

**Effective Leading Of
Congregational Singing
In Worship**



~ Prepared by ~

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I. Introduction

"Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness: Come before his presence with singing." (Psalms 100:1, 2)

A. The Reason For This Study

Within the scriptures, we see that God has placed strong emphasis on music throughout time, particularly in times of celebration and deliverance. As we view the edificational value of singing, we quickly realize the need for thoughtful consideration of song leadership. God has chosen singing as a powerful teaching tool and a means of praise in the church today. In view of this, it becomes evident that leading singing in public worship is worthy of serious consideration.

Your participation in this study indicates your sincere desire to improve in your service to God. The more we learn about pleasing God in reverent service, the more we understand the significance of our influence. Whether we are teaching, praying, serving communion, or singing, we can have a considerable effect on others. If we are zealous, we will have a good influence; if we are apathetic, it will be bad.

As we begin, it is important to ask two questions:

1. What are we supposed to be doing?
2. How well are we doing it?

In this study, we will investigate these questions.

There are only two basic elements of singing: the music and the message. However, effective song leading in worship involves much more than only this. Our study will not merely consider the technology of melody and lyrics but also the importance of truth, instruction, order, decency, leadership, and communication in our singing worship.

B. The Divine Directive

1. Authority for a song leader

Our authority for singing in worship is most evident in these familiar passages:

Be filled with the Spirit, speaking to one another in psalms and hymns, and spiritual songs, singing and making melody with your heart to the Lord. (Ephesians 5:18, 19)

Let the word of Christ richly dwell within you, with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God. (Colossians 3:16)

In fulfilling the New Testament command to sing, the need for a song leader is unavoidable. In order to have reverent singing in a large body of people, there must be a leader responsible for coordinating all the voices together in unity and harmony. The particulars of how this is implemented is a matter of expediency; however, a brother must somehow inevitably take this role. Advocates of the recent house church movement propose that a designated song leader is not needed. Instead, someone can just spontaneously start singing a hymn, and the assembly can join in. Nevertheless, there is still a self-appointed song leader in this case. Moreover, any attempt to put this into practice will unavoidably result in chaos. Spontaneity is the definitive seed of disorderliness.

2. Authority for singing instruction

Some might ask whether a technical study of music is too secular to be part of the teaching of the church. In response to such anticipated inquiry, please consider what is necessarily inferred in the command to sing. According to Merriam-Webster, our word "sing" includes "to produce musical tones by means of the voice... to utter words in musical tones and with musical inflections and modulations... to relate or celebrate something in verse... to create in or through words a feeling or sense of song... to produce musical or harmonious sounds." Our Lord has created music and has ordained it in vocal, lyrical form to be used in worship to Him today. Therefore, everything that pertains to melody-making and the formation of musical notes by the voice with meter and cadence is included by the word. Without music, singing is not singing. Music is regulated by natural laws established by God Himself. A study of worshiping God in song can legitimately include the study of music as relates to singing. There are many other musical forms other

than singing, but our study is devoted only to the musical form ordained by God for worship in the church today: singing.

3. Cultural influence on expedient styles

We will make more observations about what the scriptures are saying to us, but we begin by simply noting that they tell us to sing. We frequently focus upon what these verses do not say, that is, that nothing is said about playing a mechanical instrument. The point is well taken that the specific sense of the word "sing" excludes mechanical instruments. However, to the extent the word is generic, many different styles and forms of vocal music will acceptably fulfill the command, from crude unmeasured chants to complex choral arrangements. Incidentally, we call singing without mechanical instrument accompaniment "a cappella," which from Italian means "in chapel style."

So then, what is our singing today supposed to sound like? The Bible simply says "sing" but no musical notation has been revealed by a divinely inspired pen. This is left for us to expedite. Singing styles vary from place to place, culture to culture, and time to time. For example, melodic phrasing is distinctly different in eastern countries from what is characteristic of western countries. In God's wisdom, He allows us to use melodic forms familiar to us where ever and whenever we may live. Therefore, appropriate forms of singing in worship today will be largely influenced by what our culture currently deems appropriate for the occasion. We should be careful not to criticize the singing in worship in other places and other times because it is different from what we may be doing now where we live, as long as it is truly singing as the scriptures instruct. Even today, primitive cultures exist in the world, and we should not expect that the singing in worship there should sound like it does everywhere else on earth.

For accommodative purposes, this study assumes that our backdrop is consistent with twenty-first century North American culture. However, much of what is presented here should be applicable in principle in many other cultures. We will further discuss matters of tradition and culture later in our study when we consider appropriateness of our songs.

C. Our Purpose And Goal

1. Serving the Lord

Singing in worship is a work of the church. Therefore, to fully understand the purpose for singing, it helps to understand the work of the church. Our specific purpose in singing and song leading must have a direct connection to the church's main function. The primary work of the church is to uphold the truth of the gospel, as revealed by the apostle Paul in this passage:

But in case I am delayed, I write so that you may know how one ought to conduct himself in the household of God, which is the church of the living God, the pillar and support of the truth. (1 Timothy 3:15)

Our goal in this instruction is to learn how better to direct worshipers in praising God, to teach scriptural precepts, and to edify one another in song. To accomplish this goal, we must each commit ourselves to giving our utmost effort to the leading of singing. We should not be satisfied with mediocrity but press on to be all that we can be.

2. Glory to God

While we strive as song leaders to excel, we must always display humility and remember that Christ is at the center of what we are doing, not us. We do not impress ourselves but Christ upon others.

To Him be glory in the church by Christ Jesus to all generations, forever and ever. Amen. (Ephesians 3:21)

So likewise you, when you have done all those things which you are commanded, say, "We are unprofitable servants. We have done what was our duty to do." (Luke 17:10)

3. Commendation of the Lord

Though our goal is not self-glorification, and we do not seek the praise of men, we nevertheless have the right to feel joy in our service, recognizing that it is God who has given us this privilege and that by Him we are commended and by faithful brethren we are approved.

For he who serves Christ in these things is acceptable to God and approved by men. (Romans 14:18)

D. Requirements And Expectations

God has not set rigorous technical requirements that all who worship Him in song must attain in order to be pleasing to Him. His command is simply that we sing. Some members refrain from singing or just sing very quietly because they feel they cannot sing well enough. This is not what God desires; God judges our hearts and our motives, not our voices.

Is it therefore not important how well we sing? Of course it is. An apathetic attitude is not acceptable before God either. We need to remember who it is we are worshipping when we sing. It is the God who created all of heaven and earth that we are praising. This alone should demand our personal best, as those under Moses spared not the best of their flocks for sacrifice. God simply expects our best efforts.

Can anyone therefore be an effective song leader as long as he is sincere and does his best? Effective leading is difficult. Song leading in public worship requires a certain degree of expertise and practice. Unlike any other act of worship, effective song leading is inherently limited to only those who have a certain degree of natural ability. God gives each one of us different natural gifts just as he gave different miraculous gifts to early Christians.

Having then gifts differing according to the grace that is given to us, let us use them: if prophecy, let us prophesy in proportion to our faith; or ministry, let us use it in our ministering; he who teaches, in teaching; he who exhorts, in exhortation; he who gives, with liberality; he who leads, with diligence; he who shows mercy, with cheerfulness. (Romans 12:6-8)

There is a striking practical difference between what is expected of an audience participant and the song leader. To explain, anyone with a voice can open their mouth and make a sound. They might not be able to melodically follow another very well, but this is not required of an audience participant. God only expects that he offers his best effort. On the other hand, more is demanded of the leader. If others are expected to follow him, it is self-evident that he must possess certain fundamental musical skills. In whatever thing a person might endeavor to lead, he must be capable of doing that thing competently himself without the aid of others. Correspondingly, an effective song leader must be able to:

- Carry a consistent melodic tune on key,
- Reliably match a musical tone with his voice,
- Understand basic music notation and scales,
- Sing in the pitch class range that accommodates the lead melody part.

It is assumed that all we who are involved in this study can already perform these things to a certain degree. This presentation has a focus on song leading instruction, not singing instruction.

Consider also that one who has strong musical understanding and natural ability is not necessarily an effective song leader, if he is weak in doctrinal knowledge or lacking in communication and leadership skills or uncaring.

Notwithstanding, we can often grow and develop our abilities if we try. Churches and their elders often pay careful attention to the qualifications and abilities of Bible teachers and implement teacher training programs. It is sensible for a church to likewise consider singing in worship. Perhaps our involvement together now is a result of elders concluding that we should be capable of doing better. However, we will never try to improve in anything if we are convinced that our performance is already good enough. If we are not willing to recognize a need to do better, this study will be worthless.

Let it be for the edification of the church that you seek to excel. 1 Corinthians 14:12

The song leader has the serious responsibility of preparing the audience for other modes of worship while also concentrating on many different complex things at the same time. To a large extent, in traditional worship services, his work is a central function, having control of the timing of when other forms of worship are also observed. If confusion results, a visitor may surmise that the singing would be much improved if an orchestra was utilized.

Singing is a powerful means of stirring the emotions of men and magnifying God. We should regard song leading as a challenging opportunity to utilize a tremendous resource for edification rather than an activity for filling time with lifeless routine. In whatever we do, let us each grow and serve God to the fullest extent that God has given us ability.

In this study, we want to avoid using opinion as authority for what is correct or mandatory. However, a significant amount of our attention will focus on things that pertain to sound judgment in assembly situations. Not everything contained in this guide is intended to be viewed a matter of faith and doctrine, but rather, good suggested practice. Nevertheless, let us give careful attention to the principles involving this subject and respect the autonomy and personality of each congregation, keeping opinion in its proper perspective.

Regardless of your experience level, we ask you to take a few specific principles or methods that you will learn and immediately begin applying them as you lead singing. May God bless our efforts as we try to grow together in His service.

II. God's Purpose For Singing

God has a reason for every instruction He gives us. His word may not always reveal His reasons or at least not all of them. Furthermore, we may not always understand why God has given us various instructions with certain limitations. So it is with worshipping God in song. God has revealed some reasons for His will, and some things that God has not purposed are evident as well.

Prove what is that good and acceptable and perfect will of God. (Romans 12:2)

A. Biblical Observations

In Old Testament history, singing has always had an important role in man's relationship to his Creator:

- Moses sings of the deliverance from the Egyptians. (Exodus 15:21)
- Moses writes a song as a witness to testify against Israel's idolatry. (Deuteronomy 31, 32)
- Debra and Barak sing of their victory over the Canaanites. (Judges 5)
- David, throughout the Psalms, reveals his joys, sorrows, hopes, and fears. (Psalms 30:2-4)
- The Song Of Solomon tells of the closeness of a pure marriage relationship.

