many Crowns (pg. 2)
- Holy, Holy, Holy (pg. 6)
- I Stand Amazed in the Presence (pg. 16)
- The Solid Rock (pg. 32)
- What Wondrous Love Is This? (pg. 36)

PRAISE & WORSHIP BAND

If the candidate chooses to use backing tracks, additional musicians or a band of their choice at a C.C.M.C. appointed facility, they must submit a letter outlining the sound and technical requirements (i.e. number of microphones and monitors required). This letter must be submitted along with the application form. An audio engineer will be provided, at an additional fee. All other musical instruments and amplification equipment must be supplied by the candidate/band. The quality of the band/additional accompaniment performance will be reflected in the mark.

TECHNICAL REQUIREMENTS

All tempo markings are to be considered as *minimum* speeds.
All technical requirements are to be played from memory.

SCALES	KEYS	PLAYED	TEMPO	NOTE VALUE
Legato Parallel Motion	All Major Keys All Minor Keys, Harmonic And Melodic	Hands Together 4 octaves	♩ = 96	Sixteenth notes
Legato Parallel Motion	All Major Keys All Minor Keys, Harmonic and Melodic	Hands Together 3 octaves	♩ = 88	Triplet eighth notes
Legato Parallel Motion	All Major Keys All Minor Keys, Harmonic and Melodic	Hands Together 4 octaves	♩ = 132	Dotted eighth/ sixteenth <i>or</i> Sixteenth/dotted eighth
Contrary Motion	A ^b , D ^b , G ^b Major F, B ^b , E ^b Minor; harmonic	3 octaves, legato	♩ = 84	Triplet eighth notes
Chromatic	Starting on any note	2 octaves, legato Hands Together	♩ = 88	Sixteenth notes
Octaves Staccato	D, B ^b Major E, D Minor, Harmonic	2 octaves Hands Together	♩ = 96	Eighth notes

CHORDS	KEYS	PLAYED	TEMPO	NOTE VALUE
Solid Four-note Tonic Chords	All Major Keys All Minor Keys	Hands together Root position and Inversions 2 octaves, finish with IV-I Cadence	♩ = 72	Quarter notes
Broken Four-note Tonic Chords	All Major Keys All Minor Keys	Hands together Root position and Inversions 2 octaves, finish with IV-I Cadence	♩ = 84	Sixteenth notes
Dominant Seventh Chords of:	All Major Keys	Hands Together, Root Position and Inversions 2 octaves, Solid	♩ = 72	Quarter notes
Dominant Seventh Chords of:	All Major Keys	Hands Together, Root position and Inversions 2 octaves, Broken	♩ = 84	Eighth notes
Diminished Seventh Chords of:	All Minor Keys	Hands Together, Root position and Inversions 2 octaves, Solid	♩ = 72	Quarter notes
Diminished Seventh Chords of:	All Minor Keys	Hands Together, Root position and Inversions 2 octaves, Broken	♩ = 84	Eighth notes

ARPEGGIOS	KEYS	PLAYED	TEMPO	NOTE VALUE
Tonic Arpeggios Root position and inversions	All Major Keys All Minor Keys	Hands Together 4 octaves	♩ = 76	Sixteenth notes
Dominant 7th Arpeggios, Root Position only	All Major Keys	Hands Together 4 octaves	♩ = 76	Sixteenth notes
Diminished 7th Arpeggios, Root Position Only	All Minor Keys	Hands Together 4 octaves	♩ = 76	Sixteenth notes

SIGHT PLAYING

1. The sight reading portion of the examination will be based on the following elements:

- Keys: A, E, B^b, E^b Major, D or G Minor
- Various note values
- A short piece consisting with up to five voice (part) texture
- Pedal is required

2. The CHORD CHART portion of the sight reading of the examination gives the candidate the opportunity to demonstrate their ability to accurately interpret given chord symbols. Candidates will be expected to play an eight bar passage in $\frac{4}{4}$ time, using chords in the right hand and the root of the chord, or indicated note, in the left hand. Candidates are expected to play the chords retaining the common notes in the same voices, creating smooth voice leading. Candidates are encouraged to elaborate by adding simple passing notes or rhythmic variations if they are comfortable doing so. Improvisation on the given chord progression is permitted including the addition of a 7th, 9th, sus⁴, and “add²” chords. Please note – in popular harmonic idioms, consecutive fifths and octaves are permitted.

Tempo indications will be either “joyfully” or “worshipful”. The Chord Chart will be based on the following keys and chords.

KEYS	CHORDS								
A Major	A	A/C [#]	A/E	A ^{sus4}	Bm	Bm/D	Bm ⁷	Bm ⁷ /E	
	D	D/F [#]	E	E/G [#]	E ⁷	E ^{sus4}	F [#] m		
E Major	E	E/G [#]	E/B	E ^{sus4}	F [#] m	F [#] m/A	F [#] m ⁷	F [#] m ⁷ /B	
	A	A/C [#]	B	B/D [#]	B ⁷	B ^{sus4}	C [#] m		
E ^b Major	E ^b	E ^b /G	E ^b /B ^b	E ^b sus ⁴	Fm	Fm/A ^b	Fm ⁷	Fm ⁷ /B ^b	
	A ^b	A ^b /C	B ^b	B ^b /D	B ^b 7	B ^b sus ⁴	Cm		
E Minor	Em	Em/G	Em/B	E ^{sus4}	F [#] m ⁷ ^b 5	Am	Am/C	B	
	B/D [#]	B ⁷	B ^{sus4}	C					

Example:

To be played worshipfully

$\frac{4}{4}$ E / / / | E^{sus4} / E / | B/D# / / / |
C#m / / / | E/B / A / | E/G# / / / |
F#m⁷ / / / | B^{sus4} / B / | C#m / / / |
B/D# / E / | F#m⁷/B / B⁷ / | E / / / ||

EAR TESTS

i) Scales ii) Chords iii) Scale Degrees iv) Time Signatures - see Page 60.

LEAD SHEET

Lead Sheets (melody and chord symbols) of choruses and hymns may be found on the internet, such as the CCLI website, higherpraise.com, etc. and in chorus books prepared in lead sheet form, found at your local Christian Book store. The left hand accompaniment must enrich the sense of worship with patterns such as broken chords, arpeggiated chords, stride etc. Melodic embellishments are encouraged. The selection must be played twice, with the second time more elaborate and embellished.

CO-REQUISITES

1. Materials of Music – A.Mus.Min. Level – see Page 68.
2. Bible Basics and Survey of Christian Music – A.Mus.Min. Level – see Pages 74 & 83.

PREREQUISITES

Advanced Level Certificate:

1. Piano Advanced Level – (Minimum standing 70%, Merit)
2. Advanced Bible Basics and Survey of Christian Music
3. Advanced Materials of Music

FELLOWSHIP DIPLOMA IN MUSIC MINISTRY

PIANO (F.MUS.MIN.)

F.Mus.Min. candidates must choose a varied and balanced program of 50 to 60 minutes of actual performance time. The candidate is encouraged to lead in a time of praise and worship, with audience participation, if the candidate is comfortable doing so. This is in addition to the 50 to 60 minutes of performance time. The program will consist of *at least two piano accompaniments and at least two pieces from the repertoire lists. The balance of the program will be made up from any combination of: the repertoire list, the sound track list, lead sheet arrangements (see page 29) with/or without a praise and worship band, or arrangements chosen by the candidate (OWN CHOICE). Various tempi, styles and keys are expected. The candidate is encouraged to design a highly professional program in the worship style with which they are most familiar.*

The **PIANO ACCOMPANIMENT** requirement is included to showcase the candidate's ability to accompany a soloist in such a way that enhances and supports the soloist. The candidate must bring their own accomplished singer or instrumental soloist and accompany them, displaying a professional level of proficiency. A copy of the selections to be accompanied must be submitted for approval at the time of application.

Up to **THREE OWN CHOICE** pieces may be selected, provided they are Christian in content and theologically sound. These may even be original compositions. An original work must consist of full staff notation or full lead sheet notation (melody with chord symbols). All Own Choice selections must be submitted for approval, along with a covering letter, at the time of application. Memorization of all repertoire is mandatory, with the exception of the accompaniment portion. See MEMORY on Page 7.

A HIGHLY PROFESSIONAL QUALITY OF PERFORMANCE IS REQUIRED.

REPERTOIRE

SOUND TRACK

The candidate has the option of using a selection with Sound Track from the Coates' arrangements or creating their own arrangement to a vocal backing track. Candidates are encouraged to consider the tempo of the sound track when choosing their selection.

20 Contemporary Hymn Favorites for Solo Piano arranged by John E. Coates (CD Accompaniment Tracks Included)

© 2006 by Word Music, a division of Word Music Group, LLC
ISBN-13: 978-1-4234-2406-2 ISBN-10: 1-4234-2406-0-9

- All Creatures of Our God and King (pg. 5)
- Amazing Grace (pg. 19)
- Come, Christians, Join to Sing (pg. 39)
- Crown Him with Many Crowns (pg. 10)
- How Firm a Foundation (pg. 52)
- I Sing the Mighty Power of God (pg. 35)
- Immortal, Invisible, God Only Wise (pg. 76)
- God, Our Help in Ages Past (pg. 56)
- There is a Fountain (pg. 24)
- To God Be the Glory (pg. 65)

ADDITIONAL REPERTOIRE

Gospel - Jazz Piano Solos, Volume 33 arranged by Brent Edstrom

© 2014 by Hal Leonard Corporation, ISBN 978-1-4803-8779-9

- Children Go Where I Send Thee (pg. 8)
- How Great Thou Art (pg. 21)
- I Saw the Light (pg. 32)
- Just a Closer Walk With Thee (pg. 48)
- Shall We Gather at the River? (39)
- Will the Circle Be Unbroken (pg. 79)

Great Things He Has Done arranged by Victor Labenske (10 Sacred Arrangements in a Variety of Styles) Book 22470 © MMIII by Alfred Publishing Co. Inc.

