

THE LEADERSHIP PROGRAM
FOR
MUSICIANS, INC.

**Leading to the
Leadership Program for Musicians Certificate of Church Music**

A program of

The Episcopal Church

Evangelical Lutheran Church in America

Presbyterian Association of Musicians

and

United Church of Christ Musicians Association

LEADERSHIP OF CONGREGATIONAL SONG
CANTOR

By

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(To see the full document you may purchase the course through

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INTRODUCTION

Nature of the Curriculum

The purpose of the Leadership Program for Musicians is to reach out and support dedicated music leaders who may be under-trained to fulfill the opportunities with which their Christian service presents them. The planners of the program intend to embrace these dedicated people and to offer them a new sense of their capacity to grow and to learn while integrating and appreciating their past experience. The program seeks to build on experience in the local congregation while helping the student to grow in critical judgment and to expose the student to the very best musical practices. As such it is a performance-based curriculum with fulfillment of assignments through demonstration as well as practical discussion.

Special care should be given to the choice of the faculty member(s) for this course. It is vital that the teachers be sensitive to individuals, patient, flexible and able to give genuine encouragement.

This curriculum is for use in training leaders of congregational song. Equivalent sections addressing organ, piano, vocal (cantor) and guitar are included. **SPECIAL NOTE: the guitar track will be revised in the summer of 2007. It will be added upon completion.** It is expected that the instructors of these tracks will work together to determine which material is best taught to the entire class and which will be presented in divided sessions. Some participants will be musicians trained on their instrument through private instruction or collegiate pedagogy; however, it is probable that many participants will be organists who have learned to play the instrument largely on their own. Others will be local piano teachers or young musicians leading worship music with piano. Still others will be singers or guitarists who exercise this same ministry.

This is a course designed to develop and perfect skills in hymn-playing and service accompaniment. It emphasizes support of the congregation and the development of strong, informed and inspired leadership. The curriculum has been expanded to include service music and hymnody from the four denominations currently in sponsor partnership. It will be important for the participant to be exposed to the diverse hymnody and service music, while becoming more fluent in the use and opportunities within the denomination in which they serve.

To this end, assignments should be given reflecting each student's own tradition. Suggestions are included in the curriculum. Care should be taken that assignments can be played with security and confidence. Because it is likely that the class will include participants at many skill levels, it may be desirable to divide sections accordingly. For example, the organist track might be three smaller groups according to those who were comfortable playing pedals, those who used pedals, but lacked security and those who did not play pedals at all. For some students, the assignments in anthem accompaniment and simple improvisation will need to be replaced with additional work in hymn-playing and service leadership. Teachers have also found that continued training (into the second year of the LPM courses) was necessary in order to provide the security and skills required. It is very important that teachers feel free to be flexible with the curriculum and modify assignments as needed. Course completion requirements remain the

same for all participants desiring to achieve the certificate, but they can be completed over a 2 year period of time if that is appropriate.

It is possible that the course will include some musicians with a high level of proficiency. The addition of such topics as console-conducting, score-reading, transposition, modulation and simple improvisation could enrich their work.

The instruments played by the students will also vary. It is likely that most of them will play electronic organs, pianos or small pipe organs each Sunday. It will be important to plan to teach the course in a situation which will not be intimidating to the students. To this end, the teacher should provide ample time for discussion of registration and other specific concerns the student might express for their own instrument.

Auditors

This course has rich material for anyone interested in leading congregational song. Many have enjoyed auditing this course, participated in class discussions and enriched by their learning. However, it is important to understand that auditing the course will not lead to the certificate or any future credit hours.

Standards and Benchmarks

Standard 1: Participant will be able to provide strong, sensitive and skillful leadership of congregational song on a keyboard instrument, as a cantor or with guitar.

Benchmark 1.1 Participant will develop text study habits leading to appropriate song leadership.

Benchmark 1.2 Participant will understand and demonstrate tactus in various meters.

Benchmark 1.3 Participant will understand and demonstrate techniques of playing repeated notes in both inner and outer voices.

Benchmark 1.4 Participant will understand and utilize registration for organ and other technique responsibilities as appropriate for leadership or accompaniment.

Benchmark 1.5 Participant will understand and demonstrate music marking for a variety of technique reminders.

Benchmark 1.6 Participant will choose and maintain tempo appropriate to selection and situation.

Benchmark 1.7 Participant will understand and demonstrate “soloing out” in hymn leadership.

Benchmark 1.8 Participant will choose and demonstrate a variety of introduction styles for hymns and service music.

Benchmark 1.9 Participant will identify, understand and demonstrate leadership methods for Plainsong, Anglican chant, Psalm tones and Chorales as needed in their specific situations.

Benchmark 1.10 Participant will understand the methods of improvisation and demonstrate accordingly.

