

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
PIANO

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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 or *LBW Setting Three* (Accompaniment Edition pp. 56-57)

5. Accompany *Sanctus* by Robert Powell 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 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 congregation's 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.

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

Anticipatory Set

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 any hymn and spend 1 minute discussing the meaning of that text. If track partnerships are not possible due to insufficient numbers, create partnerships at random among all participants to be used throughout general presentations.

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). (Teachers-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

The musical score for HYFRYDOL is written in 4/4 time. It features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff.

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!

The musical score for NICAEA is written in 4/4 time. It features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff.

Piano as leading instrument

In many cases, it would be advantageous for a congregation to use a piano rather than a bad electronic organ.

Piano or organ?

In large settings, (large being 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 to an older electronic organ-especially those without a full pedal board. (Note: it is not the absence of the pedals that renders these instruments undesirable, but organs with that type of pedal-board indicate an instrument designed for use in the home, not for leading corporate song.) 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 use piano.

The piano is also more desirable than older small electronic organs because the natural acoustic tone production is much preferable and more effective than the weaker electronically produced sound, usually sent out from one relatively small speaker box. The piano is capable of tremendous expression, and its percussive nature is quite effective in keeping a common pulse.

Piano as percussion instrument

It is important to understand the nature of the piano as an instrument when learning how to make the best use of it in the context of leading corporate song.

The piano is a percussion instrument. It produces tone by something striking something else—the hammer striking the string. The tone then decays if not dampened immediately by something touching the vibrating string.

This is an important distinction when comparing the organ to the piano. The organ produces sustained tone: as long as air continues to go through the pipe the tone is sustained. The tone is sustained as long as the player holds the note down. This is not the case with the piano. The pianist needs to resort to other methods for creating sustained tone—usually by re-striking the key. This is demonstrated by comparing the two arrangements of Malotte's "The Lord's Prayer:" The first pages are shown in Examples 3 and 4.

Notice how the organ sustains the chord with light string stops in one hand, and the other provides the movement of the arpeggio lines. In the piano arrangement, the chord is arpeggiated in both hands, and with the help of the sustain pedal, the harmony is sustained. This demonstrates two ways to accomplish the same thing given the abilities of the respective instrument. More about this technique will be developed later.

Understanding the piano as a percussion instrument is vital to carrying out its responsibilities of leading corporate song, and calls for certain practices different from the organ. These will be discussed in future sessions.

Placement of the piano

Where and how the piano is physically placed in the room will have a large effect on its effectiveness in leading the group in song. If it is an upright, it should not be against a wall, but rather placed so that the back of the piano is toward the open room. It should be as centrally located as possible in the space, perhaps with the top of the piano opened to allow the sound to go freely into the room. If it is a grand piano, the top should open into the room, not towards a wall. It may also be necessary to open the lid—at least a little bit—to allow the sound to move freely into the room. It, too, should be as centrally located as possible—with as many people as possible being equidistant from the piano.

Example 3: Malotte, "The Lord's Prayer," piano arrangement (*In full course*)

Example 4: Malotte, "The Lord's Prayer," organ arrangement (*In full course*)

Tempo

It is important to be conscious of the fact that a good vocal tempo may be quite different than a good keyboard tempo! You may be able to "play" something at one speed but render it unsingable at that tempo—which can be the case in either direction, fast or slow. Set the tempo by singing in your practice session. Singing without playing gives you a better feel of what it will be like for the congregation. This way you find the natural vocal tempo; discover space necessary for breath, and how the words fit together with the tune. Consistency is also very important. The pulse must remain constant, rendering the down beat very reliable. Rubato and ritards are to be avoided to insure that all can join the singing and know they are not going to sing a solo! Some stretching may be necessary to allow for breath, but as a rule, the down beat has to be reliably consistent.

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 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 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.
2. Prepare a hymn for the class to sing, paying attention to the larger pulse, such as BEREDEN VÄG FÖR HERRAN.
3. 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.
4. Play one simplified hymn accompaniment.