- Blessed Assurance (pg. 34)
- Glorious Things of Thee Are Spoken (pg. 18)
- Glory to His Name (pg. 44)
- I Must Tell Jesus (pg. 26)
- I Surrender All (pg. 7)

Open My Heart to Worship arranged by Mark Hayes Book 25654

©MMVI by Alfred Publishing Co., Inc. ISBN 0-7390-4125-8

- Above All (pg. 2)
- Breathe (pg. 18)
- Heart of Worship, The (pg. 14)
- Knowing You (All I Once Held Dear) (pg. 33)
- Let Everything That Has Breath (pg. 38)

Piano Worship – Hymn Arrangements for the Advanced Pianist arranged by Marilyn Thompson

© 2003 BY THE FJH MUSIC COMPANY INC. ISBN 1-56939-258-4

- Am I a Soldier of the Cross? (pg. 34)
- Amazing Grace (pg. 2)
- Christ Arose (pg. 28)
- I Surrender All (pg. 11)
- My Tribute (pg. 15)
- Love That Wilt Not Let Me Go (pg. 7)
- Spirit of the Living God (pg. 20)
- Turn Your Eyes Upon Jesus (pg. 24)

Ragtime Gospel Hymns arranged by Steven K. Tedesco

© 2008 by HAL LEONARD CORPORATION ISBN 978-1-4234-5643-8

- Are You Washed in the Blood? (pg. 2)
- At Calvary (pg. 4)
- Down at the Cross (Glory to His Name) (pg. 6)
- He Keeps Me Singing (pg. 10)
- Just a Closer Walk With Thee (pg. 12)
- Leaning on the Everlasting Arms (pg. 14)
- A New Name in Glory (pg. 30)
- Since Jesus Came Into My Heart (pg. 18)
- Standing on the Promises (pg. 20)
- Sweet By and By (pg. 22)
- What a Friend We Have in Jesus (pg. 24)
- When the Roll is Called Up Yonder (pg. 26)
- When We All Get to Heaven (pg. 28)

LEAD SHEET

Lead Sheets (melody and chord symbols) of choruses and hymns may be found on the internet, such as the CCLI website, higherpraise.com, etc. and in chorus books prepared in lead sheet form, found at your local Christian Book store. The left hand accompaniment must enrich the sense of worship with patterns such as broken chords, arpeggiated chords, stride etc. Melodic embellishments are encouraged. The selection must be played twice, with the second time more elaborate and embellished.

PRAISE & WORSHIP BAND

If the candidate chooses to use backing tracks, additional musicians or a band of their choice at a C.C.M.C. appointed facility, they must submit a letter outlining the sound and technical requirements (i.e. number of microphones and monitors required). This letter must be submitted along with the application form. An audio engineer will be provided, at an additional fee. All other musical instruments and amplification equipment must be supplied by the candidate/band. The quality of the band/additional accompaniment performance will be reflected in the mark.

CO-REQUISITES

1. F.Mus.Min. Thesis submission – see page 86.

PREREQUISITES

1. A.Mus.Min. (Piano) Applied Part 1 (Music Ministry) minimum standing 70%, Merit
2. A.Mus.Min. (Piano) Applied Part 2 (Technique, Ear, Sight) minimum standing 70%, Merit
3. A.Mus.Min. Materials of Music
4. A.Mus.Min. Bible Basics and Survey of Christian Music



SENIOR LEVEL - ALL DISCIPLINES

This examination is designed as an alternative prerequisite for the L.Ch.Mus.Ed. Diploma.

It has been implemented for those candidates who **DO NOT** feel called to Public Music Ministry, but **DO** feel called to the Ministry of Christian Music Teaching.
(Memory is NOT required)

The Senior Level candidate must choose a varied and balanced program of 30 to 40 minutes of actual performance time.. The program will consist of six pieces from the A.Mus.Min. portion of the syllabus. Various tempi, styles and keys are expected.

1. Accompaniment selection (vocalists may substitute another own choice)
2. Own choice
3. Hymn with two rhythmic, melodic or harmonic variations
4. Medley
5. Sound Track
6. Lead Sheet

The **ACCOMPANIMENT** requirement is included to showcase the candidate's ability to accompany a soloist in such a way that enhances and supports the soloist. The candidate must bring their own accomplished singer or instrumental soloist and accompany them, displaying a competent level of proficiency. A copy of the selection to be accompanied must be submitted for approval at the time of application.

One **OWN CHOICE** piece may be selected, provided it is Christian in content and theologically sound. This may even be an original composition. An original work must consist of full staff notation or full lead sheet notation (melody and chord symbols). An Own Choice selection must be submitted for approval, along with a covering letter, at the time of application.

The **HYMN** will consist of two complete variations. Variations may be rhythmic, melodic, and harmonic. Vocalists are encouraged to embellish with ornamentation, vocal improvisation or free styling.

A **MEDLEY** must consist of at least two complementary hymns or contemporary praise and worship choruses, or a combination of both. The selections should be related thematically. Modulations must be logical and must enhance the musical effect.

A professional **SOUND TRACK** is preferred. In the case of a privately produced **SOUND TRACK**, the quality of both performance and reproduction must equal that of a professionally produced sound track

LEAD SHEET (melody and chord symbols) of choruses and hymns may be found on the internet, such as the CCLI website, higherpraise.com, etc. and in chorus books prepared in lead sheet form, found at your local Christian Book store. A more innovative interpretation would be anticipated.

A COMPETENT LEVEL OF PERFORMANCE IS REQUIRED IN ALL AREAS

CO-REQUISITES

1. A.Mus.Min. Part 2 - Technique, Sight Playing and Ear (minimum mark 80%)
2. A.Mus.Min. Materials of Music
3. A.Mus.Min. Bible Basics/Survey of Christian Music

PREREQUISITES

1. Advanced Level Applied Examination (minimum mark 70%)
2. Advanced Level Materials of Music
3. Advanced Level Bible Basics/Survey of Christian Music



LICENTIATE DIPLOMA IN CHRISTIAN MUSIC EDUCATION (L.CH.MUS.ED.)

The Licentiate Diploma in Christian Music Education is offered in Voice, Piano, Guitar, Bass Guitar and Drum Kit. The examination may be arranged for other instruments subject to approval by the C.C.M.C. Board of Directors . The Licentiate Diploma is designed to discover and develop professional strategies in pedagogy. As a result, candidates will gain knowledge in teaching skills and competence in designing a program of musical development to meet the needs of individual learners at all levels. This knowledge will be demonstrated in the following two sections.

PART 1 - APPLIED (Memory is NOT Required)

Part 1 will include hymn playing, chorus playing, a repertoire list of teaching pieces from the Elementary, Junior, Intermediate and Advanced levels of the current C.C.M.C syllabus, and a demonstration teaching portion. **Drum Kit Candidates** are expected to provide an instrumentalist (i.e. pianist or guitarist) or sound track in order to demonstrate their ability to accompany with appropriate drum patterns in the following categories.

1. Hymn Playing - first time through as written, followed by two variations displaying various methods of embellishing/expanding the hymn. The candidate will then discuss and demonstrate the methods they have used. Any standard hymn book may be used.
2. Chorus Playing - Candidates must demonstrate chorus playing with a lead sheet (melody and chord symbols) and from a chord chart (chord symbols and lyrics only). The lead sheet must contain no less than three sharps or three flats in the key signature.
3. Repertoire from the Curriculum - prepare four pieces from each of the four levels (Elementary, Junior, Intermediate and Advanced). Selections must include at least one hymn arrangement, and one contemporary praise and worship piece, with contrasting styles and tempi. Piano candidates must include at least one lead sheet arrangement. The candidate will play the pieces and then discuss the various teaching aspects.
4. Demonstration Teaching - One hymn arrangement, and one praise and worship contemporary piece from the prepared repertoire will be chosen as a demonstration teaching piece. The candidate will “teach” it to the examiner, as if the examiner was a student. L.Ch.Mus.Ed. Piano candidates will also be expected to “teach” a lead sheet arrangement.

PART 2 - ASPECTS OF CHRISTIAN MUSIC EDUCATION (Written)

The L.Ch.Mus.Ed. Diploma candidate will demonstrate expertise in learned knowledge in a **3 Hour** written examination. The candidate will be asked to discuss the following aspects of teaching.

1. Section One - Essay question
The essay question will be chosen from topics relative to the teaching experience.

Topics may include: nurturing creative interpretation of Christian music with a strong emphasis on sensitivity to worship, basics of professional teaching ethics and studio maintenance to provide a healthy Christian teaching experience, demonstration of concepts and methodologies necessary to the disciplines of teaching, development of artistry and performance as a church musician.

2. Section Two - Paragraph Answers

Topics will include:

- basics of professional teaching and studio management
- professional strategies to develop and encourage the further study of Christian music
- knowledge of resources available to encourage the playing of and listening to all styles of Christian music
- structuring lessons for students at all levels ranging from the beginner to advanced
- skillful teaching strategies to introduce and develop fundamentals of music knowledge including note reading, sight playing, ear training, metre and rhythm, articulation, technical facility, memory, improvisation and performance artistry
- to address the physical approach to a given instrument and discuss proper pedagogical techniques to ensure the development of agility and fluency in playing or singing
- an understanding of contrasting characteristics of styles in Christian music and to skillfully use a variety of methods to develop the students' appreciation and familiarity with such diversity
- knowledge of the required curriculum of C.C.M.C. in Applied Music, Materials of Music, Bible Basics, the Survey of Christian Music and to skillfully prepare students to achieve success in all areas
- general knowledge of the order of service in various church traditions and the role of music within that service. This would involve preparing the Christian musician to play both hymns and contemporary music as well as understanding how to organize them into a desired church service

PREREQUISITES

1. A.Mus.Min. Part 1- Applied (Music Ministry) - minimum mark of 70%
OR the Senior Level Applied Examination - minimum mark of 70%
2. A.Mus.Min. Part 2 - Technique, Ear, and Sight - minimum mark of 80%
3. A.Mus.Min. Materials of Music
4. A.Mus.Min. Bible Basics/Survey of Christian Music

EAR TESTS - ELEMENTARY LEVEL

1. SCALES - Candidates will identify the type of scale after it has been played once ascending and descending by the examiner.