As we turn to the New Testament, our source of authority in the church today, singing in worship is seen in many circumstances and has many purposes. In this section, we will examine these New Testament references.

B. Praise

Through the psalmist, God demonstrates His strong desire to receive our praise. The point is not that God needs our praise, but He desires our praise. Furthermore, our praise can lead others to Him. Honoring God in song is to be something we do gladly, willingly, and joyfully, not as drudgery or under compulsion. We sing because we want to, not because we have to in order to satisfy a command.

Saying, "I will proclaim Your name to my brethren, in the midst of the congregation I will sing Your praise." (Hebrews 2:12)

C. Expression And Thanksgiving

In many of his psalms, David pours out his heart to the Father expressing his innermost feelings. Singing is an instrument by which we also can do the same. When we feel happy, sad, lonely, afraid, excited or worried, singing is a means of expression and sharing. James reiterates this thought:

Is anyone among you suffering? Then he must pray. Is anyone cheerful? He is to sing praises. (James 5:13)

God has richly blessed us with spiritual blessings through Jesus His Son. We have a lot to be cheerful about, and singing hymns is one way we can express to God our thankfulness.

D. Edification And Encouragement

Be filled with the Spirit, speaking to one another in psalms and hymns, and spiritual songs, singing and making melody with your heart to the Lord. (Ephesians 5:18, 19)

This passage indicates that our song service to God is to be sincere, from the heart. Singing is a powerful communication tool whereby we speak one to another. The messages we bring to each other in harmony with God's word cause us to be filled with the Spirit. In addition, we build up each other and encourage one another to be strong in the faith. Our love for God and one another grows as we blend our voices together in spiritual songs.

After singing a hymn, they went out to the Mount of Olives. (Matthew 26:30; Mark 14:26)

This remarkable snapshot of Jesus comes shortly after revealing Judas as His betrayer and shortly before His ordeal in the garden. Imagine how Jesus must have been strengthened by this singing.

The word translated "edify" in the New Testament literally means to build. However, when used metaphorically, it means building up – "promoting the spiritual growth and development of character of believers, by teaching or by example" (W. E. Vine). Whenever scripture states that edification results from action of the church as a body, it is always being accomplished by instruction in God's word.

E. Teaching And Admonition

The following passage shows that singing is a God-ordained act effective for teaching, for reproof, for correction, and for training in the righteousness of God's inspired word.

Let the word of Christ richly dwell within you, with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God. (Colossians 3:16)

To admonish literally means to put in mind. It includes both words of encouragement and guidance as well as words of warning and correction.

Singing can play a vital part in teaching. Words are often easier to remember when set in melody, meter, and rhyme. Many truths of the Bible and the nature of God can become engraved in our hearts by the familiarity of song.

How is it then, brethren? Whenever you come together, each of you has a psalm, has a teaching, has a tongue, has a revelation, has an interpretation. Let all things be done for edification. (1 Corinthians 14:26)

In the noteworthy passage that follows, the multi-purpose nature of singing is most clearly demonstrated.

But about midnight Paul and Silas were praying and singing hymns of praise to God, and the prisoners were listening to them. (Acts 16:25)

The verse plainly states Paul and Silas are singing praises to God. They have just been beaten and thrown into prison, so they are no doubt thanking God that they are counted worthy of that and seeking His protection, as was done before (Acts 4:29; 5:41). As they sing, they are speaking to each other, which certainly gives them courage to bear the trial. The inspired writer makes the point that the prisoners are listening, and the gospel message heard by the jailer that night in those songs obviously touches his heart.

F. God's Wisdom

From every aspect that we may view the church, we see reflected the wisdom of God. Paul reveals that he preached the unfathomable riches of Christ:

In order that the manifold wisdom of God might now be made known through the church... (Ephesians 3:10)

If we look at the church from the standpoint of salvation, we see the wisdom and simplicity of Christ's innocent blood our behalf. We contact His blood through the burial of baptism. Anywhere on earth that has enough water to sustain human population has enough water to baptize people. This reflects God's wisdom.

If we look at the church from the standpoint of the Lord's Supper, we see the wisdom and simplicity of the unleavened bread and fruit of the vine commemorating Christ's body and blood. Anywhere that people populate the earth, there are found vineyards and bread. This reflects God's wisdom.

If we look at the church from the standpoint of singing, we again see the wisdom and simplicity of praising God through the instrument of the human voice, the "fruit of our lips," (Hebrews 13:15). Anywhere on earth people are found living, there is some form of singing within that culture. This also reflects God's wisdom.

God has always chosen things weak and foolish in man's eyes for His glorification and honor (I Corinthians 1:18-31). In God's eyes, these things demonstrate strength and wisdom. God has made it simple for us to serve Him in every respect.

The New Testament scriptures indicate no other musical instrument than the simple human voice used by the early church for worshiping God. If we alter this standard, we are telling God His wisdom is just not good enough. We would be wise to align our practices with the simple New Testament patterns.

G. Our Attitude

God is as much concerned about our attitude in worship to Him as the actions themselves. He is worthy of more than worship characterized by mindless routine. Our manner of doing a thing is as important as the thing itself. Note the following scriptures with such emphasis on how the worship is performed:

- Take the Lord's Supper in a worthy manner. (1 Corinthians 11:27, 28)
- Give cheerfully, willingly, as we have purposed in our hearts. (2 Corinthians 9:7)
- Pray fervently and effectually. (James 5:16)
- Speak the truth in love. (Ephesians 4:15)
- Sing with the spirit and the understanding. (1 Corinthians 14:15)

God has never been satisfied with superficial worship demonstrated by a mere outward show of reverence under compulsion. Consider these biblical statements:

For God sees not as man sees, for man looks at the outward appearance, but the LORD looks at the heart. (Samuel 16:7)

These people draw near to Me with their mouth, And honor Me with their lips, But their heart is far from Me. (Matthew 15:8)

The true worshipers shall worship the Father in spirit and truth; for such people the Father seeks to be His worshipers. God is spirit, and those who worship Him must worship in spirit and truth. (John 4:23, 24)

Let us therefore seriously consider the *manner* in which we lead singing, as well as other things, and not just the acts themselves.

H. God's Purpose For Singing - Conclusion

God has not purposed that our singing should be competitive. This leads to elevating the best singers as soloists to display their talents. God has not purposed that our singing should be merely entertainment, either. This leads to selecting the best singers for a choir so others can sit passively and listen as spectators. The religious world has unfortunately altered God's simple, divine purposes for singing.

Notwithstanding, this is not to say that the singing need not be handled by competent and skilled leaders. Some song leaders believe that they need only to pick out a few songs that they know and get the congregation started; the audience will take it from there. If they can do only that, they feel they have met their responsibility and are qualified to lead the singing.

The scriptures outlined above suggest much more than that. As song leaders, we must endeavor to incorporate the characteristics of praise, expression, teaching, and edification in the songs we select and the way we lead them. Anything short of this hinders the worship of those in attendance rather than uplifting them and drawing them to Christ. For this reason, we must realize the importance of this study.

In Appendix B, an article by Royce Chandler discusses the impact a well-planned song service can have on the worship service. It also illustrates the result when we fail to give due attention to the responsibility we have as song leaders.

As with all areas of our service to God, we must remember His purpose and strive to be pleasing to Him rather than ourselves.

We must obey God rather than men. (Acts 5:29)

III. Proper Song Selection

Perhaps the most important part of the song leader's job is done at home. When you sit down in your living room with a song book, the selections you make to a large extent predetermine the effectiveness of the song service. Obviously, if you don't have a book of your own at home, it will be difficult for you to give adequate time to preparation. Get one.

The impact you will have will be proportional to the amount of time you spend preparing. If you were teaching an adult Bible class, you would probably want to study at least the night before. However, too often we are content to hurriedly pick out a few songs as we are rushing out the door or jot down a list during class. This is simply not adequate preparation for something this important.

Be diligent to present yourself approved to God, a worker who does not need to be ashamed... (2 Timothy 2:15)

In this section, we will be considering what song features are important in selecting our songs.

A. Spiritual Songs

Consider exactly what the scriptures specify we are to do (Ephesians 5:18, 19; Colossians 3:16).

1. Sing, teach, and admonish

- Be filled with the Spirit; let the word of Christ richly dwell within you.
- Speaking with all wisdom: teaching and admonishing one another.
- With thankfulness in your hearts to God and making melody with your heart to the Lord.

2. Psalms, hymns, and spiritual songs

- "Psalms" translates PSALMOS {psal-mos'}, the noun form of PSALLO, meaning, "a pious song, a psalm."
- "Hymns" translates HUMNOS {hoom'-nos}, the noun form of HUMNEO, meaning: "1) a song in praise of ... God, 2) a sacred song, hymn."
- "Spiritual songs" translates ODE {o-day'} PNEUMATIKOS {pnyoo-mat-ik-os'}. PNEUMATIKOS means, "belonging to the Divine Spirit; in reference to things emanating from the Divine Spirit or exhibiting its effects and so its character,... divinely inspired, and so [suggestive] of the Holy Spirit." ODE, the noun form of ADO, simply means "a song."

For our songs to be instructional, they must be word-based. Unintellectual sounds and vocalizations, such as whistling, humming, scattng, and noises of the mouth to imitate strings, horns, and drums, are incapable of producing instruction in the word. Songs with this character have no place in our worship.

For our songs to be spiritual, their messages will pertain to things of the Lord, such as His divine character, word, work, love, praise, and church, rather than things of the flesh or of this world. Songs that say nothing about God or His church are not sacred. Secular and patriotic songs in other circumstances are good, but they have no place in worship.

B. Scriptural Message

The scriptures indicate that we are speaking to one another when we sing. Therefore, above all, we need to insure that the songs we sing are in harmony with God's word. For this reason, this may be the most important matter in song leading. We need to have an understanding about what we are doing.

I will sing with the spirit and I will sing with the understanding also. (I Corinthians 14:15)

Since singing is identified as a teaching tool in scripture, then all other scriptures that give instruction concerning teaching are justifiably applied to this aspect of singing as well. Consider the following passages now in light of singing:

We should no longer be children, tossed to and fro and carried about with every wind of doctrine, by the trickery of men, in the cunning craftiness of deceitful plotting, but, speaking the truth in love, may grow up in all things into Him who is the head - Christ. (Ephesians 4:14, 15)

If anyone speaks, let him speak as the oracles of God. (1 Peter 4:11)

But as for you, speak the things which are fitting for sound doctrine. (Titus 2:1)

If the songs contain false doctrine, then we become false teachers if we choose them for the song service. Just as a preacher must give careful consideration to what he teaches, the song leader must give careful thought to the songs he chooses and the messages they convey.

