

THE LEADERSHIP PROGRAM  
FOR  
MUSICIANS, INC.

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

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The Episcopal Church

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and

United Church of Christ Musicians Association

LEADERSHIP OF CONGREGATIONAL SONG  
ORGAN

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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 all stanzas of at least three hymns, including introductions, one each from the following categories:

- standard four-part harmonization
- plainsong, such as VENI, VENI, EMMANUEL
- at least one of the following:
  - freer harmonization, such as ENGELBERG
  - piano accompaniment, such as ALLELUIA NO. 1
  - spiritual, such as WERE YOU THERE

2. Lead a simplified Anglican chant or LBW psalm tone.

3. Lead *Sanctus* by Schubert.

4. Accompany *Sanctus* by David Hurd *H82 S 124* or *LBW Setting Three* (Accompaniment Edition pp. 56-57)

5. Accompany *Sanctus* by Robert Powell *H82 S 129* or *LBW Setting One* (Accompaniment Edition p. 17) or *Setting Two* (Accompaniment Edition p. 34).

6. Accompany a simple anthem or hymn-anthem arranged from the student's congregational hymnal.

## Supplies and books

Teachers will need to order organ method books, anthems, and other books mentioned in the text in advance. A Bibliography appears at the end of the curriculum; specific reading assignments are included within the text of each session. Each student should bring a copy of their local hymnal (preferably in the Accompaniment Edition) and any supplemental hymnals that their congregation might use. Other resources include:

Cherwien, David. *Let the People Sing!* St. Louis: Concordia Publishing House, 1997.

Engle, James. *An Introduction to Organ Registration*. St. Louis: Concordia Publishing House, 1986.

Farlee, Robert B., general editor. *Leading the Church's Song*. Minneapolis: Augsburg Fortress, 1998

Heller, David. *Manual on Hymn Playing*. Chicago: GIA Publications, Inc., 1992.

Lovelace, Austin. *The Organist and Hymn Playing (Revised)*. Carol Stream, IL: Agape, 1981.

Pearce, Thomas. *Basic Hymn Accompaniments*, vol 1 and # St. Louis: Concordia Publishing House, 1988.

Williams, John E., ed. *Simplified Accompaniments*. New York: The Church Hymnal Corporation, 199#

## Session 1

### Inviting the Congregation to Sing

#### Theoretical presentation

Rembert Weakland, the Roman Catholic Archbishop of Milwaukee, has spoken of the way in which we carry music with us. Congregations are touched deeply by the hymns, psalms, and service music of the liturgy. The singing of hymns and service music unites members of our congregations. Our roles as organists, keyboard players, and leaders of song are to give strong, compelling, sensitive leadership at the organ, piano, or other instrument.

Mark Sedio has written: "Music unites--it is an important aspect of communal worship, of being congregation. Singing together is the quickest way to unite a gathering of individuals, no matter how large or small, into one corporate worshipping body, the body of Christ. Something happens when we sing."

Augustine said, "The one who sings prays twice." As the church, we possess an enormous and wonderful treasure chest of hymns, songs, chants, psalms, and canticles. In singing them, by participating and adding our own voices to the song, we make them our own.

#### Practical

##### Reading the text

Study the hymn text. Read all of the stanzas and study the poetry. Reflect on the meaning of the text and the progression of ideas from one stanza to the next.

*Strategy:*

*Develop partnerships within the tracks if possible and invite them to open their hymnals to a hymn and spend 1 minute discussing the meaning of that text. If track partnerships are not possible due to numbers, create partnerships at random among the participants.*

##### Rhythm

Hymns should be played in such a manner that the leader plays the text, but in strict time so that the singers are "carried along by the tune" (Alec Wyton). Compelling rhythm begins with a strong sense of inner pulse. Keyboard players need to feel the inner pulses throughout, but especially on long notes and at the end of phrases. Time needs to be given at the end of stanzas for the congregation to breathe (or swallow).

(Teacher's note: Mark Sedio's excellent discussion of "Tactus" and "Tempo" in *Leading the Church's Song*, pp. 10ff, and David Cherwien's fine definition of "Tactus" in *Let the People Sing!*, pp. 13-14.)

*Strategy:*

*Using the read aloud strategy, have participants take turns in round robin style to read aloud significant passages from each of these texts.*

Many hymns in triple time are best felt in one big beat per measure. Many hymns in 4/4 time are most fluent if felt in two big pulses per measure. Hymns played with strong accents on every beat may sound pedantic and heavy.

**Example 1: HYFRYDOL** Feel in one pulse per measure.



1 Love di - vine, all loves ex - cell - ing, joy of heaven, to  
2 Come, al - might - y to de - liv - er, let us all thy  
3 Fi - nish then thy new cre - a - tion; pure and spot - less

**Example 2: NICAEA** Feel in two pulses per measure.



1 Ho - ly, ho - ly, ho - ly! Lord — God Al - might - y!  
\* 2 Ho - ly, ho - ly, ho - ly! All the saints a - dore thee,  
3 Ho - ly, ho - ly, ho - ly! Though the dark-ness hide thee,  
4 Ho - ly, ho - ly, ho - ly! Lord — God Al - might - y!

## **Piano as leading instrument**

In many cases, it would be advantageous for a congregation to use a piano rather than an organ that is in poor repair.

## **Piano or organ?**

In church settings where there are 100 or more worshipers organ is by far the instrument of choice for much hymnody and liturgy used in churches today. But when smaller numbers are the norm, piano is quite acceptable, and sometimes preferable. In many situations, particularly small congregations, and those in rural areas, the likelihood of finding someone who can play piano is

higher, and the most appropriate use of their gifts would be for them to lead congregational singing at the piano.