Course completion requirements

1. Lead the singing of one hymn from *The Hymnal 1982* or *Lutheran Book of Worship*.
2. Sing a counter-melody (descant or other accompanying melody, i.e., tenor or alto line) to one hymn.
3. Sing one Psalm to Plainsong or Anglican Chant and one Psalm to Simplified Anglican Chant or an *LBW* tone.
4. Sing one responsorial Psalm.
5. Sing the *Kyrie* from Holy Communion: Setting One, *Lutheran Book of Worship* or Prayers of the People: Form I, *The Hymnal 1982* (S-106).
6. Sing a sacred vocal solo.

Required textbook

Connolly, Michael. *The Parish Cantor*. Chicago: GIA Publications, Inc., 1991.

Other books for reading assignments

Glover, Raymond F., Editor. *The Hymnal 1982 Companion, Vol 1*. New York: The Church Hymnal Corporation, 1990, 1994.

Stulken, Marilyn Kay. *Hymnal Companion to the Lutheran Book of Worship*. Philadelphia: Fortress Press, 1981.

Nakamura, Patricia C., Editor. *The Episcopal Musician's Handbook*. Milwaukee: The Living Church Foundation, Inc., published annually.

Lutheran Book of Worship

The Hymnal 1982, Accompaniment Edition

With One Voice

Wonder, Love, and Praise

Lift Every Voice and Sing This Far by Faith. Minneapolis: Augsburg Fortress, 1999.

El Himmario. New York: Church Publishing Incorporated, 1998.

Voices Found. New York: Church Publishing Incorporated, 2003.

Flor y Canto, segund edición. Portland: OCP Publications, 2001.

Libro de Liturgia y Cántico. Minneapolis: Augsburg Fortress.

Sundays and Seasons. Minneapolis: Augsburg Fortress, published annually.

Hatchett, Marion. *Hymnal Studies V: A Liturgical Index to The Hymnal 1982*. New York: The Church Hymnal Corporation,

Other resources

Alderson, Richard. *Complete Handbook of Voice Training*. West Nyack, NY: Parker Publishing Company, Inc., 1979.

Dix, Dom Gregory. *The Shape of the Liturgy*. New York: The Seabury Press, 1983.

Ehmann, Wilhelm, and Frauke Haasemann. *Voice Building for Choirs*. Chapel Hill, NC: Hinshaw Music, Inc., 1981.

Hansen, James. *Cantor Basics*. Washington, D.C.: The Pastoral Press, 1991.

Lutheran Book of Worship: Ministers Edition. Minneapolis: Augsburg Publishing House, 1978.

Pfatteicher, Philip H. and Carlos R. Messerli. *Manual on the Liturgy—Lutheran Book of Worship*. Minneapolis: Augsburg Publishing House, 1979.

Schalk, Carl, Editor. *Key Words in Church Music*. St. Louis: Concordia Publishing House, 1978.

Wright, Leah Perona. *Voice for Life*. Dorking, U.K.: Royal School of Church Music, 2004.

Session 1

The Singing Ministry

Theoretical presentation

When asked to justify the absence of musical instruments in Russian Orthodox worship, Vladimir Minin, retired professor from the Moscow Conservatory, locked eyes on the young, inquiring organist and exclaimed: “the *voice* is the sound of the soul.” Throughout human history, events ordinary, significant, and religious have been punctuated by the “soul’s sound.” The human voice is the most ancient and natural of musical instruments.

Scripture is replete with references to song. A Bible concordance reveals more than two hundred entries related to singing. The book of Psalms alone is a monumental testament to the importance of song. Within the covers of scripture we find the great songs of the saints, such as those of Mary, Simeon, Moses, and Hannah. We also learn that at our Lord’s gravest hour he joined his disciples in a hymn.

It was not until the rise of the Jewish monarchy that professional musicians became part of the Hebrew worship tradition. David selected musicians from among the Levites, appointed a head musician (Asaph), and charged them to be musical leaders in the temple. While the singing in the temple was always accompanied instrumentally, only the voice was heard in the synagogue. It is to the synagogue that Christian cantors trace their ancestry. The cantor, or *chazzan*, was designated to intone the Psalms, the Pentateuch, and eventually, the prayers.¹

As it might be assumed, early Christian music had strong Semitic roots. Solo singing retained its leadership role in “psalms, hymns, and spiritual songs,” and probably in the cantillation of scripture. In one form or another, the solo voice has been heard in the worship of every Christian generation. Most often the voice was (and still is) utilized in alternation with the congregation or choir.

In both the Roman Catholic and Protestant European churches, the cantor has held a place of honor since the Middle Ages. The English precentor, German *Kantor*, and French *maître de chapelle* are the music directors of their parishes or cathedrals. It is their responsibility to oversee the selection of music and its successful performance. This position requires people with teaching ability in addition to musical skill.