The song books we use are not infallible. If we would not teach in a Bible class the message contained in a particular song, then we should refrain from choosing that song, no matter how beautiful the melody might be. Most of our songs, other than those set to scripture, were composed by people who were not members of the church of Christ, so be cautious.

When selecting a song, make sure you know what the song is saying. Take time to read each line carefully to see if you agree with what it teaches. This is particularly important with songs that are new or songs that are very familiar to you. With new songs, we are often so concerned with learning the melody or intricate harmony that we fail to notice, more importantly, the message of the song. When faced with a new song, just read the lyrics first to see what it teaches. With a familiar song, we often take its scripturalness for granted, because we've always sung it. Try just reading these again as if for the first time. If you see that a song actually contains doctrinal error, do not lead it.

It is possible to use scripture to teach error by taking it out of context. Likewise, a song containing scriptural phrases is not necessarily scripturally sound. If the writer does not understand the scripture, then it is likely that it has been misapplied.

Don't be afraid to be objective and critical of the content of songs. If a song is questionable, avoid leading it, or at least the objectionable part. In some areas of doubt it may be effective to comment or read a scripture to explain the text.

On the other hand, be willing to allow for poetic license, avoid wrangling about words, and do not be dogmatic on opinions. We will undoubtedly differ in our opinions, but a brotherly attitude assumes that we will be considerate of one another. For example, if you know that someone else among you has the opinion that a certain song is unscriptural, avoid leading it whether you agree with the objection or not, simply for conscience's sake. It creates a very uncomfortable circumstance for those in attendance when feel they cannot participate in some part of our worship without violating their conscience. Notwithstanding, sometimes, no amount of clarification or poetic license will make a unsound song sound. Be careful.

Let not many of you become teachers, my brethren, knowing that as such we shall incur a stricter judgment. (James 3:1)

C. Congregational Support

1. Know your audience

When selecting songs, the leader needs to be aware of the capabilities of the congregation. For example, do not select one with a tenor lead if there are no tenors in the audience. Know your audience; if your strongest altos are absent or have colds, don't select songs with an alto lead. As the song service progresses, you may find the singing group is not in their usual form. Listen to the congregation for these indicators, and you may decide that one of your selections is not suitable. Be prepared to change your selections on the fly if the circumstances warrant.

Observe what songs the congregation knows well. If the audience does not know the song, the effectiveness will certainly be diminished. If you are not sure whether the congregation knows a song, ask someone you trust will know.

2. Learning new songs

Probably the best time to learn new songs for worship is in a setting other than a regularly scheduled worship service. Consider having a gathering in your home as a time to work on new or difficult songs in a more casual setting. Perhaps the congregation where you regularly attend may want to set a special time to assemble together for song practice. Just as a preacher may rehearse his message privately before his presentation, rehearsal of songs is likewise helpful.

If the congregation has a good number of singers with a strong musical gift, it might be feasible in a regularly scheduled worship service to try a song largely unfamiliar to the group. If you do, make certain that you know the song completely and correctly and that you can sing it confidently. Don't rely on the

congregation to carry you on a song you don't know very well. Also, try not to lead new songs when a lot of visitors are typically present, as on Sunday morning. Results can sometimes be less than desired, and visitors may not understand what is happening and be distracted. It also helps if several in the audience already know the song, so save trying new songs for when help is present. Especially don't sing a lot of new songs in one service; limit your new selections to perhaps one per service. Avoid leading a new song before the Lord's Supper or when the audience is invited to respond to the gospel, as you especially want to have the maximum influence on the congregation at these times.

Sometimes when trying new songs, the results can be disastrous. However, don't be discouraged if this happens. Just stop the song and choose a different one. Some new songs are easier to learn than others. The more complicated songs are certainly better introduced in a more private setting.

D. Variety

The song service is more interesting to participate in if there is a mix of song types. Some songs are to be sung fast, some slow; some are contemporary, some classical; some are for praise, some for admonition; some are hard, some easy.

Be careful not to lead the same songs all the time. Don't use the excuse that you don't know many songs. Make the effort to learn more songs. Get your own book and practice at home. Take advantage of the chance to learn new songs when someone else is leading the singing. Try taking note of songs other leaders are leading that you think you could learn. Audio recordings can also help increase your repertoire.

Consider going through the song book and making a list of all the songs you can lead. Note when you lead each song. Try not to lead any song twice before all the other songs on the list have been sung once. Avoid wearing out your favorites. If someone else recently lead a particular song, do not choose to lead it again too soon. Others may not appreciate the repetition. If we bore the congregation with the same songs constantly, the effect will be negative. Their attention will be drawn to your song selection rather than the message.

At times it is advisable not to sing all the verses of a song. If a song is significantly long or has many repetitious words, consider omitting some of the verses or singing the chorus only at the very end of the song. Give attention to the message you are trying to convey when selecting verses to omit. Do not be afraid to do a little of your own arranging, but do not make your arrangements too complicated. Always let the congregation know what you are doing before starting the song.

E. Applicability

Choose your songs to prepare the congregation for certain events during worship. Before a prayer, the collection, the Lord's Supper, or the message, lead a song that compliments the activity.

For the first song, your best choice is a hymn of praise. Select one not too fast to allow the singers time to warm up on the first song. Your second selection is a better time to pick up the pace with a faster song. For closing, choose a song with a devotional theme.

Several songs have special applicability to mornings or evenings. Be sure not to lead an evening hymn in the morning or vice versa.

Try to find out what the speaker's topic is. Choose related songs for immediately before the lesson and for the invitation. It is particularly important to choose rousing, thought provoking songs of encouragement for the invitation.

Try to arrange all your songs around the speaker's message. If this is impractical, perhaps you can make your song service teach its own lesson by following a theme. Utilize the topical index in your song book if it has one.

Do not hesitate to briefly read a scripture or make a comment to compliment your selection. Perhaps the best moment to do this is during the pause after you have announced your number and people are turning in their books. Remember to speak up so you can easily be heard over the sound of turning pages. Keep your remarks brief so the song service moves with continuity, and let the preacher do the preaching.

You might think of a song during the sermon that fits well with the lesson. If so, consider using it as a closing song to give the message more impact. Don't feel locked into your selections even if they are posted, or you may miss an unanticipated opportunity to teach or edify.

Certain songs are naturally associated with sectarian holidays because of their seasonal use by the religious world. Consider not leading these songs around the time of the connected holidays to avoid the appearance of participating in the celebration. However, do not discount these songs at other times.

Some songs were written during a period when our nation's culture was quite different than it is now. Put yourself and others into the songs you sing. If a song has lost its applicability due to economic or social changes, avoid leading it.

There may be current events that will make certain songs particularly inspiring. Choose your songs for an effective overall edification benefit.

F. Quality

1. Well composed songs

Two things contribute to the quality of gospel songs: the music and the message.

If the melody is dull and monotonous, the participants may become listless. If the music is overly complex or awkward, the singers may despair. Most of our music is arranged in four part harmony for mixed quartets. Take note of the contribution these parts give the song. It will be difficult to make poorly written songs effective for edification.

If the lyrics are unnecessarily repetitious, the participants may lose interest. If the lyrics are overly cumbersome, the singers will concentrate more on getting all the words right rather than the message. Since the songs are for teaching and admonishing, this is of utmost importance. A well written song will have a clear, simple message coordinated comfortably with the cadence of the music.

2. Avoid excessive complexity

Some songs in our hymnals are quite complex in melody, harmony, and lyrics. If we find that we are over-occupied with getting all the music right and are failing to absorb the message or truly engage in heart-felt praise to the Lord, we are doing it wrong.

Many of our hymns have fill-in harmony parts and over-lapping phrases, and these are often easy to follow and understand upon hearing. However, if this characteristic is overly complicated, confusion can result.

For example, some of our hymnals today contain songs sung in rounds, where different lyrics are sung over the top of each other in harmonizing melodies. Some songs contain a descant, which is an alternate and different line of lyrics with a different melody and often in a complex pattern over the top of the normal lyrics. Though these songs may be pleasing to the ear, the words often become an unintelligible mess. We are supposed to be teaching; no one can learn if they cannot understand. Paul gives clear warnings against such over-talking, which are legitimately applied to our singing.

Even things without life, whether flute or harp, when they make a sound, unless they make a distinction in the sounds, how will it be known what is piped or played? For if the trumpet makes an uncertain sound, who will prepare himself for battle? So likewise you, unless you utter by the tongue words easy to understand, how will it be known what is spoken? For you will be speaking into the air. (1 Corinthians 14:7-9)

How is it then, brethren? Whenever you come together, each of you has a psalm, has a teaching, has a tongue, has a revelation, has an interpretation. Let all things be done for edification. If anyone speaks in a tongue, let there be two or at the most three, each in turn, and let one interpret. But if there is no interpreter, let him keep silent in church, and let him speak to himself and to God. Let two or three prophets speak, and let the others judge. But if anything is revealed to another who sits by, let the first keep silent. For you can all prophesy one by one, that all may learn and all may be encouraged. And the spirits of the prophets are subject to the prophets. For God is not the author of confusion but of peace, as in all the churches of the saints. (1 Corinthians 14:26-33)

To avoid crossing the line from discretion to confusion, good personal judgment must be applied. We might also have differences of opinion in these matters, but if the elders give directives regarding this, we must submit.

3. Be cautious with archaic lyrics

Some songs contain words which are not part of most people's working vocabulary. If a song contains a word you do not understand, look it up in a dictionary. If you feel others may not know the meaning, then

prior to leading the song, give a brief explanation. Many of our traditional hymns were composed centuries ago and contain archaic words as contained in the King James Bible version. We no longer talk like that, except some still use Elizabethan terms of endearment in prayer. Over the last half century, many more modern English Bible translations have been published, and our young people today are becoming less familiar with the old expressions. Review the lyrics of your selections to see whether they are encumbered with excessive archaic terms. If it is difficult for the unacquainted to understand, the teaching effectiveness will be diminished.

G. Proper Song Selection - Conclusion

An effective song leader's work begins well before services begin. As a preacher must prepare well in advance to present a stimulating lesson easily understood, a song leader likewise needs to prepare well in advance to present a motivational song service. In order to maximize the teaching and edifying benefit of singing, we have to be willing to devote some of our time and creativity to the selection of songs.