## Repeated notes

Of special importance in projecting the feeling of lyricism and fluency in hymn-playing is the treatment of repeated notes. This is especially true at the organ. The player should listen to repeated notes in the inner voices as well as the melody. (Fine exercises for developing finger independence may be found in such organ method books as those by Harold Gleason, Roger Davis, and Oswald Ragatz. See Bibliography.)

Keep the sound buoyant; repeated notes should convey a feeling of moving forward. Notes should not be clipped. Keep the motion in the fingers linear rather than using an up-and-down motion with the arm.

As a general rule, hymns should be played with a legato touch. Repeated notes in the soprano should be separated so that the congregation can always hear the melody distinctly. Demonstrate with BEREDEN VÄG FÖR HERRAN

Play the melody alone first, and then add the alto voice.

A hymn is a piece of vocal music. Repeated notes in inner voices are usually most effective if some are tied over. (See Example 3.)

### Example 3: LLANFAIR

The image shows a musical score for the hymn 'Llanfair'. It consists of two systems of staves. The top system has a treble clef and a key signature of one sharp (F#). The bottom system has a bass clef and the same key signature. The lyrics are written below the staves. The first line of lyrics is '1 Hail the day that sees him rise, Al - le - lu - ia!'. The second line is '2 There the glo - rious tri - umph waits; Al - le - lu - ia!'. The third line is '\*3 See! he lifts his hands a - bove; Al - le - lu - ia!'. The fourth line is '4 Lord be - yond our mor - tal sight, Al - le - lu - ia!'. The music features repeated notes in the inner voices, which are often tied over from one measure to the next.

Examples of hymn tunes with many common notes in the inner voices include:

- AUS DER TIEFE
- NICAEA
- MENDELSSOHN
- VICTORY

## Repeated pedal notes

Repeated pedal notes may be treated in several ways. If the congregation is singing behind the beat and seems sluggish, the organist may find that reiterating all or most of the repeated notes in the pedal in the first line or two will pull the congregation along.

The tune HYMN TO JOY incorporates many repeated notes in the pedal. Rather than repeat all four pedal notes, one might use the rhythm or in the pedal to give a strong feeling of the upbeat. Explore hymns with many repeated notes in the pedal such as NICAEA.

(Teacher's note: It is possible that some students may not be at a level where they are comfortable playing the pedals. If that is the case, you may choose to suggest they incorporate this rhythm into the left hand.)

## Registration

What sounds on an organ are best to accompany congregational hymns? What are the clear sounds on your instrument that will most effectively lead congregational singing?

Discuss flue stops, mixtures, reeds, and strings. See James Engel's *An Introduction to Organ Registration*, p. 12-15, for an excellent general discussion.

Discuss a registration scheme for hymns suitable for an electronic or pipe organ. The hymn introduction might include a combination of principal sounds-8, 4, 2; or 8, 4, 2, and a light mixture stop. In working out stop combinations for subsequent stanzas of the hymn, duplicate pitches with great care. Too many stops at the 8-foot pitch level, for example, may make the sound muddy. It is important to also avoid heavy 16-foot manual stops and celeste ranks in hymn registrations. The pedal should balance the manual sounds-use solid 16, 8, 4 stops, and avoid 16-foot stops which are slow in speech.

(Teacher's note: David Cherwien's "Core Registrations for the Organ" (*Let the People Sing!*, pp. 40-44), and James Engel's discussion of plenum registrations may prove helpful. [See *An Introduction to Organ Registration*, pp. 21-23.]

## Varying registration

Any variations in registration should enhance the mood and spirit of the text. Stanzas of the hymn may be varied by adding mixture and/or reed stops to the ensemble. In a very small organ the Swell to Great 4 or Great to Great 4 couplers will add brilliance. Try adding the Swell to Great 16 coupler and playing the hymn up an octave. Solo out the melody of a stanza. Omit the pedal on one stanza. David Heller's *Manual on Hymn Playing* includes excellent material on registration (pp. 18 and 56-62). Another fine resource is the chapter "The Playing of Hymns" in James Sydnor's *Hymns and Their Uses*. (See Bibliography.)

## Simplified Accompaniments

Stanzas of hymns may also be varied by the use of simplified accompaniments, such as those found in *Simplified Accompaniments or Basic Hymn Accompaniments* (see Bibliography). Teachers might play through several of the accompaniments in one or both of these books. These collections are also excellent resources for varied hymn introductions.

## Reflection

1. How can you as a musical director contribute toward enthusiastic corporate singing?
2. Play hymns (class members singing) for each other and reflect on the rhythm.
3. Discuss the registration of hymns appropriate to the instruments played by class members. How would you register, for example?
  - LOBE DEN HERREN
  - ADORO DEVOTE
  - Sanctus by Schubert
4. Discuss the use of simplified accompaniments as hymn introductions or varied accompaniments.

## Assignment for Session 2

1. Read David Cherwien's *Let the People Sing!*, chapters 1 and 3. Using Chapter 3, bring back a complete listing of the registrations available on the instrument you play. It will be used in multiple situations.

*Strategy:* Prepare a graphic organizer with columns for each of the major registration groups so all charts will have the same format for easy reference.

2. Read Austin Lovelace's *The Organist and Hymn Playing (Revised)*, chapters 2 and 3.
3. Play NICA EA. Treat the repeated notes in two ways:
  1. tie alto and pedal, articulating all soprano and tenor repeated notes;
  2. tie alto and tenor, articulating all soprano and bass repeated notes.
4. Prepare a hymn with many repeated notes in the melody, such as BEREDEN VÄG FÖR HERRAN.
5. Play all stanzas of LAND OF REST. Feel the hymn in two big beats. Listen with particular care to the inner pulse of the long notes at the ends of the lines.
6. Play one simplified hymn accompaniment.