Types: i) Major (Ionian) ii) Natural Minor (Aeolian) iii) Harmonic Minor

2. CHORDS - Candidates will identify the type of four-note chord after each has been played once broken and once solid by the examiner.

Types: i) Major ii) Minor

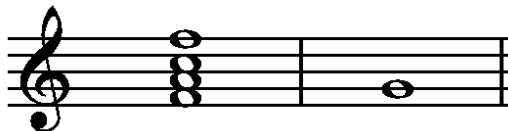
Example:



3. SCALE DEGREES – Candidates will identify individual degrees of a major scale. The Tonic chord and the scale degree will each be played once by the examiner.

Degrees: 2, 3, 4, 5

Example:



The candidate will answer “2.”

EAR TESTS - JUNIOR LEVEL

1. SCALES - Candidates will identify the type of scale after it has been played once ascending and descending by the examiner.

Types: i) Major (Ionian) ii) Natural Minor (Aeolian) iii) Harmonic Minor
iv) Melodic Minor

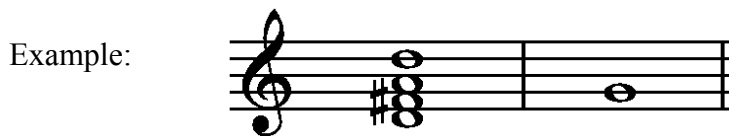
2. CHORDS - Candidates will identify the type of four-note chord after each has been played once broken and once solid by the examiner.

Types: i) Major ii) Minor iii) Dominant 7th



3. SCALE DEGREES – Candidates will identify individual degrees of a major scale. The Tonic chord and the scale degree will each be played once by the examiner.

Degrees: 2, 3, 4, 5, 6, 7, 8



The candidate will answer “4.”

4. TIME SIGNATURES – Candidates will identify the time signatures of melodies which will be two measures in length. Each melody will be played once by the examiner.

Time Signatures: i) $\frac{2}{4}$ ii) $\frac{3}{4}$

EAR TESTS - INTERMEDIATE LEVEL

1. SCALES - Candidates will identify the type of scale after it has been played once ascending and descending by the examiner.

Types: i) Major (Ionian) ii) Natural Minor (Aeolian) iii) Harmonic Minor
iv) Melodic Minor v) Major Pentatonic vi) Chromatic

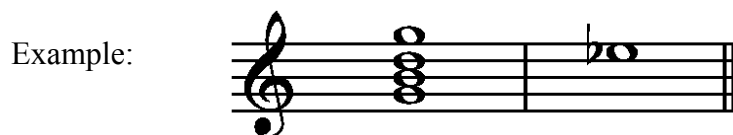
2. CHORDS - Candidates will identify the type of four-note chord after each has been played once broken and once solid by the examiner.

Types: i) Major ii) Minor iii) Dominant 7th iv) Augmented



3. SCALE DEGREES – Candidates will identify individual degrees of a major scale plus chromatically altered degrees. The Tonic chord and the scale degree will each be played once by the examiner.

Degrees: 2, 3, ^b3, 4, 5, 6, ^b6, 7, 8



The candidate will answer “^b6” (flat six).

4. TIME SIGNATURES – Candidates will identify the time signatures of melodies which will be two measures in length. Each melody will be played once by the examiner.

Time Signatures: i) $\frac{2}{4}$ ii) $\frac{3}{4}$ iii) $\frac{4}{4}$

EAR TESTS - ADVANCED LEVEL

1. SCALES - Candidates will identify the type of scale after it has been played once ascending and descending by the examiner.

Types: i) Major (Ionian) ii) Natural Minor (Aeolian) iii) Harmonic Minor
iv) Melodic Minor v) Major Pentatonic vi) Chromatic
vii) Whole Tone viii) Blues

2. CHORDS - Candidates will identify the type of four-note chord after each has been played once broken and once solid by the examiner.

Types: i) Major ii) Minor iii) Dominant 7th iv) Augmented
v) Diminished 7th vi) Major 7th

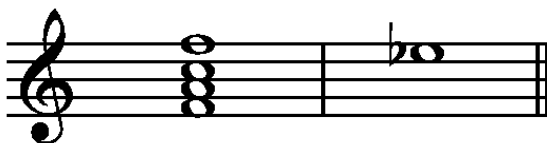
Example:



3. SCALE DEGREES – Candidates will identify individual degrees of a major scale plus chromatically altered degrees. The Tonic chord and the scale degree will each be played once by the examiner.

Degrees: 2, ^b2, 3, ^b3, 4, 5, 6, ^b6, 7, ^b7, 8

Example:



The candidate will answer “^b7” (flat seven).

4. TIME SIGNATURES – Candidates will identify the time signatures of melodies which will be two measures in length. Each melody will be played once by the examiner.

Time Signatures: i) $\frac{2}{4}$ ii) $\frac{3}{4}$ iii) $\frac{4}{4}$ iv) $\frac{6}{8}$

EAR TESTS – A.MUS.MIN. LEVEL

1. SCALES - Candidates will identify the type of scale after it has been played once ascending and descending by the examiner.

Types: i) Major (Ionian) ii) Natural Minor (Aeolian) iii) Harmonic Minor
 iv) Melodic Minor v) Major Pentatonic vi) Chromatic
 vii) Whole Tone viii) Blues ix) Dorian x) Mixolydian

2. CHORDS - Candidates will identify the type of four-note chord after each has been played once broken and once solid by the examiner.

Types: i) Major ii) Minor iii) Dominant 7th
 iv) Augmented v) Diminished 7th vi) Major 7th
 vii) Minor 7th viii) Suspended 4th (Sus. 4) ix) Half-Diminished 7th (min.7^b5)

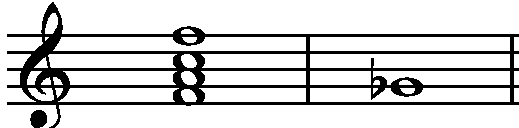
Example:



3. SCALE DEGREES – Candidates will identify individual degrees of a major scale plus chromatically altered degrees. The Tonic chord and the scale degree will each be played once by the examiner.

Degrees: 2, ^b2, 3, ^b3, 4, 5, ^b5, 6, ^b6, 7, ^b7, 8

Example:



The candidate will answer “^b2” (flat two).

4. TIME SIGNATURES – Candidates will identify the time signatures of melodies which will be two measures in length. Each melody will be played once by the examiner.

Time Signatures: i) $\frac{2}{4}$ ii) $\frac{3}{4}$ iii) $\frac{4}{4}$ iv) $\frac{6}{8}$ v) $\frac{9}{8}$

MATERIALS OF MUSIC

ELEMENTARY LEVEL

This ***One Hour*** examination is designed to test the candidate's understanding of the most basic concepts of music notation. For a complete listing of suggested books for Materials of Music, refer to the Book List on page 87.

1. PITCH

- in treble and bass clefs
- write or identify notes within the staff
- accidentals (sharps, flats, naturals)

2. RHYTHM

- write or identify the following types of notes or rests:
whole, dotted half, half, quarter, eighth
- to add bar lines to a passage of music in any of the following time signatures
 $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$
- to write one note which is equal in value to a series of given notes, for example:
 $\text{♩} + \text{♩} = \text{♩}$
- to write one rest which is equal in value to a series of given rests, for example:
 $\text{♭} + \text{♭} = \text{♭}$

3. SCALES

- to write or identify the scales of C major, G major, or F major, using accidentals

4) TERMS AND SYMBOLS

- to explain the following musical terms and symbols:

accent >	- to stress a note or chord
crescendo	- becoming louder
da capo (D.C.)	- return to the beginning
decrescendo (decres.)	- becoming softer
diminuendo (dim.)	- becoming softer
fermata ◡	- pause
forte (f)	- loud
legato	- smoothly, connected
mezzo forte (mf)	- medium loud
mezzo piano (mp)	- medium soft
8va -----	- play one octave higher than written
piano (p)	- soft
ritardando (ritard., rit.)	- gradually becoming slower
staccato	- detached
tie	- hold for the total value of the tied notes

MATERIALS OF MUSIC – JUNIOR LEVEL

In this *One Hour* examination, candidates are required to show an understanding of the following material in addition to the previous level. For a complete listing of suggested books for Materials of Music, refer to the Book List on page 87.