...Whatever you do, do all to the glory of God. (1 Corinthians 10:31)

IV. Essentials For Leading Singing

Let all things be done for edification. (1 Corinthians 14:26)

In this section, we will discuss matters that have more to do with leading a public worship service rather than music. A song leader should easily be able to begin applying these principles regardless of his musical skills. The musical elements of song leading will be covered in later sections.

The following items are basic fundamentals that, if applied, will provide an orderly and edifying song service.

A. Maintaining Decency

As song leaders, we must realize the responsibility to maintain order and propriety in the song service.

*Let all things be done **decently** and in **order**. (1 Corinthians 14:40, KJV)*

The original word here translated "decently," EUSCHEMONOS {yoo-skhay-mon'-ose}, means to act in a seemly manner, becomingly, and gracefully. With this in mind, the song leader is constrained to exhibit propriety and reverence as he serves. Several ways a song leader can put this into practice are noted here.

1. Personal decorum

Give attention to your appearance when you stand before the assembly to lead singing. The clothes you choose to wear when leading public worship will leave an impression on those in attendance. Certainly, God does not judge us on outward appearances, but on our hearts. Nevertheless, we should be considerate of others who may be spiritually weak and expect some decorum. If we are in disarray, wearing shabby, dirty, or inappropriate attire, when we can do better, we may be inadvertently sending a message to others that we lack reverence. God has not ordained specific attire that we must wear when leading worship; however, scripture indicates that our behavior should always conform to that which is customarily befitting.

...Walk properly toward those who are outside. (1 Thessalonians 4:12)

Here the original word rendered "properly" is the same as rendered "decently" in 1 Corinthians 14:40.

I desire therefore that the men pray everywhere, lifting up holy hands, without wrath and doubting; in like manner also, that the women adorn themselves in modest apparel, with propriety and moderation, not with braided hair or gold or pearls or costly clothing, but, which is proper for women professing godliness, with good works. (1 Timothy 2:8-10)

The original word rendered "modest," KOSMIOS {kos'-mee-os}, is a synonym meaning well-arranged and seemly, used also to describe the qualification of a bishop in 1 Timothy 3:2. As our worship is a sobering and serious occasion, our attire ought to not be the same as we would wear to a picnic. Avoid wearing shorts or tee shirts as you lead worship. Wear a tasteful ball cap or sunglasses only if you are worshipping outdoors in direct sun. Also, please don't be chewing gum; it is a distraction.

Therefore, since we are receiving a kingdom which cannot be shaken, let us have grace, by which we may serve God acceptably with reverence and godly fear. (Hebrews 12:28)

2. Song appropriateness

There is something to be said for song appropriateness as well. In our society, culture naturally places certain expectations upon how the songs should sound. Though human traditions are not to be our standard of authority in the church, the scriptures make it abundantly clear that tradition must be considered in matters of judgment. Specifically, in matters concerning the eating of meats, observing holidays, and wearing particular apparel, remember Paul's advice on our use of liberties (1 Corinthians 8-11; Romans 14). These principles are legitimately extended to our singing also, as Paul states:

Give no offense either to Jews or to Greeks or to the church of God; Even as I please all men in all things, not seeking mine own profit, but the profit of many, that they may be saved. (1 Corinthians 10:32)

When applied to our singing, we understand that certain musical styles would probably be considered inappropriate for hymns today. For example, a ninth century Gregorian chant might technically qualify as a form of singing, but to perform such in services today might do more to distract than if modern hymns were used. Similarly, a popular form of music today, the rap, would probably have a similar effect of drawing

attention to the musical style and away from the message. Most hymnals in use today are compiled with appropriateness in consideration. However, when sometimes adding supplemental songs, be careful that the line of good taste is not crossed.

Therefore let us pursue the things which make for peace and the things by which one may edify another. (Romans 14:19)

B. Maintaining Order

Refer again to 1 Corinthians 14:40. The original word translated "order," TAXIS {tax'-is}, describes an arrangement, a fixed succession observing a fixed time, due or right order. Disorder creates confusion rather than edifying the congregation. With this in mind, the song leader needs to pay attention to design, purpose, and structure in the service. Several ways this can be put into practice are noted here.

1. Spiritual mindedness

Proponents of the recent house church movement clam that worship services in early church assemblies were casual and spontaneous, though no correctly applied scripture is cited to support this idea. Consequently, they suggest that worship today could be taken to a higher spiritual plane by eliminating the traditional prearranged worship service structure. Impulsive worship is promoted where any brother might spontaneously share songs, messages, or prayers in any random order by the mood of the moment. The idea is that the unexpectedness of unplanned worship will keep it fresh and more meaningful. To this end, an over-abundance of impromptu and confusing tempo alterations, dynamic changes, key modulations, and verse rearrangements are often introduced in the song service to stir things up. All kinds of gimmicks centered on emotionalism follow soon after this, such as starting hymns unannounced, dimming the lights, holding hands, facing one another, and singing while exiting the auditorium, all of which are forced and phony – anything but spontaneous. These elements engender disorderliness, confusion, and awkwardness and are devoid of any real edifying value.

To the contrary, anyone who needs to have the worship forms constantly changed around in order to feel edified is thinking carnally. Similarly, the Corinthian church was characterized by carnal-mindedness, which was manifested by their arrogance, disputes, and immaturity (1 Corinthians 3:1-4). As we have already noted, Paul makes clear to the Corinthians that worship is to be spiritual, Christ-centered, instructionally based, well-arranged, and conducted with propriety.

2. Improvising

It may be necessary for you as the song leader to quickly bring organization back to the worship service. For instance, the minister usually ends his lesson by offering an invitation. Normally, he will ask those subject to the invitation to come to the front while we stand and sing. However, he may forget to ask the audience to stand. If this occurs, out of habit, some will stand and others will not. As you walk to the podium, simply ask the congregation to stand to clear up any confusion. Then start the singing of the invitation song.

One time during worship, a visitor was in the audience from a charismatic church. A young man was leading the singing. After the invitation song, this visitor began loudly speaking in unintelligible "tongues." The song leader just stood in front of the audience not knowing what to do. At that point, one of the elders motioned for him to sit down. The elder got up, announced a song, lead it as the congregation sang over this visitor. He subsequently quieted down, and the rest of the service continued normally. This is an extreme example, however, it immediately brought back order to a disorderly situation.

3. Stay in control

A growing trend in churches today is to project the music notation on a video screen by a computer presentation program. It is recommended that the song leader not also take responsibility to advance the slides while he is leading the songs. The song leader already has enough to do without adding more unnecessary duties. Distractions easily come along, and if the song leader misses his queue, the resulting chaos and confusion can be overwhelming. Besides, when the song leader owns also this task, it tends to make his work appear rather robotic. He can no longer so easily look out at the congregation and be attentive to what is happening in the audience. Instead, he must concentrate on a computer monitor and on running the program. Please strongly consider giving this responsibility to a trained and reliable brother or sister among you.

It is advisable to not walk away and return to your seat near the end of a song; you have just relinquished control of the worship service. You never know when someone in the audience might do something

inappropriate or try to usurp leadership in the situation, and then you are no longer in a good position to restore order. Instead, direct the song to its end, and then properly introduce and give the floor to the next brother who will lead in worship.

During an invitation song, don't allow yourself to become disconcerted if an audience member steps to the front in response, rather, expect it and watch for it. Also, while a responder is preparing to be baptized, be prepared to sing a hymn in a decisive and orderly fashion, as the situation may dictate.

The skilled song leader is constantly aware of the circumstances in the assembly. We need to develop the ability to improvise and extemporaneously alter our format as required to keep the congregation in control.

C. Taking The Lead

1. Know what is expected

The elders should advise and let the song leaders know what is expected of them. Unless a song leader's actions create confusion and disorder, elders need to not interfere during service and allow a song leader to have the lead. However, for them to be comfortable doing this, they must be able to trust the song leaders to submit to their rule. Their divinely appointed authority is in matters of judgment, so if they state that they want the song service to be conducted in a certain manner, it is not the song leader's place to execute his own ideas. Do not put the elders in a position where they feel they must reprove.

Obey those who rule over you, and be submissive, for they watch out for your souls, as those who must give account. Let them do so with joy and not with grief, for that would be unprofitable for you (Hebrews 13:17)

2. Lead with joy

Show enthusiasm as you begin to lead singing. Those in attendance need to sense that you are happy to be doing what you are doing.

When the opportunity is yours, always begin the service with a brief greeting to those assembled especially to those that may be visiting. Try to create a friendly but reverent atmosphere that allows all to freely participate in the song service.

The kingdom of God is not eating and drinking, but righteousness and peace and joy in the Holy Spirit. (Romans 14:17)

Do not apologize for your song leading. Never tell the congregation that you are not a very good song leader. Do not say that you have never lead a certain song before as an excuse for poor leadership. Remarks such as these contribute nothing to edification.

3. Be personable

Maintain eye contact with those in the audience as you announce songs and lead. You will find that they will respond to your direction if you are communicating with them through eye contact. This may be uncomfortable or make you nervous at first, but confidence will come with practice.

D. Getting Started

1. Before assembly

As stated earlier, your song leading begins well before the time of assembly. Preparation is vital; consider these points:

- Get to the meeting place with ample time. If you will be arriving with no time to spare, understand that the deacons are probably already arranging for a substitute song leader. Be considerate.
- Let the deacon in charge of those that serve know that you are there and ready.
- Put your hymn numbers on the display board, if that is the customary practice. If a computer-projected presentation is used for the song service, do what you need to do to get that ready in the system.

Be sure you are familiar with the established or customary sequence of the worship service. You may wish to prepare a blank form for each regularly scheduled assembly. The form should be designed as a worksheet and for quick reference of the song service you have prepared. In addition to spaces for filling in

your selections, include spaces for the names of others who are leading worship, scriptures or comments you may want to use with the songs, and announcements that need to be made. This will make it easy to insure a smooth, orderly service.

2. At the assembly

Before announcing a song number, make sure you have the attention of the audience. If people are coming into the auditorium, wait until they are seated before you begin. This will allow them to be ready to participate.

As you lead the singing, remember that you are also a public speaker at this time. Look at the audience as you speak, not down at your book or up at the back wall or ceiling. Announce your songs clearly and distinctly. As a suggestion, state the title of the song in addition to the number, especially if sight-disabled members are present. Speak loud enough so those in the back of the auditorium can hear the song selected. If your voice does not carry well, utilize the P.A. system to allow amplification.