American Episcopalians and Lutherans can look to our Roman friends for examples of the contemporary cantoral ministry. Since Vatican II, with its emphasis on congregational participation, the Roman Catholic cantor has become a fixture at all sung masses. The Roman use of cantors is worth exploration; both strengths and weakness will be observed.

The cantor generally contributes to worship in different ways than the choir, organ, or other instruments. Where musical resources are meager, however, the cantor can act as a substitute for other musical forces. A parish that is lead exclusively by a cantor need not apologize for what it

lacks; rather, it should rejoice in the leadership of an instrument that is noble and whose usage is well established in scripture and tradition.

Practical application — Vocal leadership

Though a good singing voice is expected of a cantor, there are many other qualifications necessary for this ministry.

Strategy:

Partnerships will have one minute to compile a listing of all the qualifications which would appear in a job description for a cantor. Controlled round robin sharing will produce a master list (each partnership crosses off ideas as they might be shared by other partnerships). Add any from the list below which might not be included.

- Commitment to the gospel of Jesus Christ.
- Private spiritual life.
- Genuine love and respect for the parishioners.
- The desire and ability to inspire and teach others.
- Cooperative spirit with clergy, staff, and worship/music committees.
- Grounding in the theological aspects of worship.
- Familiarity with liturgical regulations and resources.
- Openness to enriching the liturgical life of the congregation under the guidance and supervision of the clergy.
- Pleasing voice, good sense of pitch, and clear diction.
- Music reading ability.
- Training to make informed, interpretive musical decisions.
- Confident and well-groomed appearance.
- Modest demeanor, so as not to be a distraction or entertainer.
- Visible participant in the parish's life.

Practical application — Vocal techniques

A singer's body *is* his or her instrument, which must be treated respectfully and with care. While young singers can overcome bad singing and personal habits, the aging body becomes less forgiving. The establishment of a healthy lifestyle and vocal technique assures a lifetime of singing.

Suggestions for Vocal Health

Avoid the excessive consumption of beverages promoting a diuretic effect, such as those containing caffeine and alcohol.

- Avoid smoking.
- Drink eight glasses of water each day.
- Use lemon juice as an expectorant.

- Clear mucus by swallowing, not coughing.
- Avoid sore throat sprays that numb tissue.
- Gently warm up the voice before singing.
- Get regular physical exercise.
- Get plenty of sleep, especially the night before singing publicly.
- Use singing technique to speak.
- Restrict singing and talking during upper respiratory infections.

Class reflection

Print and distribute for the class the list of scriptures (found below); Suggestions for Vocal Health (page 7); and class assignment for Session 2 (found below).

Lead the class in a discussion of the following questions: In what ways can Christian cantors demonstrate that they are standing “not as individuals but with a congregation? How might cantors unintentionally damage the communal aspect of their role?

As time and interest allows, explore some of the following passages of scripture. What do we learn about the nature of singing from the passage and context? What was the goal of the song? (Save at least three passages for the assignment.)

Strategy:

Divide the group into triads and assign each one scripture (or more as time allows). The groups will have 2 minutes to answer the 2 questions. Share back to entire group for processing. This activity will make the assignment easier!

- Exodus 15:19–23 The song of Miriam
- Judges 5 The song of Deborah and Barak
- 1 Samuel 18:6–7 David’s victory over Goliath
- 1 Chronicles 13:7–8 &
- 1 Chronicles 15:16–29 The Ark is returned to Jerusalem
- James 5:15 “Is anyone troubled?”
- Isaiah 5:1–7 The song of the vineyard
- 2 Chronicles 35:25 Lamentations
- Isaiah 16:10 &
- Jeremiah 48:33 The wine makers
- Luke 1:39–55 Mary’s visit to Elizabeth
- Matthew 26:30 “When they had sung a hymn ...”
- Ephesians 5:19 “Sing and make music in your heart”
- Revelation 4 and 5 Songs before the throne

Assignment for Session 2

Make notes during your preparation. You will use these notes during the discussion in the next session, and submit them to the teacher at the end of the session.

1. Read Connolly, *The Parish Cantor*, pp. 3–11; 18–19; 26–33, making notes for class discussion.
2. Read three of the scriptural citations as assigned from the list distributed, and answer the following questions: What do we learn about the power and nature of song from each passage? Is there anything in these verses that informs or inspires you in your ministry?
3. Is the following statement true and supportable? “The voice is the sound of the soul.”
4. How do you respond to the Suggestions for Vocal Health? Do you agree or disagree? What would you add?
5. Prepare to lead the class in a hymn with which you are already familiar, using only your voice.
6. Make a list of attributes that you feel are important to making your leadership of the hymn effective.