1. PITCH

- write or identify notes up to two leger lines above or below the treble clef and two leger lines above or below the bass clef – accidentals OR key signatures may be used, up to three sharps or three flats
- to write or identify whole tones above a given note
- to write the enharmonic of a given note

2. RHYTHM

- notes and rests up to sixteenths
- dotted notes
- time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{2}{2}$, $\frac{3}{2}$
- to add bar lines to a passage of music (time signature will be given)
- to add the appropriate time signature to a line of music
- to add rests to a given line of music

3. SCALES AND KEY SIGNATURES

- up to three sharps and three flats
- to write or identify the following scale types:
 - i) Major (Ionian Mode)
 - ii) Natural Minor (Aeolian Mode)
 - iii) Harmonic Minor
 - iv) Melodic Minor
- all scales will start on the tonic and will be written using whole notes

4. INTERVALS

- to write or identify all perfect, major and minor intervals up to the perfect octave
- written above the given note (with accidentals or key signature)
- up to three sharps and three flats

5. TRIADS

- to write or identify tonic and dominant triads in root position
- keys up to three sharps and three flats

6. KEY RECOGNITION

- to identify the key of a given line
- all major and minor keys up to three sharps and three flats

7. TERMS AND SYMBOLS

- to explain the following musical terms and signs:

con pedale	- with damper pedal
dal segno (D.S.)	- return to the sign :&
espressivo	- with expression
fine	- the end
flat (b)	- lowers the pitch by a chromatic semi-tone
fortissimo (ff)	- very loud
natural (̣)	- cancels a sharp or flat
pianissimo (pp)	- very soft
rallentando	- slowing down
sforzando (sf, sfz)	- note or chord to be suddenly accented
sharp (#)	- raises the pitch by a chromatic semi-tone
slur	- play the notes smoothly and connected



MATERIALS OF MUSIC

INTERMEDIATE LEVEL

In this ***Two Hour*** examination, candidates are required to show an understanding of the following material in addition to the previous levels. For a complete listing of suggested books for Materials of Music, refer to the Book List on page 87.

1. PITCH

- double sharps and double flats
- chromatic and diatonic semitones

2. RHYTHM

- triplets and duplets
- compound time: $\frac{6}{4}$, $\frac{6}{8}$, $\frac{9}{4}$, $\frac{9}{8}$, $\frac{12}{8}$
- to add bar lines to a line of music
- to add the appropriate time signature to a line of music
- to add rests to a given line of music

3. SCALES AND KEY SIGNATURES

- write or identify up to seven sharps and seven flats
- all major, natural minor, harmonic minor and melodic minor scales
- to identify ONLY the following scale types:
 - (a) chromatic
 - (b) major pentatonic

4. INTERVALS

- write or identify all intervals (major, minor, perfect, augmented, diminished) up to the perfect octave

5. TRIADS

- to write or identify tonic, subdominant or dominant triads in root position
- to identify the root, type and position (inversion) of major and minor triads
- to name these triads using chord chart symbols:
e.g. C^m, B^b/F, F^{#m}/A

6. KEY RECOGNITION

- to identify the key of a given line
- all major and minor keys up to seven sharps and seven flats

7. TRANSPOSITION

- to transpose a short melody up a major 2nd, perfect 4th or perfect 5th
- only keys of up to three sharps or three flats will be used

8. TERMS AND SYMBOLS

- to explain the following musical terms and signs:

a tempo	- return to original speed
accelerando (accel.)	- gradually faster
allegro	- quick
coda	- concluding passage
dolce	- sweetly
e	- and
moderato	- a moderate tempo
molto	- much or very
piu	- more
poco a poco	- little by little
ritenuto (riten.)	- suddenly slower
senza	- without



MATERIALS OF MUSIC – ADVANCED LEVEL

In this *Two Hour* examination, candidates are required to show an understanding of the following material in addition to the previous levels. For a complete listing of suggested books for Materials of Music, refer to the Book List on page 87

1. RHYTHM

- as in Intermediate, but at a more advanced level
- also $\frac{6}{16}$, $\frac{9}{16}$, $\frac{5}{4}$ and $\frac{5}{8}$

2. SCALES

- as in Intermediate, but with knowledge of the technical names of the scale degrees (tonic, supertonic, etc.)
- to identify only the following scale types:
(a) chromatic (b) major pentatonic (c) whole tone (d) blues

3. INTERVALS

- write or identify all intervals (major, minor, perfect, augmented, diminished)
- compound intervals

4. TRIADS AND CHORDS

- all major, minor, augmented and diminished triads, in all inversions
- open and close position
- given chords to be expressed using lead sheet chord symbols
- to identify the following chord types using lead sheet chord symbols:
i) 7th ii) Maj 7th iii) Min 7th iv) Dim 7th ($\circ 7$) (v) Half Dim 7th ($\circ 7$, or min. 7^{b5})
- all in root position (e.g. C^{m7}, A^{maj7}, etc.)

5. KEY RECOGNITION

- to identify the key of a given line as in Intermediate Level but at a more advanced level
- all major and minor keys up to seven sharps and seven flats

6. TRANSPOSITION

- any interval up to the perfect 5th above
- all major and minor keys up to seven sharps and seven flats

7. TECHNICAL NAMES OF THE SCALE DEGREES

- Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading Note

8. TERMS AND SIGNS

- to explain the following musical terms and signs

allargando	- broadening out, becoming slower
andante	- at a walking pace
ben, bene	- well
cantabile	- in a singing style
largo	- slow and solemn
leggiero	- lightly
loco	- return to normal register
marcato	- marked, stressed
meno mosso	- less movement
rubato	- robbed time, a flexible tempo
sempre	- always
subito (sub.)	- suddenly
tre corde	- three strings, release the left pedal on the piano
una corda	- one string, depress the left pedal on the piano



MATERIALS OF MUSIC – A.MUS.MIN. LEVEL

In this *Three Hour* examination, candidates are required to show an understanding of the following material in addition to the previous levels. For a complete listing of suggested books for Materials of Music, refer to the Book List on page 87.

1. TRANSPOSITION

- melody and chord symbols to be transposed
- up or down any interval within the octave

2. HARMONIC ANALYSIS (MAJOR AND MINOR KEYS)

- to symbolize the harmony of short passages using a combination of Roman and Arabic numbers (e.g. I, I⁶, I⁶₄, etc.) *see Vocabulary and Non-chord notes
- to symbolize short passages of harmony using chord chart symbols (e.g. C, C/E, C/G etc.)

3. HARMONIZATION

- to harmonize short passages in S.A.T.B.
- soprano, or bass or chord symbols will be given
- VOCABULARY (also in analysis)
 - all diatonic triads with their inversions
 - ii⁷ and V⁷ and inversions
- NON-CHORD NOTES (also in Analysis)
 - Passing note (P.N.)
 - Auxiliary (Aux.) or Neighbor (N.N.)
 - Appoggiatura (App.)
 - Echappée (Ech.)
 - Suspension (Sus.)
 - Anticipation (Ant.)

4. CHORDS

- to identify by use of chord chart symbols the following chord types which will be
- written using staff notation and in close position. Inversions may be given.
- TYPES:
 - i) major ii) minor iii) dom. 7th iv) aug. v) dim. 7th vi) maj. 7
 - vii) minor 7th viii) suspended 4th (sus. 4) ix) half dim. 7th (ø7 or min. 7^{b5})
 - (e.g. D^{aug}, F^{sus4}, etc.)

5. SCALES

- to identify all scales from previous grade levels plus the following modes:
 - i) Dorian ii) Phrygian iii) Lydian iv) Mixolydian v) Locrian

6. TERMS

- to explain the following terms:

Anthem	- a piece of sacred vocal music, usually with words taken from the scriptures
Cantata	- a choral composition arranged in a somewhat dramatic manner, usually accompanied by piano, organ or orchestra
Descant	- a melody or counterpoint accompanying a simple musical theme and usually written above it
Doxology	- a short song of praise to God, usually beginning with the words "Praise God from whom all blessings flow..."
Hymn	- a formal song of praise, of worship, or thanksgiving to God, generally strophic, designed for four-part harmony, and written with classical harmonic structure. The music submits to the words.
Introit	- a choral response sung at the beginning of a church service
Oratorio	- an extended musical composition with a text more or less dramatic in character based upon a religious theme, for solo voices, chorus and orchestra, and performed without action, costume or scenery (i.e. Handel's Messiah)
Postlude	- music closing a church service
Prelude	- music opening a church service
Psalm	- a sacred song based on any of the songs, hymns or prayers in the Book of Psalms
Segue	- an uninterrupted transition made from one musical section to another
Spiritual	- religious songs of Southern U.S. African Americans in the post-civil war era

BIBLE BASICS – ELEMENTARY LEVEL

Bible basics is designed for the beginner musician to assist in the development of their knowledge of the Bible in order to compliment their practical studies in Christian Music.

At the elementary level, the candidate will need to study the following list. Questions will be in the form of fill in the blanks, matching, true and false, word search and crossword puzzle. The candidate would find it useful to prepare for the examination with the assistance of the CCMC Examination Workbook Volume 1 – Elementary Level.

Students are encouraged to investigate diverse Bible versions, however, the workbook and examination questions will require answers using the King James version of the Bible.

* ***Please note:*** the Elementary Levels of Bible Basics and Survey of Christian Music are both combined in a ***One Hour*** examination.

TOPIC	SCRIPTURE REFERENCES
Know at least five titles of the books of the Bible	Both Old and New Testaments
Know the account of David & Goliath	1 Samuel Chapter 17
Looking at the “Shepherd’s Psalm”	Psalm 23 (King James Version)
Jesus teaches on Prayer	Matthew 6:5-9 and Matthew 6:9-13
List the fruit of the Holy Spirit	Galatians 5:22
List the Armour of God	Ephesians 6:10-18
Choosing of the twelve disciples	Luke 6:12-16
The Last Supper	Luke 22:14-30
Animals found in the Bible	Genesis 6:19 & 20; Psalm 50:10; Luke 15:15; Daniel 8:5; Isaiah 11:6 & 7; Deuteronomy 14:18; Judges 7:5
Jesus feeds the multitude (Crossword puzzle)	Matthew 14:13 - 21
Instruments used in the Bible (Word search)	Psalm 150

BIBLE BASICS – JUNIOR LEVEL

Bible basics at the Junior Level is designed to encourage the developing musician in their knowledge of the Bible in order to compliment their practical studies in Christian Music.