After announcing your selection, wait until everyone has had time to turn to that number in their song books and are looking at you before beginning. This will be further evident by listening for the sound of turning pages to subside. Do not feel the need to get the next song started in a hurry. Take your time so the congregation does not feel rushed. Pitch the song correctly and begin with an appropriate tempo as outlined later.

E. Directing

1. Give visual direction

It is best to always direct the songs using an effective hand movement as described later. Hand directing is important for the congregation to be able to know where you are heading in regard to timing and tempo.

2. Make yourself heard

Sing out loudly, but don't scream. It is easier for the congregation to follow you if they can hear you. In fact, you will find the congregation as a whole will follow your voice more than your hand movements. Voice instructors emphasize two main factors for power and volume in singing: breathing and opening your mouth.

Breathe from the bottom of your lungs, not the top. When you take in a breath, you should see your abdomen push out in addition to your chest expanding. When your abdomen moves outward, this allows your diaphragm (the muscle that makes you breathe) to drop down low, causing additional air to enter your lungs. When you then begin to sing, you can use also your abdominal muscles to force the air with power across your vocal chords. You can actually increase your volume by exercises, such as sit-ups, to develop your abdominal muscles. Deepen your voice and project your words. A common mistake for inexperienced or nervous public speakers is to use a strained, high-pitched voice when increasing volume. This is not pleasing to hear; avoid this.

Opening your mouth allows the sound to come out better. It also gives an improved timbre to your vowel sounds and helps you enunciate the words of the songs clearly. Watch the mouth of a good professional singer on video. You will notice a wider mouth when singing than when just speaking. This is one reason why a singer sounds so different when singing than when talking. These brief tips will help increase the power of your speaking and singing voice and improve your ability to demand that the audience follows your lead.

3. Emphasize the lead melody

When a part other than soprano has the lead, consider letting that part predominate slightly in power. Sing the bass or tenor lead for all male duets if need be. For female duets, consider singing very softly or not at all, unless the guidance is required. Allowing only the female voices to then predominate makes the duet sound more pleasing, as was the intent of the composer. However, be aware that many in the audience will only be following your voice, not your direction, so this is the easiest time for the tempo to begin to drag, unless there are competent singers in the congregation. Therefore, follow this advice with caution. If you are capable, do not hesitate to sing the alto part in falsetto when it has the lead melody, especially if necessary to maintain tempo.

4. Don't get discouraged

The most experienced song leaders sometimes make mistakes, despite the best preparation. Do not be discouraged. If you make a mistake, never be afraid or ashamed to stop a song and restart it properly. Sometimes a song might be started at the incorrect pitch or tempo, and the effectiveness of the song is lost. Some song leaders allow this to continue rather than stopping and restarting the song properly. We must remember the teaching and edification value of singing, and make any adjustment that is necessary.

F. Communicating Clearly

1. Public speaking

Song leading is a public speaking function, and public speaking requires some skill, training, and practice to master. Detailed instruction on public speaking is beyond the scope of this presentation, but these few tips are offered.

A song leader needs to command control of the audience. To do this, he must have poise and be articulate. Usually, only those with great experience can perform extemporaneous public speaking well. Otherwise, rehearsal and preparation beforehand is essential.

If you plan to make some brief comments about your songs, determine ahead of time what you want to say and exactly the words you want to use. Have notes with you and read from them if you need to. Avoid repeatedly saying fill-in phrases such as, "I mean ... you know ... okay ... in other words" or verbal pause noises such as, "and a ... uh, uh ... um." Make sure the thoughts you share are well arranged and that the logic of your message is easy to follow.

Look up, open your mouth, and project your voice. Speak distinctly, not too fast, and without mumbling. Avoid exaggerated facial expressions and gestures. Public speaking is not theatrical performance.

With the abundant audio and video recording tools readily available today, consider recording yourself leading the singing, and review it privately afterward. You might be surprised or even disappointed by what you see or hear. However, self-criticism is always easier to take than hearing it from others.

2. Giving instruction

At times it is advantageous to have the audience stand for a song or to be seated after the singing of a song. When doing this, be sure your instructions are clear to the congregation. For instance, avoid asking the congregation to stand and turn to a song before brother so and so leads us in prayer. What typically happens is the congregation is standing and turning to the page while our brother is attempting to lead our minds in prayer. We have created a situation of confusion by trying to ask the audience to do too much at one time. Ask the audience to do only one thing at a time.

In addition, be sure to instruct the congregation to be seated at the appropriate time. Many congregations are accustomed to sitting down after standing for a prayer, or after the invitation song. If the song leader is not clear in his instruction, you will see part of the congregation sitting down while the other part awkwardly remains standing, waiting for his direction.

If you do not intend to sing all the verses of a song, tell the congregation before beginning the song. Remind them of your instructions at the end of each verse by indicating with your fingers the number of the next verse to sing. Sometimes each verse begins with the same lyrics through the first several measures. Your finger indication of the verse being sung should always remain visible to the singers until the lyrics become different. If your instructions are not clear, typically the result is part of the congregation is singing one verse and part is singing another. This confusion has a negative effect on edification. If you have any special wishes concerning tempo or loudness variations, give a brief but clear instruction before the song begins.

3. Introductions and announcements

Always make a note of who is scheduled to participate in the services. Never have the congregation enter into prayer without announcing the individual who is to lead that prayer. That person may not be aware that he is scheduled, and the silence at that time can be awkward. Again, we have created a situation of confusion due to poor preparation on our part.

Keep the congregation informed of each upcoming activity throughout the service: a prayer, the sermon, the offering, or dismissal. Remember that visitors will not be familiar with the order of services. If the

opportunity is yours, always end the service with a brief salutation, especially thanking the visitors for their attendance.

G. Essentials - Conclusion

It is the song leader's responsibility to create an atmosphere conducive for worship. We must be well organized and prepared. We must be flexible enough to regain order in a situation that has become disorderly. By doing so, all things can be done decently and orderly while edifying those in attendance.

For God is not the author of confusion but of peace. 1 Corinthians 14:33

V. Musical Notation And Pitch

If anyone ministers, let him do it as with the ability which God supplies, that in all things God may be glorified. (1 Peter 4:11)

One of the most important parts of song leading is insuring proper pitch. If the song is not properly pitched, the singers must strain to reach notes higher or lower than their comfortable range. When this happens, even though our hearts are sincere, the singing suffers and the edifying quality is diminished. In order to correctly pitch a song, the leader must have a basic understanding of musical notation.

A. Background And History

1. Early music and instruments

Secular history indicates that the most ancient instruments archaeology has discovered are flutes made of bone with multiple ports to change the tones. Later evidences of clay drums and multi-stringed lyres from several millennia later have also survived.

Sacred history confirms that harmonic musical instruments were developed just eight generations removed from Adam and in the same era as the metal crafts (Genesis 4:21, 22). Singers and harpists are next mentioned in Genesis 31:27. The timbrel also mentioned is a hand-held percussion instrument that could have provided rhythm for the often associated dancing (Exodus 15:20; Judges 11:34). David in his youth, being an accomplished harpist, is employed as King Saul's personal musician to calm his troubled soul (1 Samuel 16:14-23). In the days of David and Solomon (circa 1000 BC), Hebrew music and poetry flourishes. Trumpets were originally made from ram's horns and used for signaling alarms or rallies, but silver horns were fabricated for the tabernacle service (Numbers 10:2) and were eventually used in worship. Solomon acquires instruments of all kinds and employs many singers in his personal service (Ecclesiastes 2:8). During the time of Daniel in the Babylonian empire, symphonic music is a signal for a time of idol worship (Daniel 3). New Testament writings portray singing and instrumental music as a common part of secular life (Matthew 9:23; Luke 7:32; 15:25; 1 Corinthians 14:7, 8). Though little is known of exactly how the music of antiquity may have sounded, there is evidence that harmonic and rhythmic patterns were well understood from ancient times by gifted musicians with superbly crafted instruments.

2. Composition and annotation

It took many centuries for music to evolve into what it is today. Written harmonic musical notation has been discovered in an Iraqi cuneiform engraving estimated as dating from around 2000 BC, but its exact interpretation is uncertain. It was around 550 BC that the Greek mathematician, Pythagoras, and others developed the familiar eight-note diatonic scales, and complex music theory followed soon after that. Secular historical records indicate that different geographical regions and cultures developed their own nomenclature and notation methods through the centuries. Though not revealed in scripture, in the early days of the church, the Greeks had a method using musical symbols placed above the text of a hymn. This method fell out of use with the decline of the Roman Empire.

At about the tenth century AD, musical notation using marks above and below a horizontal line was used, and slowly multiple line notation staves began to be developed. By the eleventh century, an Italian monk assigned syllables from a familiar song to the relative degrees on a musical scale to aid singers to learn their parts. This system, still used today and described in detail later, is called "solmization" or "solfège." Musical notation began to become more standardized into nearly what we have today in about the seventeenth century AD. The use of shaped note heads first appeared in written music in the early 1800's to make the sight reading of notes of relative pitch easier. This later developed into what we now see in our hymnals.

3. Music in worship

Consider what scripture reveals regarding music for divine worship in the Old Testament. In the days of Samuel, a school of prophets are evidently trained on wind, percussion, and stringed instruments, which they use in their service (1 Samuel 10:5). David arranges a talented and trained choir and full orchestra for tabernacle worship with a skilled conductor (1 Chronicles 6:31-47; 15:16-24; 25). In the inauguration of temple service, Solomon likewise arranges musicians and choirs (2 Chronicles 5:11-14; 7:6). Having purged the nation of idolatry, Hezekiah and Josiah both restore these worship functions which the Lord had originally commanded through David and the prophets (2 Chronicles 29:25-28; 34:12, 13). After the return from Babylonian and Persian captivity, the repair of the temple's foundation is celebrated with instruments

and songs of praise (Ezra 3:10, 11). Nehemiah restores the worship music at the dedication of Jerusalem's rebuilt wall (Nehemiah 12:26-47).

Consider now what scripture reveals regarding music for divine worship in the New Testament. In previous sections we have cited every New Testament passage that mentions music in the church. Amazingly, instruments of music in worship are conspicuously absent in the New Testament. The great emphasis and detailed explanation of instrumental worship music in the Old Testament stands in glaring contrast to the New Testament. In the record of the life of Christ on earth, the Holy Spirit, through the inspired writers, not even once mentions the instrumental worship music in the temple then lawful under the Mosaic dispensation. In the inspired historical record of early church worship music, we find singing – specifically, exclusively, and consistently. In the church today, if we are committed to following the instruction of the Lord as revealed in scripture alone, singing is just what we will do (Leviticus 8:4, 5).

We may wonder how early church song worship was conducted and managed in assemblies of over 5000 individuals (Acts 4:4), especially since copying printed material was all done by time-consuming hand-work (2 Timothy 4:13; 2 John 1:12). For example, apparently, not everyone had their own copies of the epistles but had to rely on having them read to them (Colossians 4:16; 1 Thessalonians 5:27), so hymnals as we have today must have been unknown to them. Nevertheless, reasonable methods of expediting singing in early worship are easily imagined. For instance, the early Jewish Christians previously accustomed to temple music had likely memorized many of the Old Testament psalms put to melody, so these would naturally transition into singing in the church. It is also reasonable that the leader could sing or read from a scroll a verse of psalm in order to have the participants recite it back in song.

We may also wonder how congregational singing may have sounded when hymns first began to be sung in the early New Testament church, but scripture reveals no specific details about this. We might turn to secular history to try to learn more, but caution is advised. True knowledge comes from the divinely inspired scriptures alone (2 Timothy 3:16, 17). As Paul did not initially rely on "flesh and blood" for his knowledge, so also the words of men have effectively nothing to add for us on this matter today as well (Galatians 1:16; 2:6). Secular writings do offer some scant information, but in some cases, they are written by those not necessarily fully understanding what they are witnessing and so might lack accuracy (1 Timothy 1:7; 2 Peter 2:12). Some also are written after the seeds of apostasy had begun to sprout and so also might suggest lawless practices (2 Thessalonians 2:7).

From what the scriptures do reveal, we can gather that the singing in the early church was not necessarily primitive, unmetered chants but were by all reasoning richly influenced by the well-developed temple singing intimately familiar to the first Jewish Christians. We can also be certain that early church singing sounded spirited and respectful.

B. Musical Notes

1. The formation of notes

All the sounds we hear are actually vibrations in the air. If the vibrations are random, the sound to our ears is indistinct: noise. If the vibrations are orderly or cyclic, our ears hear a distinction: a tone. The faster the rate of vibration or frequency, the higher the pitch of the tone. Healthy human ears can normally detect tones as low as 20 cycles per second and as high as 20,000 cycles per second.

The formulation of musical notes is actually a wonderfully amazing, naturally occurring phenomenon and a profound testimony to the intelligence of our Creator. Musical notes were discovered, not invented. To illustrate, when you pluck a simple string in tension, it makes a tone, naturally vibrating at a certain rate, which is determined by its length, tension, and mass. This is its fundamental tone or first harmonic mode. The string will also vibrate in two equal segments at double the original rate, which is one octave (explained later). This is the second harmonic mode. The string will also vibrate in three equal segments at approximately three times the original rate of vibration. This is the third harmonic mode. The tone thus generated is the fifth tone of the major diatonic scale of the original tone, which is called the "perfect fifth" (explained later). Now if the string is retuned to this new tone in any octave (explained later), its third-mode harmonic is likewise a different perfect fifth. As this procedure is continued, twelve unique pitch classes are generated, after which, the process repeats if continued further. This is called "the circle of fifths," and horns exhibit the same natural resonate modes as stringed instruments. The number twelve is therefore special not only to the Bible and our calendar but also to music.

2. Scales

The chromatic scale:

The chromatic scale consists of these 12 distinct tones arranged in order of increasing pitch. In equal temperament, the vibration frequency of each note in the chromatic scale is equal to the frequency of the previous tone times the twelfth root of 2. In music theory, the interval between each of these tones is considered a half step or semitone. As the 12 tones are sequentially completed, the chromatic scale is resolved when the starting tone is then repeated an octave higher. Since each successive note has the same relation to the next, one chromatic scale sounds basically the same as another, regardless the starting tone.

Diatonic scales:

To accommodate melodic phrasing, music theory utilizes diatonic scales comprised of 7 tones derived as five whole steps and two half steps of the continuous chromatic scale, where the two half steps are alternatingly separated by 2 or 3 whole steps in progression. A diatonic scale is likewise completed or resolved when the starting tone is repeated an octave higher. ("Octave" is derived from the eighth tone of the diatonic scale). The mode of the scale is determined by the starting tone of the scale relative to the location of the half steps. This results in 7 different modes of diatonic scales. For practical purposes, only two modes need to be considered in our presentation. This becomes easier to understand as we view the examples that follow.

The major diatonic scale:

The first diatonic scale to consider is the major scale, called the Ionian mode. It is arranged as 2 whole tones, a semitone, 3 whole tones, and another semitone. The major diatonic scale is expressed using familiar syllable solmization with the step intervals diagrammed as follows:

do re me fa sol la ti do . . .
 1 1 1/2 1 1 1 1/2

In music notation, different shapes of the note heads correspond to these syllables. Please refer to the diagram. These tones are the framework of all music. Eight tones make an octave, and then the tones repeat at a higher pitch. "Do" is always the starting tone or key note of the major scale.

The minor diatonic scale:

The next diatonic scale to consider is the minor scale, called the Aeolian mode. It is arranged as 1 whole tone, a semitone, 2 whole tones, a semitone, and another 2 whole tones. The minor diatonic scale is expressed using solmization with the intervals diagrammed as follows:

la ti do re me fa sol la . . .
 1 1/2 1 1 1/2 1 1

The tones in a minor scale are the same as in a major scale, but the key note or starting tone is "la." Try singing through this scale. Refer to the illustration for further explanation. Songs in a minor key have a sad or mysterious mood. They are usually more difficult to sing and require more expertise to lead effectively.

3. Note names

In order to standardize music, seven letters are chosen to designate the musical notes on a diatonic scale: A, B, C, D, E, F, and G. The half step intervals are between B and C and between E and F. "A" is standardized as having a frequency of 440 cycles per second (cps). The notes go up from A to G until A is repeated again, eight notes higher. This higher A has twice the rate of vibration of the original A. The same holds true for descending notes as well. Notes of the same letter designation are of the same pitch class; the tone frequencies are often denoted with subscripts as follows:

A₂ = 110 cps
 A₃ = 220 cps
 A₄ = 440 cps
 A₅ = 880 cps

In general, for any two tones twelve chromatic steps apart or eight diatonic notes apart, the letter designation is the same, and the frequency of the higher tone is twice that of the lower. These two notes and the range they span are one octave. To illustrate, an octave is the first two notes in the chorus of "Over The Rainbow." Most singers have a voice range of about 2-1/2 octaves. A piano has a range of 7-1/3 octaves. The normal hearing range of the human ear spans almost 10 octaves.

Incidentally, notice that these 7 notes are formed by 6 successive perfect fifths starting from F. In order of pitch, these also form the notes of the C-major scale (explained later).

4. Sharps and flats

A sharp (#) raises a tone one chromatic step.

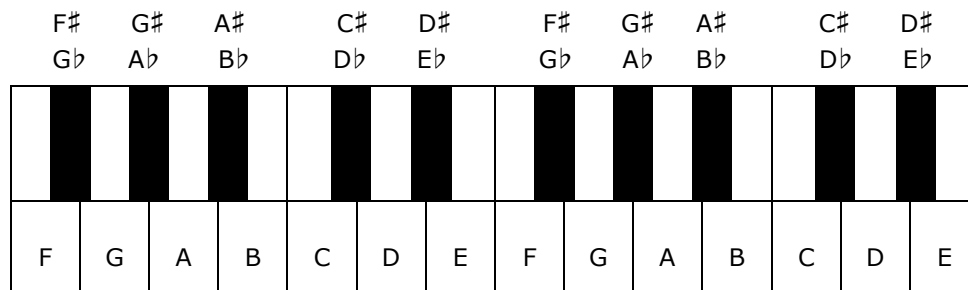
A flat (b) lowers a tone one chromatic step.

A natural (♮) deletes sharps and flats.

A double sharp (x) raises the tone of a note that has already been sharped one chromatic step.

A double flat (bb) lowers the tone of a note that has already been flatted one chromatic step.

The relationships of the musical notes are intuitive on keyboard instruments, as shown in the following diagram. On a piano, the white keys are the natural letter notes; the black keys are the sharps and flats. The black keys are in alternating groups of two and three because of the half-step intervals between B and C and between E and F.



Notice that there is always more than one way to indicate a note. For example, C-sharp is the same note as D-flat; D-sharp is the same note as E-flat. Furthermore, B-double-flat is the same note as A; G-double-sharp is also the same note as A. Notice also that by definition, E-sharp is the same note as F-natural and C-flat is the same as B-natural.

All the diatonic notes combined with the sharped or flatted notes make up the twelve distinct chromatic notes of music.

5. Annotation

The diatonic musical notes are indicated graphically by the position of the note heads on the 5 lines of the staff. The increment between successive notes on the staff is one full step (two semitones) except for two of the intervals. The increment from B to C and from E to F is a half-step (semitone). Refer to the diagram for letter positions on the staves.

Choral music for congregational singing is typically arranged for mixed four-part harmony. Two staves are commonly used to write music for mixed quartets. The notes for female voice parts, soprano (higher) and alto (lower), are on the upper staff. The notes for the male voice parts, tenor (higher) and bass (lower), are on the lower staff. Refer to the diagrams for voice positions. The vocal ranges have some overlap, so occasionally some alto notes will go above the soprano and bass above the tenor. When necessary, the annotation will indicate the soprano and tenor by their note stems pointing up and the alto and bass by their note stems pointing down.

The position of the musical notes on each staff is determined by the clef symbol. The G-clef, or treble clef, locates the position of G below A₄. The F-clef, or bass clef, locates the position of F below A₃. The lead melody is usually sung by the soprano. Male song leaders sing the soprano an octave lower than it is written.

When the treble and bass staves are both used in music notation, there is a shared imaginary line between the two. This note value is called "middle C," which is the approximate median tone frequency of the human voice. When notes fall above or below the five lines of a staff, short ledger lines appear with the note heads to clarify their position.

Some songs are arranged for male quartets. These usually appear only in older hymn books and are rarely seen in more recently published hymnals. These use a C-clef in the upper staff, which typically positions the notes exactly one octave lower than the treble clef does. Songs written for male quartets are often difficult

to use for mixed quartets, because the voice ranges are different for female voices singing generally an octave higher than male voices. Apply caution if considering to use such a song for congregational singing.

C. Key signatures

The key of a song identifies the first note of the diatonic scale in which the song is composed, whether it is a major key scale or a minor key scale. The key note is also called the "tonic."