At the Junior level, the candidate will need to study the following list. Questions will be in the form of true and false, matching, one-word answers, word search and crossword puzzle. The candidate would find it useful to prepare for the examination with the assistance of the CCMC Examination Workbook Volume 2 – Junior Level.

Students are encouraged to investigate diverse Bible versions, however, the workbook and examination questions will require answers using the King James version of the Bible.

* ***Please note:*** the Junior Levels of Bible Basics and Survey of Christian Music are both combined in a ***One Hour*** examination.

TOPIC	SCRIPTURE REFERENCES
The Account of Creation	Genesis Chapter One
A Call to Praise the Lord	Psalms 100
The Salvation Message	Acts 16:30-31; 1 John 5:1; Romans 3:23; Romans 6:23; Romans 10:9
The Miracles of Jesus	Matthew Chapters 8 & 9
Lessons from a Potter	Jeremiah 18:1-10
Character Traits of a Christian Musician	1 Samuel 16:15-18
The Faith Chapter	Hebrews Chapter 11
Animals and the Old Testament Law	Leviticus 11:1-23
Crossword: the account of the Prodigal Son	Luke 15:11-32
Word Search: The Sermon on the Mount	Matthew Chapter 5

BIBLE BASICS – INTERMEDIATE LEVEL

Bible basics at the Intermediate Level is designed to further develop the Christian musician in their knowledge of the Bible in order to compliment their practical studies in Christian Music.

At the Intermediate level, candidates will need to engage in a more detailed research of the Bible in order to answer examination questions. Questions will be in the form of short paragraphs, choosing verses appropriate to the lyrics of Worship song writing, true and false, matching, one-word answers, word search and crossword puzzle. The candidate would find it useful to prepare for the examination with the assistance of the CCMC Examination Workbook Volume 3 – Intermediate Level.

Students are encouraged to investigate diverse Bible versions, however, the workbook and examination questions will require answers using the King James version of the Bible.

* ***Please note:*** the Intermediate Levels of Bible Basics and Survey of Christian Music are both combined in a ***Two Hour*** examination.

TOPIC	SCRIPTURE REFERENCES
People or groups who made the announcement of the birth of Christ	Luke 1:17; Luke 1:31-35; Luke 1: 41-43; Luke 2: 10-12; Luke 2: 25-32; Luke 2: 36-38
List 12 Scriptural Names for Christ	Genesis 49:10; Isaiah 59:20; Matthew 9:15; Matthew 11:19; Luke 1:47; Luke 2:11; John 1:29; John 3:2; John 10:11, 14; Romans 11:26; 1 Corinthians 15:45; Hebrews 3:1; Revelation 22:16
Music Facts in the Bible	2 Chronicles 5:11-14; Genesis 4:21; The Book of Psalms; 2 Kings 3:15-16; 1 Chronicles 23:5
True/false Questions on the story of Jonah	Jonah: Chapter 1:3, 4, 5, 12, 17; Chapter 2:7; Chapter 3: 5, 10; Chapter 4: 1, 5
The Greatest Commandment	Mark 12:28-31; Matthew 5:43-46; Acts 2:44-47
The Sower and the Seed	Matthew 13: 1-8; Matthew 13: 18-23
Signs and Wonders Through Moses	Exodus: Chapters 7, 8, 9, 10, 11
The Love Chapter	1 Corinthians: Chapter 13
Walking in the Spirit	Galatians 5: 22-26
Choosing verses as lyrics in a short Worship Song (see workbook for example)	Psalms 144, Psalm 145

BIBLE BASICS – ADVANCED LEVEL

Bible basics at the Advanced Level will take the Christian musician on a journey through the Old and New Testaments to further develop their knowledge of the individual books, lives and promises of the word of God, with a special emphasis on music, musicians and instruments used in worship. As a result of this study, the candidate will be more equipped to perform Christian music with a more personal and mature understanding.

Questions will be in the form of short paragraphs, true and false, matching, one-word answers, word search and crossword puzzle. The candidate would find it useful to prepare for the examination with the assistance of CCMC Examination Workbook Volume 4 – Advanced Level.

Students are encouraged to investigate diverse Bible versions, however, the workbook and examination questions will require answers using the King James version of the Bible.

* ***Please note:*** the Advanced Levels of Bible Basics and Survey of Christian Music are both combined in a ***Two Hour*** examination.

TOPIC	SCRIPTURE REFERENCES
New and Old Testament Facts	Exodus 17:15; Deuteronomy 9:2, 32:1-4; Judges 6:24; 1 Samuel 1, 2; 2 Samuel 5, 6; 1 Kings 17: 3; 1 Chronicles 6:33; 15: 17; 1 Chronicles 16:41-42; Matthew 10:25; 12:24; Acts 18:23
Familiar and Unfamiliar Names in the Bible	Genesis 37:3, 4, 19, 20, 23, 28; Exodus 33:23; Numbers 16: 1-3; 1 Samuel 25:37 – 39; 2 Samuel 15; 1 Kings 1, 17:1, 18:21; 2 Kings 16:11; Esther 5:14, 6:13; Matthew 17:10-13; Mark 6:14, 15; Luke 2:36-38; 7:11-15
A Comparison of Parables and Miracles	Matthew 8; 9:1-8, 18-35; Matthew 13
Some of the Promises to Believers	Isaiah 51:3; Isaiah 62:1-2; John 10:10; 14:1-3; John 14:27; 1 Corinthians 12; Hebrews 4:9, 10; 6:18-19; 1 John 3:1-2; 5:14
Instruments in the Bible	Genesis 4:21; Exodus 15:20; Numbers 10:1; 2 Samuel 6:5; 1 Chronicles 13:8; 2 Chronicles 5:12; Job 21:12; Daniel 3:5; Psalm 33:2; 1 Corinthians 13:1
Musicians/Song Leaders in the Bible	1 Chronicles 6:33, 39; 15:16,17,22; 16:5, 6, 7, 41-42
Works of the Flesh (word search)	Galatians 5:19-26
The Lord, Our Refuge (crossword)	Psalm 91
The TrueVine, Books of the Epistles' (paragraph writing)	John 15: 1 – 11 A look at letters written to the early churches in the New Testament
Knowing the Books of the Old and New Testaments (paragraph writing)	A brief description of historical facts of some of the books of both the Old and New Testaments

BIBLE BASICS - A.MUS.MIN. LEVEL

Bible basics at the A.Mus.Min. Level is designed to balance the mature Christian musician and his/her achievements in music studies with the knowledge of God's word.

The curriculum covers a diverse spectrum of Bible study demonstrated in the format of Bible lists, historical and musical facts, topic and character essays and memory of scripture pertaining to all aspects of the Christian life. The candidate would find it useful to prepare for the examination with the assistance of the CCMC Examination Workbook Volume 5 – A.Mus.Min. Level.

Students are encouraged to investigate diverse Bible versions, including the Thompson Chain Bible, various concordances, and bibliographies, etc. The workbook and examination questions will require answers using the King James version of the Bible.

* ***Please note:*** the A.Mus.Min. Levels of Bible Basics and Survey of Christian Music are both combined in a ***Three Hour*** examination.

TOPIC	SCRIPTURE REFERENCES
Music in the Bible	Exodus 15:20, 21; 2 Samuel 6:16; 1 Kings 4; 1 Chronicles 23:5; Psalm 81:1,2; Psalm 100; Psalm 108:3; Ezekiel 33:30-33; Habakkuk 3:19; Revelation 14:2, 3
Scripture Key Points:	
Salvation	John 1:12; 3:15, 16; Romans 10:9; 1 John 5:11, 12; Revelation 3:20
Prophecies Fulfilled by Jesus	Genesis 49:10; Exodus 12:46; Numbers 9:12; Zechariah 11:12-13; Psalm 34:20; Psalm 41:9; Psalm 55:12-14; Psalm 118:22-23; Isaiah 7:14; Matthew 1:22, 23; Matthew 21:42; Matthew 26:14-16; John 19:33-36; Revelation 5:5
Old Testament Appearance of the Angel of the Lord	Genesis 32:24-30; Exodus 3:2; Joshua 5:13-15; Judges 6:11-12; Daniel 3:25
5 Fasts to Remember	Deuteronomy 9:9, 18, 25-29; Deuteronomy 10:10, 2 Samuel 3:31-36; Nehemiah 1:4; Daniel 10:3-13; Matthew 4:1-11
Earthquakes in the Bible	Exodus 19:18; 1 Kings 19:8-13; Matthew 27:54; Acts 16:26; Revelation 11:13

Life, Miracles, and Teachings of Jesus	Matthew 7:24-29; Matthew 18:1-5; Mark 1:4-11, 2:1-12; Luke 2:6, 7, 16, 17, 42-50; Luke 4:1-13; 5:1-11; Luke 6:12-16; 8:40-56; Luke 10:25-42; 19:35-38; Luke 19:45-48; Luke 20:20-26; 22:1-6, 14-20, 39-71; Luke 23:1-7 13-27, 33-56, 24:13-35, 48-53, 26:38; John 20:1, 3-10, 11-18, 25, 27-29; 21:15-19
Signs of the Return of Christ The Christian Life until the Return of Christ	Daniel 12:4; Matthew 24:32-34; Mark 13:7; 2 Thessalonians 2:3,4; 2 Timothy 3:2-4, Hebrews 10:25; 1 Corinthians 11:26; Colossians 3:1-4; 1 John 3:2-3, Jude 21-23
Hymns & Worship Song Themes	Psalm 103
Musicians, Song Leaders and Writers in the Old Testament	1 Chronicles 6:33, 39; 15:17, 22; 16:5-7,37,41,42
Songs/Hymns Sung in the Bible	Exodus 15:1-9; Numbers 21:17-18; 1 Samuel 2:1-10; 2 Chronicles 5:12-14; Matthew 26:30; Luke 1:46- 55; Acts 16:25; Ephesians 5:19; Colossians 3:16; Revelation 14:1-3; 15:2-4
The Deity of Christ	Matthew 2:2, 11; 18:20; 28:20; Mark 2:5, 10,11; Luke 2:15; John 3:13; 6:70; 14:20 Acts 7:59; 8:37; Galatians 2:20; 1 Timothy 3:16; Hebrews 1:6; 1 Peter 3:22; 2 Peter 1:17; 1 John 5:20; Revelation 1:18
Names & Meanings of God in the Old Testament	Genesis 1:1; 2:4; 14:17-20; 16:12; 17:1; Genesis 22:13,14; Exodus 15:26; 17:15; 31:13; Judges 6:24; Psalm 18:1; 23:1; Isaiah 6:1-3; Isaiah 40:28; Jeremiah 23:6; Ezekiel 48:35; Malachi 1:6
Topical & Character Essays: One of each section, 500 words each	Topical: Importance of The Lord's Supper OR Importance of Baptism Character: Life & Journeys of Abraham, Paul or Jesus OR Joshua, Successor of Moses OR David, the Greatest King of Israel

SURVEY OF CHRISTIAN MUSIC

References to music are found in scripture. The book of Psalms is the original Hebrew songbook, containing some 115 references to songs, 106 to music, and 140 to singers. Throughout history, musicians have sought to express their faith in various musical styles, often quoting scripture directly or indirectly. Through a study of the Survey of Christian Music, the candidate will gain a deeper understanding of praise and worship, the historical influences on the music and insight into the lives of specific composers and their works. The majority of compositions studied are found in various repertoire lists of the CCMC syllabus.

SUGGESTED BOOK LIST

- **The Holy Bible** (KJV, The Thomson Chain, NIV, The Message Bible, etc.)
- **The Sound of Light: A History of Gospel and Christian Music.** Don Cusic.
© 2002 by Hal Leonard Corporation ISBN 0-634-02938-X
- **101 Hymn Stories.** Kenneth W. Osbeck
© 1982 by Kregel Publications. ISBN 0-8254-3416-5
- **101 More Hymn Stories.** Kenneth W. Osbeck
© 1985 by Kregel Publications. ISBN 0-8254-3420-3
- **The Story of Christian Music.** Andrew Wilson-Dickson
© 1992 by First Fortress Press. ISBN 978-0-8006-3474-2
- **CCMC Examination Workbooks, Volumes 1 – 5.**
© 2011 by Christian Conservatory of Music, Canada, Toronto
- **Research on the Internet**

* ***Please note:*** each level of Survey of Christian Music and Bible Basics is combined into ***One*** examination.

- ***Elementary*** - ONE HOUR EXAMINATION
- ***Junior*** - ONE HOUR EXAMINATION
- ***Intermediate*** - TWO HOUR EXAMINATION
- ***Advanced*** - TWO HOUR EXAMINATION
- ***A.Mus.Min.*** - THREE HOUR EXAMINATION

SURVEY OF CHRISTIAN MUSIC

ELEMENTARY LEVEL

At the elementary level, the candidate will study the following list and be able to match the composer and composition, or match the composer/composition to a key historical point. Questions will be in the form of fill in the blanks, matching, or true and false. All compositions are in the current syllabus. Candidates would find it useful to prepare for the examination with the assistance of the CCMC Examination Workbook Volume 1 – Elementary Level.

Highlighted composers: will be studied in further detail in higher levels.

COMPOSER	HYMN/CHORUS	YEAR	THEME	KEY POINTS
Anon.	-Fairest Lord Jesus	1677	Adoration & Praise Christ: Lordship	(German Hymn) based on Silesian Folk melody
Paul Baloche (b. 1962)	-Above All -Open the Eyes of My Heart	1999 1997	Jesus: The Cross Adoration & Praise	Currently, his songs are some of the most frequently used by N.American churches.
Mary E.Byrne/ Irish Melody	-Be Thou My Vision	Published 1905	Dedication & Devotion	8 th Century Irish Hymn, translated in 1800's Tune: Slane
Brian Doerksen (b. 1965)	-Come, Now is the Time for Worship	1998	Worship & Adoration	Canadian. Originally influential in Vineyard Music
Thomas A. Dorsey (1899-1993)	-Precious Lord, Take My Hand	1938	Life in Christ; Provision; Guidance	"Father of black gospel music." Influenced by blues, jazz and Isaac Watts.
Henry van Dyke (1852-1933) /Beethoven	-Joyful, Joyful, We Adore Thee	1911	God Our Father; Adoration & Praise	Psalm 71:23 Melody from Beethoven's 9 th Symphony, 1 st mvt.
Charlotte Elliot (1789-1871)/ William B. Bradbury	-Just As I Am	1836	Repentance & Forgiveness	Bed-ridden invalid who became one of England's best female hymn writers
Reginald Heber/ John B. Dykes	-Holy, Holy, Holy	1800's	Adoration & Praise; God the Father	Tune: Nicaea Revelation 4:8-11
Lenny Leblanc (1951)	-There is None Like You	1991	Worship & Adoration	Started in Pop – "crossed over" into gospel
Martin Nystrom	-As the Deer	1981	Adoration & Trust; Commitment; Praise	Psalm 42:1
Joseph M. Scriven (1819-1886)/ Charles Converse	-What a Friend We Have in Jesus	1857	Life in Christ; Prayer/Intercession; Dedication	Scriven was born in Dublin, Ireland – at 25 yr. emigrated to Canada – lived in Port Hope, Ont.
Martin Smith (1970)	-I Could Sing of Your Love Forever	1994	Adoration & Praise	Based on Psalm 89:1
Chris Tomlin (b.1972)	-Forever	2001	God's Faithfulness	Composer of some of the top Christian praise & worship songs -from Texas
Darlene Zschech (b.1965)	-Shout to the Lord -The Potter's Hand	1993 1996	Adoration & Praise Trust/Dedication	Estimated 25-30 million sing Shout to the Lord weekly!

* **Please note:** the Elementary Levels of Survey of Christian Music and Bible Basics are both combined in a **One Hour** examination.

SURVEY OF CHRISTIAN MUSIC

JUNIOR LEVEL

In addition to the material studied at the Elementary level, candidates must study the following composer list. Any highlighted composers from both elementary and junior lists require more detailed research. Also at this level, the student is required to begin a brief study of the historical events that influenced the church music of that particular time period. Candidates would find it useful to prepare for the examination with assistance of the CCMC Examination Workbook Volume 2 – Junior Level.

Exam questions will include true and false, fill in the blanks, matching lists, and write/recognize the words of the first line of a song.

COMPOSER	HYMN/CHORUS	YEAR	THEME	KEY POINTS
Matthew Bridges & Godfrey Thring/ George J. Elvey	-Crown Him with Many Crowns	words: 1851 Tune: 1868	Adoration & Praise: Christ: His Name; Lordship; Resurrection	Stanza 1 – Bridges Stanzas 2-4 – Thring Tune: DIADEMETA
Geron & Becky Davis	-In the Presence of Jehovah	1985	Peace & Hope	Psalms 51:11 Leading songwriters, vocalists in praise & worship genre
William Ralph Featherston / A. J. Gordon	-My Jesus, I Love Thee	First published 1864	Commitment; Dedication & Devotion	Featherston – b. 1846 in Montreal . Wrote the words at age 16.
Tim Hughes (b. July 23, 1978)	-Beautiful One -Here I Am to Worship	2002 2001	Adoration & Praise Worship & Adoration	1 Corinthians 2:9 b. London, England Director of Worship, head of worship training centre
Martin Luther (1483-1546)	-A Mighty Fortress is Our God (Ein’Fest Burg)	Circa 1527	Refuge; God Our Father; Majesty & Power	Psalms 46. Protestant Reformation Movement. Belief in congregational singing.
Reuben Morgan	-Eagle’s Wings -Hear Our Praises -I Give You My Heart -Mighty to Save -My Redeemer Lives -You are Near	1998 1998 1995 2006 1998 1999	Prayer & Renewal Adoration & Praise Commitment & Dedication Adoration & Praise Jesus Our Saviour Adoration & Praise	John 15:5 Worship pastor, songwriter at Hillsong Church, Australia Founder of “United Live” Tours internationally
John Newton (1725-1807)	-Amazing Grace	Published 1779	Grace, Love, & Mercy; Forgiveness	1 Chronicles 17:16,17 Former slave trader transformed to great British preacher.
Augustus M. Toplady/ T. Hastings	-Rock of Ages	1776	Jesus Our Savior; Grace, Love, Mercy	1 Corinthians 10:1, 4 Considered one of the most popular hymns ever written
Isaac Watts (1674 – 1748)/ John Hatton	-Jesus Shall Reign (also by Watts – <i>When I Survey the Wondrous Cross</i>)	1719	Jesus Our Savior; Ascension/Reign	Psalms 72; one of 600 hymns by the Father of English Hymnody - Watts

HISTORICAL PERIOD	APPROXIMATE YEARS	COMPOSERS	KEY POINTS
Psalms	Approx. 1000 B.C. - 450 B.C.	Kings David & Solomon, Asaph & many others	Earliest written songs of devotion, and poems. Quoted often in New Testament, even by Jesus
Early Church Music – Chants, Organum, Motets	600 A.D. – 1300	Pope Gregory, Monks, Notre Dame Cathedral, Machaut	Early music training & development in religious institutions. Development of notation
The Mass	14 th - 15 th Century	Palestrina Josquin des Prez	Choral works, antiphonal singing, soloists, cantors, Responsorial. Use of Organ
The Reformation	1517 - 1648	Martin Luther	Innovated Congregational singing
Early English Influence	17 – 18 th Century	Isaac Watts (1674 – 1748) Charles Wesley (1707 – 1788) & John Wesley (1703 – 1808)	Importance of faith through hymn singing Publication of hymn books Watts – father of English hymn writing – over 6500 hymns Wesleys – travelling evangelists & hymn writers
Gospel Music in America	1874 – present	Thomas A. Dorsey (1899 – 1993)	Gospel music began with Christian slaves in U.S.A. Popular secular music influenced sacred music. Gospel music is testimonial songs describing what the Lord had done for a person Dorsey-Father of Black Gospel Music – leader in combining praise with jazz & blues rhythms
Contemporary Christian Music	1970's - present	William & Gloria Gaither Darlene Zschech & Reuben Morgan	“Godfather of contemporary Christian music” – revived southern gospel music Hillsong - Australian Pentecostal – worldwide influence on worship

* ***Please note:*** the Junior Levels of Survey of Christian Music and Bible Basics are both combined in a ***One Hour*** examination.