The group of sharps or flats at the beginning of a song is the key signature. This indicates the key of the song. For instance, if a key signature contains three flats, the flats are positioned on B, E, and A. This means that all Bs, Es, and As in the song are flatted without requiring the flat symbol in front of each note head. The number of the sharps or flats determines the key and has a direct correlation to the circle of fifths mentioned earlier.

1. Major key signatures

The following chart indicates the number of sharps or flats for each major key signature. Incidentally, notice that each successive key note is the perfect fifth of the one previous:

Number of sharps:		1	2	3	4	5	6					
Major key note:	C	G	D	A	E	B	F#	C#	G#	D#	A#	F
Same as:							Gb	Db	Ab	Eb	Bb	
Number of flats:							6	5	4	3	2	1

See also the illustration for the major key signatures. The key note can be read from the key signature. For flats, it is the note 3 degrees down on the staff from the last flat in the signature. For example, for one flat, that flat is on B. Three notes down on the staff is F; that is the key note. Again, for four flats, the last flat is on D. Three notes down on the staff is A-flat; that is the key note. The same holds for each key signature with flats.

For sharps, it is the note one degree up on the staff from the last sharp in the signature. For example, for one sharp, that sharp is on F. One note up on the staff is G; that is the key note. Again, for four sharps, the last sharp is on D. One note up on the staff is E; that is the key note. The same holds for each key signature with sharps.

The following mnemonics can also help you remember the major key signatures:

Flats: Number of Flats: 1 2 3 4 5 6
 Major Key of Song: F Bb Eb Ab Db Gb
 Mnemonic: **F**arm **B**oys **E**at **A**pples **D**ropped **G**reen

Sharps: Number of Sharps: 1 2 3 4 5 6
 Major Key of Song: G D A E B F#
 Mnemonic: **G**o **D**own **A**nd **E**at **B**ig **F**ish

You will have to remember which ones are sharped or flatted. (Note that the key of F-sharp-major and G-flat-major is the same key). Also, no sharps or flats in the key signature is the key of C-major.

Another way to determine the major key is to scan through the first score and find the note with the "do" shape (see illustration). That is the key note of a song written in a major key.

2. Minor key signatures

Every major key also has a related minor key having the same key signature and made of identical notes with only a different starting tone or tonic. For example, the key of E-flat-major has identical notes as the key of C-minor; "do" is E-flat (the major key tonic), and "la" is C (the minor key tonic). Please refer to the diagrams. Likewise, the C-major and A-minor scales are comprised of the same notes:

			----- C-major scale -----								
A	B	C	D	E	F	G	A	B	C		
la	ti	do	re	mi	fa	sol	la	ti	do		
			----- A-minor scale -----								

One way to determine the minor keynote from the key signature is to remember that it is three semitones lower than the major keynote. For example, if you can remember that one flat in the key signature is the key of F, three semitones down is D: the keynote for D-minor.

The minor key note can also be directly read from the key signature. For flats, it is the note two degrees up on the staff from the last flat in the signature. For example, for one flat, that flat is on B. Two notes up on the staff is D, so the key is D-minor. Again, for four flats, the last flat is on D. Two notes up on the staff is F, so the key is F-minor. The same holds for each minor key signature with flats.

For sharps, it is the note one degree down on the staff from the last sharp in the signature. For example, for one sharp, that sharp is on F. One note down on the staff is E, so the key is E-minor. Again, for four sharps, the last sharp is on D. One note down on the staff is C-sharp, so the key is C-sharp-minor. The same holds for each minor key signature with sharps.

The following mnemonics can also help you remember the minor key signatures:

Flats:	Number of Flats:	1	2	3	4	5	6
	Minor Key of Song:	Dm	Gm	Cm	Fm	B \flat m	E \flat m
	Mnemonic:	<u>D</u>own	<u>G</u>oes	<u>C</u>heese	<u>F</u>arm	<u>B</u>oys	<u>E</u>at
Sharps:	Number of Sharps:	1	2	3	4	5	6
	Minor Key of Song:	Em	Bm	F \sharp m	C \sharp m	G \sharp m	D \sharp m
	Mnemonic:	<u>E</u>very	<u>B</u>ody	<u>F</u>aithful	<u>C</u>hooses	<u>G</u>ood	<u>D</u>eeds

You will have to remember which ones are sharped or flatted. (Note that the key of D-sharp-minor and E-flat-minor is the same key). Also, no sharps or flats in the key signature is the key of A-minor.

Another way to determine the minor key is to scan through the first score and find the note with the "la" shape (see illustration). That is the key note of a song written in a minor key. Songs in a minor key are easy to identify in hymnals with shaped note heads, because at least one of the harmony parts will likely start on the key note: "la."

Finally, some hymnals today are published with song leader assisting footnotes for each song, indicating both the key of the song and the lead starting solmization syllable.

In review, the relative major and minor keys and their signatures are as follows:

Major scale key:	C	G	D	A	E	B	F \sharp / G \flat	D \flat	A \flat	E \flat	B \flat	F
Minor scale key:	Am	Em	Bm	F \sharp m	C \sharp m	G \sharp m	D \sharp m/E \flat m	B \flat m	Fm	Cm	Gm	Dm
Sharps or flats:		1 \sharp	2 \sharp	3 \sharp	4 \sharp	5 \sharp	6 \sharp / 6 \flat	5 \flat	4 \flat	3 \flat	2 \flat	1 \flat

3. Key changes

Some hymns are written with a key change within the song. These songs will require a great deal of expertise to lead. The congregation will also need to consist of some talented singers, or utter chaos may result. Use extreme caution when choosing these songs for use in typical congregational settings, and make sure you are competent to lead through the complexity.

For a dynamic effect, some song leaders like to occasionally improvise by leading the last verse of a hymn modulating the key up one-half step, as is often heard in popular secular music. They might otherwise modulate up one-half step on each successive verse. This would be most expedient if the melody and all harmony parts end on the same note they start on. Great caution is advised if this is attempted. Consider also that the parts might consequently enter a vocal range above what is comfortable.

Some song leaders like to make a medley of songs by moving directly from one hymn to the next with no or very little pause between them. Unwittingly, hymns are often selected in different keys, effectively creating key changes within the medley. Unless the leader and the audience are all exceptionally talented singers, disaster is the usual result, and the intention to edify is negated by the confusion. It is advisable to never attempt to do this unless all selections are in the same key.

4. Accidentals

Sharps, flats, and naturals beside notes in the staff are called accidentals. An accidental affects all the notes of the same degree that follow the accidental until the end of the measure or until another accidental occurs. For example, if G is sharped as an accidental in a measure, all Gs following that accidental are also

sharped until the next measure line or until another accidental. Measure lines cancel any accidentals but have no effect on the key signature. Refer to the diagram showing accidentals. Accidentals are necessary to incorporate a greater variety of harmonic chord voicings in a song.

D. Pitching A Song

1. Use a pitch instrument

Almost unavoidably, to be sure of pitch, some sort of instrument needs to be used immediately prior to starting a song. A tuning fork works reliably but is somewhat difficult to use. Perhaps the most expedient method is a metal reed-type chromatic pitch instrument or "pitch pipe" commonly used by a cappella and barber-shop groups. You will want to make the small but very worthwhile investment to purchase one of these from your local musical instrument store. Electronic versions are now also popular and available on smart-phone apps.

As an inferior alternative, some leaders pitch by ear, but this requires tremendous skill. They sometimes use the natural upper or lower limit of their voice range as a reference point and go from there. Needless mistakes are frequent which could be avoided if a pitch instrument were used. It is certainly possible to lead singing without using a pitch instrument, but using the instrument is without doubt the best method and highly recommended.

Some very gifted people have absolute pitch or "perfect pitch:" the ability to know the letter of a note by hearing it or to vocally produce it without the aid of an instrument. This gift is extremely rare, and some who claim to have it actually do not.

The question may arise whether there is scriptural authority for using a mechanical musical instrument to determine the key note of a hymn. A full study of authority in religion is beyond our scope. However, such a study reveals, in brief, that the need to determine a key note pitch class is necessary and unavoidable. Using an instrument to this end is merely an expedient method of performing this, and it does not add to, subtract from, or in any way change what we are doing.

A story is told of one song leader who had determined that the fluorescent lights in the auditorium hummed at a certain tone, and he used that as his pitch instrument. Whatever method we choose, it should be easy and reliable.

Our hymns are composed and arranged for mixed voices. As such, the ranges of the parts for low and high male and female voices are optimized for average voices. However, if your voice range is not well-suited to that of the melody, your voice could be strained on some of the notes. If this is the case, you might slightly adjust the keynote to be more comfortable for you, but not more than one full tone. Otherwise, consider selecting only songs that do not have such a large range so that you can pitch them correctly to accommodate the participants.

It is important to accurately match the tone of your voice to the tone sounded on the pitch instrument. Maintain that note until the song begins. If you cannot consistently match your voice to the correct pitch, you will need to devote more time to practice. Someone else will have to tell you if you miss the note. If you cannot do it, it stands to reason you will not be able to hear that you cannot.

2. Convey the key

It is best to let the congregation know the pitch of the song you have chosen before the song begins. Don't expect them to figure it out for themselves halfway through the first line. Only by giving the pitch before starting will you be able to have anyone singing with you on the first note.

To do this, some song leaders simply sound the beginning note of the melody. Many leaders sound or sing the key note. The advantage to this is that those singing harmony can also easily find their starting note. Don't be afraid to blow a pitch pipe loudly enough that the audience can hear.

Most songs begin with all parts forming a triad, that is, a three-note chord of the first, third, and fifth tones of the diatonic scale. For a major key, this is do, mi, and sol. As a reference, these three relative tones are the first three notes of the United States Marine Hymn.

For songs in a minor key, the triad is formed by la, do, and mi. The minor triad is similar to the major, except the third tone is flatted. The hymn "What Child Is This" is a familiar example of a song in a minor key. It is set to the melody of the traditional English tune "Greensleeves." As a reference, the minor triad is made from the notes for the words "what," "child," and "this."

If you give the congregation a single note, they might not always know whether it is the key note or the starting note of the lead melody. Therefore, some leaders sing "do, mi, sol" to convey the pitch for a major key. This is probably the best method of informing the congregation of the pitch. If the song is in a minor key, it is highly recommended to sing the minor triad (la, do, mi) for the audience to know where to begin.