SURVEY OF CHRISTIAN MUSIC

INTERMEDIATE LEVEL

In **addition** to the material studied at the Elementary and Junior levels, the candidate must now study the following composers and historical lists. At this level, candidates will begin a study on the historical roots of worship: read **1 Chronicles 16:28-36**. Candidates will need to be familiar with this passage. Questions will include filling in blanks, writing a brief answer to questions on **highlighted** composers, a one sentence answer to questions on the history of Christian music, and understanding the theme of the hymns/choruses, including the ability to rewrite a verse in their own words.

Candidates would find it useful to prepare for the examination with assistance of the CCMC Examination Workbook Volume 3 – Intermediate Level.

COMPOSER	HYMN/CHORUS	YEAR	THEME	KEY POINTS
Francis of Assisi	-All Creatures of Our God and King	1623	God Our Father, Creation	Psalms 145. Franciscan Order of Friars. He emphasized the importance of church music
T. O. Chisholm/ W. Runyan	- Great is Thy Faithfulness	1923	God Our Father; Guidance; Faithfulness	Lamentations 3:22
Sondra Corbett-Wood	-I Worship You, Almighty God	1990	Worship & Praise	Focuses on God's sovereignty
Fanny Crosby (1820-1915) /Phoebe P. Knapp	-Blessed Assurance	1873	Assurance & Trust	Blind hymn writer – over 8000 gospel hymns – influential in early gospel movement (U.S.)
Billy James Foote	-You are My King (Amazing Love)	1989	Resurrection; Sacrifice	Luke 22:34, 1 John 3:1
Stuart K. Hine (1899-1989)	-How Great Thou Art	1953	Adoration & Praise; God the Father; Creation	Kine heard it on a missionary trip -Originally a Swedish poem "O Store Gud" by Rev. Carl Boberg, 1886-trad. Swedish melody
Edward Perronet/ Oliver Holden	-All Hail the Power of Jesus Name (Coronation)	Published 1793	Jesus Our Saviour; Worship & Adoration	-imagery from Revelation & Jeremiah Often called "National Anthem of Christendom"
David Ruis	-You're Worthy of My Praise	1991	Worship & Adoration	Winnipeg, Manitoba. His musical style is a blend of pop, rock, electronica, & world
Michael W. Smith (b.1957)	-Agnus Dei -Great is the Lord -How Majestic is Your Name	1990 1982 1981	Adoration & Praise Adoration & Praise God's Attributes	-active since '80's to present as singer, songwriter, musician, recording artist, composer, actor
Charles Wesley (1707-1788)/ T. Campbell	-And Can It Be (also by Wesley: -Christ the Lord is Risen Today, -Come Thou Long Expected Jesus)	Published 1738	Grace, Love & Mercy; Forgiveness	Wesley composed over 6500 hymns. Evangelical ministry in England with brother, John Wesley. Powerful "Aldersgate" conversion experience

HISTORICAL PERIOD	APPROXIMATE YEARS	COMPOSERS	KEY POINTS
Psalms	Approx. 1000 B.C. - 450 B.C.	Kings David & Solomon, Asaph & many others	Themes: Prayer in song, praise, worship, petition & thankfulness
Early Church Music – Chants, Organum, Motets	600 A.D. – 1300	Pope Gregory, Monks, Notre Dame Cathedral, Machaut	Acappella singing, early music notation. Motets – early part singing
The Mass	14 th - 15 th Century	Palestrina	Formal structure of sacred music – intoned only priest, cantor or choir
Reformation Movement	1517 - 1648	Martin Luther Joachim Neander (1650-1680)	-Lutherans had a balance of music and the word - Introduced chorales Calvinism saw emotional sacred music as a threat – focused on singing of psalms
The New Music	1600's	Johann Sebastian Bach (1685-1750)	Bach - Legacy in Christian influence. Characteristic: The power of emotion in music Dramatic events of the bible brought to life through music and drama
Early English Influence – The Great Awakening	17 th – 18 th Century	Isaac Watts (1674 – 1748) Charles Wesley (1707 – 1788) & John Wesley (1703 – 1808) John Newton (1725-1807)	Beginning of revivals Early missionary evangelism hymn writing – influenced Puritans – brought hymns to America
Gospel Music	1800 – 1940's	Fanny Crosby (1820-1915) Thomas A. Dorsey (1899-1993)	Gospel music -Emphasis on groups of singers – choirs Musicians play a more prominent role. 1873 – Dwight L. Moody & Ira D. Sankey formed evangelistic preacher/musician team – “Camp meetings” begin
Contemporary Christian Music	1970's to present	Paul Baloche Michael W. Smith Chris Tomlin	Introduction of chord chart and lead sheet notation allowing for greater musical freedom of chord voicing & formation

* ***Please note:*** the Intermediate Levels of Survey of Christian Music and Bible Basics are both combined in a ***Two Hour*** examination.

SURVEY OF CHRISTIAN MUSIC

ADVANCED LEVEL

In **addition** to all material covered in the previous levels, candidates must be familiar with the following composer and historical lists. At this level, candidates must be able to write a short paragraph on the life and music of **highlighted** composers. They must be acquainted with the words and themes of the listed hymns/choruses and use that knowledge to fill in an order of worship chart – either a traditional or contemporary order of service. It is essential that a sense of design and thematic development be present. The candidate must be able to discuss the musical development of sacred music. Candidates would find it useful to prepare for the examination with assistance of the CCMC Examination Workbook Volume 4 – Advanced Level.

COMPOSER	HYMN/CHORUS	YEAR	THEME	KEY POINTS
George Bennard (1873-1958)	-The Old Rugged Cross	1913	Jesus Our Saviour; The Cross	Philippians 2:8 One of the most popular 20 th Century hymns
Brenton Brown/ Brian Doerksen	-Hallelujah, Your Love is Amazing	2000	God's Attributes	Brown was key to U.K. Vineyard music
William & Gloria Gaither	-Because He Lives	1971	Jesus Our Saviour; Resurrection/Easter	John 14:19 Influential in Southern Gospel movement from 1960's to present
Keith Green	There is a Redeemer	1982	Salvation The Cross	"radical" Christianity Lived as he sang
Jack Hayford	-Majesty	1980	Worship	Isaiah 24:14
Israel Houghton (b. 1971)	-You Are Good	2001	God's Attributes	Blends gospel, jazz & rock
Helen H. Lemmel	-Turn Your Eyes Upon Jesus	1922	Testimony; Witness Invitation	Focus on Christ as the centre of life
Graham Kendrick	-Shine, Jesus, Shine	1987	Jesus Christ; Holy Spirit	Most popular modern hymn of U.K. Kendrick considered "father of modern worship music"
Joachim Neander (1650-1680)	-Praise to the Lord, the Almighty (originally <i>Praise Ye the Lord, the Almighty</i>)	1665	Adoration & Praise; God Our Father	Psalm 103:1-6 Considered greatest of German Calvinist Reformed Hymn writers – From Stralsund Gesangbuch
Matt Redman	-Better is One Day -Blessed Be Your Name	1995 2002	Adoration & Praise Trials/Adoration & Praise	Psalm 84:10 Redman believes the first priority is that his music is a worship offering to God
Jesse Reeves/ Laura Story	-Indescribable (co-wrote <i>How Great is Our God</i>)	2004	Adoration & Praise	Inspired by Psalm 19
Louisa M.R. Stead/ Wm. J. Kirkpatrick	-'Tis So Sweet to Trust in Jesus	1875	Assurance & Trust	Ephesians 1:12, 13 Written after the tragic drowning of her husband Became a Missionary in South Africa
Judson W. Van de Venter/W. S. Weeden	-I Surrender All	1896	Salvation; Commitment	Matthew 10:39 Rev. Van de Venter- U.S. evangelist- influenced Billy Graham's ministry

HISTORICAL PERIOD	APPROXIMATE YEARS	COMPOSERS	KEY POINTS
Psalms	Approx. 1000 B.C. - 450 B.C.	Kings David & Solomon, Asaph & many others Many psalms are dedicated "To the Chief Musician"	New Testament churches used the Psalms in worship. Examples of psalm hymns: Psalm 29-praise of divine Kingship. Psalm 104-praise of creation. Psalms 105 & 106-praise of divine intervention
Early Church Music – Chants, Organum, Motets	600 A.D. – 1300	Pope Gregory, Monks, Notre Dame Cathedral, Machaut	Define Chants, Organum, Motet, Neumes
The Mass	14 th - 15 th Century	Palestrina	Polyphonic writing
Reformation Movement	1517 - 1648	Martin Luther Anonymous writing	A wealth of new compositions. Composer anonymity was considered an act of humility.
The New Music	1600's	Johann Sebastian Bach (1685-1750) George Frederick Handel (1685-1759)	Bach's post-script at the end of all compositions: "To the Glory of God." Define: Oratorios, Cantatas, Passions Patronage of the arts – church musicians were employed.
Early English Influence – The Great Awakening	17 – 18 th Century	Isaac Watts (1674 – 1748) Charles Wesley (1707 – 1788) & John Wesley (1703 – 1808) John Newton (1725-1807) Augustus M. Toplady (1740-1778)	Established hymn singing as integral to church service English influence remained strong in American churches of the 1800's. Singing schools established – led to musical training & the choir master; sight singing & songbooks and the pitch pipe
Gospel Music	1800-1940's	Philip Bliss (1838-1876) Fanny Crosby (1820-1915) Thomas A. Dorsey (1899-1993)	Music features syncopation, blues influence, lively tempi. George Beverly Shea & Billy Graham crusades
Contemporary Christian Music	1970's to present	Brian Doerksen David Ruis Israel Houghton	Vineyard church est. 1982 by John Wimber, former arranger for Righteous Brothers. Vineyard music originally pop-style love songs to the Lord. Now has its own record label. Contemporary style blending gospel, jazz & rock music.

Both Traditional and Contemporary services are designed around a theme. The Candidate will be asked to fill in a service outline for either service style, around a given theme and scripture reference. The candidate will be expected to fill in the outline using **only** selections from the composer/composition lists found in Elementary, Junior, Intermediate and Advanced levels.

* **Please note:** the Advanced Levels of Survey of Christian Music and Bible Basics are both combined in a ***Two Hour*** examination.

SURVEY OF CHRISTIAN MUSIC

A.MUS.MIN. LEVEL

Candidates must be familiar with all the composer charts, history charts and standard order of service outlines from all previous levels. At this level, short essay questions will be asked, including the development of sacred music during specific eras, significant composers at that time, designing a worship service around a theme. Candidates would find it useful to prepare for the examination with assistance of the CCMC Examination Workbook Volume 5 – A.Mus. Min.

HISTORICAL PERIOD	APPROXIMATE YEARS	COMPOSERS	KEY POINTS (refer also to key points from previous levels)
Psalms	Approx. 1000 B.C. - 450 B.C.	Kings David & Solomon, Asaph & many others	The Levites used plucked string instruments as accompaniment. Some Psalms were divided into sections by the blowing of a trumpet or by the word Selah meaning 'pause & reflect'
Early Church Music – Chants, Organum, Motets	600 A.D. – 1300	Pope Gregory, Monks, Notre Dame Cathedral, Machaut	Define Chants, Organum Motets, and Neumes. Modal music.
The Mass	14 th - 15 th Century	Palestrina	List the sections of the Mass Proper & Mass Ordinaire Vocalists were boys & men only. Mass was written for six voice parts Organ become central to the Mass
Reformation Movement	1517 - 1648	Martin Luther Joachim Neander Anonymous writing	Harmonization of hymns -Luther believed strongly in the educational & ethical power of music -Young pastors were not accepted for training unless they could show musical competence
The New Music	1600's	Giacomo Carissimi (1605-1674) Johann Sebastian Bach (1685-1750) George Frederick Handel (1685-1759)	Wrote oratorios based on biblical stories of Old Testament characters Bach's Cantata #80 based on Luther's Ein'Fest Burg. Handel's Messiah (Oratorio) Discuss: Monody, Ornamentation and Improvisation
Early English Influence – The Great Awakening	17 – 18 th Century	Isaac Watts (1674 – 1748) Charles Wesley (1707 – 1788) & John Wesley (1703 – 1808) Augustus M. Toplady (1740-1778) Edward Perronet ((1726-1792)	John Wesley was influenced by the music writing of a German Christian sect known as Moravians .

HISTORICAL PERIOD	APPROXIMATE YEARS	COMPOSERS	KEY POINTS (refer also to key points from previous levels)
“Bridging the Gap” – Hymn Writing of the 1800’s and early 1900’s	1800-1900’s	George Bennard (1873-1958) Charlotte Elliot (1789-1871) William Ralph Featherston (1846-1873) Reginald Heber (1783-1826) John Newton (1725-1807) Louisa M. R. Stead (1850-1917) Henry van Dyke (1852-1933)	A time of revival meetings. Four-part vocal harmonies. Publication of many new hymnals. Organ.
Gospel Music	1800-1940’s	Philip Bliss (1838-1876) Fanny Crosby (1820-1915) Thomas A. Dorsey (1899-1993) Stuart K. Hine (1899-1989)	See previous levels.
Contemporary Christian Music	1970’s to present	See previous levels.	Draws from secular rhythms, idioms, instrumentation & technology

Candidates should be familiar with at least one current **Canadian** Christian musician, Christian group, or Christian musical institution and be able to write a paragraph about the artist or group, with reference to their contribution to the development of Christian music in Canada. Some suggestions include: Toronto Mass Choir, Faith Chorale, The Montreal Jubilation Choir, the Canadian Gospel Music Association, Christian Conservatory of Music, Canada.

* **Please note:** the A.Mus.Min. Levels of Survey of Christian Music and Bible Basics are both combined in a ***Three Hour*** examination.



F.MUS.MIN. THESIS

All candidates for the F.Mus.Min. Diploma are required to submit an original thesis. Each thesis must be accompanied by two signed letters, one from their Pastor and one from a church official, declaring that the thesis is the candidate's own original work.

THESIS REQUIREMENTS

- 20 pages, 5,000 words minimum, double spaced
- Proper spelling, grammar, sentence and paragraph structure
- Well presented introduction clearly outlining the thesis topic
- Footnotes and Bibliography
- Suitable conclusion
- Based on a musical topic with biblical corroboration

PROPOSAL

Candidates must submit a one page thesis proposal of 100 – 200 words in length, double-spaced. This will accompany the official application and payment of the thesis submission fee (See the website, www.cmcexaminations.org, for current Schedule of Fees.) Candidates will be promptly notified as to the suitability of their thesis proposal. Candidates may not submit their thesis until the thesis proposal has been submitted and approved.

COMPLETED THESIS

Candidates may submit their completed thesis, and two signed letters of confirmation of originality at any time following the topic approval. The completed thesis must be received no more than one year following the date of application. A brief written report, and the final mark will then be forwarded to the candidate.

BOOK LIST

The following list includes reference information for Materials of Music, Bible Basics and Survey of Christian Music. All three subjects are covered in each of the CCMC Examination Workbooks, volumes 1 – 5, available by one of two methods.

Write to: Christian Conservatory of Music, Canada
P.O. Box 20031, 2900 Warden Avenue
Toronto, Ontario M1W 4B6

OR Email: inquiries@ccmcexaminations.org

MATERIALS OF MUSIC

- **A Players Guide to Chords and Harmony: Music Theory for Realworld Musicians.** Jim Aikin © 2004 by Backbeat Books (distributed by Hal Leonard Corporation). ISBN 97808 7930 7981.
- **Materials of Western Music, Part 1.** William Andrews and Molly Sclater. © 1987-1992 by Gordon V. Thompson (Warner Bros. Publications) ISBN 9781551220345
- **The Complete Elementary Music Rudiments, 2nd ed.** Mark Sarnecki. © 2010 by Frederick Harris Music Company. ISBN 978-1-55440-277-9
- **Elementary Music Rudiments, 2nd ed.** 3 vols. Mark Sarnecki. © 2010 by The Frederick Harris Music Co., Limited. ISBN 978-1-55440-273-1, ISBN 978-1-55440-274-8, ISBN 978-1-55440-275-5.
- **Harmony, 2nd ed. Basic.** Mark Sarnecki. © 2010 by The Frederick Harris Music Co., Limited. ISBN 978-1-55440-270-0.
- **The Everything Music Theory Book.** Marc Schonbrun. © 2007. Adams Media, an F + W Publications, Inc. ISBN 10: 1-59337-652-9 ISBN 13: 978-1-59337-652-9
- **Keyboard Theory, 2nd ed.,** 3 volumes. Grace Vandendool. © 2010. The Frederick Harris Music Co., Limited.
- **The Basics of Harmony, 2nd ed.,** Workbook and Answer Book. Grace Vandendool. © 2010. The Frederick Harris Music Co., Limited.
- **CCMC Examination Workbooks, Volumes 1 – 5**
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BIBLE BASICS

- **The Holy Bible**, KJV, Thomson Chain, NIV, The Message Bible, etc.
- **The Complete Book of Bible Trivia**, J. Stephen Lang,
© 1988 by Tyndale House Publishers Inc., ISBN 0-8423-0421-5
- **The Complete Book of Bible Lists**, H. L. Wilmington
© 1967 by Tyndale House Publishers Inc., ISBN 0-8423-8803-6
- **CCMC Examination Workbooks**, Volumes 1 – 5.
© 2011 by Christian Conservatory of Music, Canada, (Toronto)

SURVEY OF CHRISTIAN MUSIC

- **The Holy Bible** (KJV, Thomson Chain, NIV, The Message Bible, etc.)
- **The Sound of Light: A History of Gospel and Christian Music.** Don Cusic.
© 2002 by Hal Leonard Corporation ISBN 0-634-02938-X
- **101 Hymn Stories.** Kenneth W. Osbeck
© 1982 by Kregel Publications. ISBN 0-8254-3416-5
- **101 More Hymn Stories.** Kenneth W. Osbeck
© 1985 by Kregel Publications. ISBN 0-8254-3420-3
- **The Story of Christian Music.** Andrew Wilson-Dickson
© 1992 by First Fortress Press. ISBN 978-0-8006-3474-2
- **CCMC Examination Workbooks, Volumes 1 – 5.**
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- **Internet Research**

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