The proper pitch of a song is too often given little thought when singing songs of oral tradition. These are the songs that may have the lyrics printed but have no music notation in written form. Many of these popular tunes have complex melodies and rhythmical patterns, so chaos in the singing can easily result if good leadership is not exercised. To avoid problems, determine the best key for the song in advance and make a note of it. When preparing to lead such a song, give the audience the pitch as you would for a notated song, and direct it with your hand (explained later).

Whatever method you choose, be sure you can perform it confidently and consistently, and always convey the pitch for every song before you begin.

E. Reading Music

In reading music, the simplest thing to remember is that if the notes are ascending, the tones you sing should go up, too. If the notes are descending your voice should go down. If a group of notes are all on the same line of the staff, the pitch of your voice should be constant.

Your ability to read music on sight will be determined by the degree of natural skill you possess and your amount of practice. In many instances, it is not of utmost importance that the notes are sung exactly as written. However, in some cases, if the melody is sung incorrectly, the parts will not harmonize.

You may find multiple songs that have the same lyrics but different melodies. With just a little music reading ability, you should be able to tell whether the melody you intend to lead is the one written in the song. Be careful not to lead the wrong melody of the song you select. It will be difficult for others to follow, especially those singing harmony.

As our focus is congregational song leading, a discussion of melodic phrasing, musical harmony, chord progression, sight reading, and vocal technique in singing is beyond the scope of this study.

F. Musical Notation And Pitch - Conclusion

Proper pitch is essential to insuring a positive situation where all may participate comfortably. Improperly pitched songs place an unnecessary obstacle in the way of others we are trying to teach and edify. Certainly, none of us would want to do anything which would inhibit the teaching of another individual. Therefore, if a song leader often leads with improper pitch yet has the ability to utilize a pitch instrument but continually refuses to do so disregarding the negative effects, he is without excuse.

We should be careful not to over-emphasize these technical aspects. Song leaders need the opportunity to grow and develop. Nevertheless, an unskilled song leader can render an entire song service lifeless and greatly diminish effectiveness by using improper pitch. Song leading is perhaps the most technically demanding part of the worship service, and proper pitch is critical.

In some cases, an incompetent song leader will start a song in a key very much lower or higher than it is written. In these cases, someone seated in the audience might spontaneously "take over" and begin singing loudly over the crowd in a more appropriate key with the misapplied good intention of enabling others to comfortably sing along. Momentary disorderliness, awkwardness, and confusion is the result, as the congregation grapples to know who they should follow and what notes they should sing. In such cases, the real song leader is the one assuming to take the lead from his seat. Such situations need to be avoided.

We must honestly and objectively consider our capability. This is not to say that only the very gifted should lead; many people with average singing skill can lead well with determination and practice. However, if confusion is frequently the result, we should reconsider what we are doing.

One might reason that the congregation should be more tolerant of our inability. However, you have the opportunity to change the situation whereas those in the audience do not. We therefore should think more of others than ourselves.

*Let each of you look out not only for his own interests, but also for the interests of others.
(Philippians 2:4)*

Staff Notation

Note Letter Positions On The Grand Staff

Treble Staff

steps: 1 1 1/2 1 1 1 1/2 1 1 1/2 1

C D E F G A B C D E F G "FACE" Every Good Boy Does Fine

F G A B C D E F G A B C Good Boys Do Fine Always

Bass Staff

steps: 1 1 1 1/2 1 1 1/2 1 1 1 1/2

All Cows Eat Grass

Ascending Chromatic Notes On The Treble Staff

A A# B C C# D D# E F F# G G# A

B B# C D D# E F F# G G# A

Accidentals

Sharps (#) raise a note one half step.

Flats (b) lower a note one half step.

Naturals (♮) cancel accidental and key signature sharps and flats.

Double-flats (bb) flat again a note already flatted by the key signature.

Double-sharps (x) sharp again a note already sharped by the key signature.

Accidentals cancel and over-ride any key signature indication or previous accidental within the measure.

Accidentals continue to apply within a measure until the next bar line.

Bar lines between the measures cancel any accidentals in the previous measure going into the next measure.

Key signature = E-flat major (all Bs, Es, and As are flatted) Key change = A major

E_b E F_# E E_b B B_b A A B_b B_b A A C_# D C C_# G_# G_b G_#

Mixed Quartet Clefs

Treble Clef
(G-Clef)

Soprano: high female voices

Alto: low female voices

Tenor: high male voices

Bass: low male voices

Bass Clef
(F-Clef)

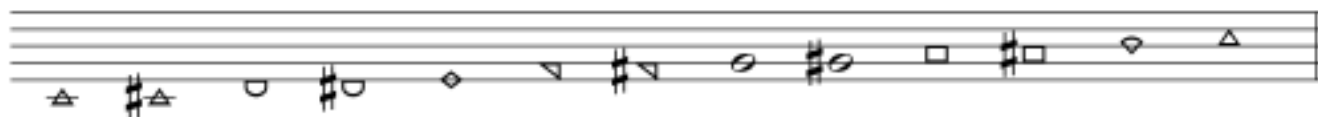
Soprano usually carries the lead melody

Key Signatures On The Grand Staff

Musical Scales

Shaped Noteheads for Relative Intervals

Chromatic scale. Each interval is 1/2 step (semitone)



Solmization (Movable "Do")

Key of D-Major Diatonic Scale



The major triad is Do, Mi, and Sol.

Key of F-Major Diatonic Scale



"Do" always moves to the key note of the major scale.

Key of D-Minor Diatonic Scale



"La" is the key note of the minor scale.

The minor triad is La, Do, and Mi.

VI. Timing And Tempo

Modern songs are built upon the framework of time. In order for a song leader to be most effective, he needs to be able to coordinate together a great many voices in an organized manner. This necessitates a basic working knowledge of musical timing on the part of the song leader and the ability to convey these few essentials to the participants.

So the service of the house of the Lord was set in order. (2 Chronicles 29:35)

A. Timing

1. Time annotation

Our songs are regulated by time. Time is marked out in a song with a definite number of cyclically repeating and equal beats. Each beat is an imaginary pulse and a duration; one beat can be represented graphically as $\bullet\text{---}$. Time in written music is represented graphically along the staff: the horizontal lines on which the notes are written. Think of the staff as a time line. The groups of beats are represented as subdivided sections in the staff called measures. Measures are separated by vertical lines or bars in the staff. Each measure contains the same number of beats and therefore the same interval of time.

Technically speaking, music is a series of notes and rests of variable duration. The timing of the notes and rests is arranged to coordinate with the groups of beats in each measure.

The various symbols for notes and rests indicate how much relative time each has. A whole note and rest always has some given number of beats. A half note and rest has one-half the number of beats in a whole note; a quarter note has one quarter; an eighth note has one eighth, and so on. For instance, if an eighth note and rest gets one beat, a quarter note gets two, a half note gets four, and a whole note gets eight. Please refer to the illustrations.

Frequently, the first measure of a song is missing some beats. This is typically called a "pick-up" measure, or, more technically: anacrusis. For example, a song written in 4-beat time might have the first syllable of the first measure sung on the second, third, or fourth beat. In these cases, the missing beats are contained in the last measure of the song. This way, the last and first measures combined are actually one measure as the next verse of the song begins, creating a consistent rhythm from verse to verse.

2. Time signature

The two numbers at the beginning of the song is the time signature. The top number of the time signature indicates how many beats are in a measure. The bottom number indicates how many beats are in a whole note or rest. For example, in 3/4 time, 3 beats are in a measure and a whole note gets 4 beats; a quarter note gets one beat. The 4/4 time signature is so commonly utilized in music arranged for marching or dancing that it is called "common time" and sometimes designated by the letter "C" in the time signature. Fast-stepping music is often notated in 2/2 time, called "cut time," and sometimes designated by the symbol " ϕ " in the time signature.

In mathematical terms, the sum of the number of beats contained in notes and rests within a measure equals the specified number of beats per measure. Refer to the illustration for the relative timing of notes and rests.

Many hymns are written in 6/8, 9/8, and 12/8 time. Since the number of beats are all multiples of 3, these signatures allow for easy charting of songs with beats in groups of threes without needing to apply triplet markers (described later). To explain, 6/8 time is like 2/2 time with the beats comprised of triplets. Likewise, 9/8 is like 3/4 with triplets, and 12/8 is like 4/4 with triplets. Please refer to the illustrations that follow this section.

B. Special annotations

1. Ties and slurs

A curved line over a group of two or more notes is called a tie or a slur. Specifically, it is a tie if the notes are of the same degree and a slur if they ascend or descend. This indicates that the notes are smoothed together without an interruption or breath. Ties and slurs therefore always occur on a single word syllable. To keep the number of beats per measure tidy, ties or slurs are necessary whenever a syllable is sustained past a measure bar. If syllables appear on the tied notes in the lyrics, the tie or slur is understood to be

cancelled. In many song books, the flags of eighth and sixteenth notes are tied together as a shorthand method of indicating a slur or tie.

In a slur, the pitch of your voice is changed smoothly – not too slowly but not too rapidly – so your voice is actually, very briefly, singing notes between the notes. Consider that between chromatic steps, there is an infinite number of other tone frequencies. These "in-between" notes have no names in western music, and they are difficult to annotate.

In leading congregational singing, do not perform slurs where none are indicated. Popular musical artists use extemporaneous tonal embellishing slurs to stylize their music and add expressiveness. This works for soloists and tight professional groups, but it does not fit in choral music. Avoid this, as the congregation will not be able to follow your nuances.

2. Dotted notes

A dot after a note or a rest is called a dotted note or dotted rest. This increases the time by one half. For instance, if a half note gets 2 beats, a dotted half note gets 3 beats.

In rare cases, a note is followed by two dots. This increases the time by three quarters. For illustration, if a half note gets 2 beats, a double dotted half note gets 3-1/2.

3. Triplets

A small "3" over a group of notes or rests is called a triplet. This means that the 3 notes or rests take the same time as two of the same value. Think: "trip-o-let-trip-o-let-trip-o-let." Please refer to the illustrations for these special notations.

4. Substitutions

Sometimes rests will appear in the lines of lyrics in some of the verses. This is an accommodative method of omitting a note in a verse without disrupting the rhythm.

C. Rhythmic Patterns

The timing of a song creates a structured cadence for the lyrics. The beats are grouped together usually in twos, threes, fours, or multiples thereof. The first beat of each group has an accent. In a four-beat pattern, the third beat also has a lesser accent. In music accompanied by mechanical instruments, the drums and other percussion instruments accentuate the rhythm. In a cappella music, the rhythmic patterns are brought out simply by the grouping of the beats with vocal accents and timed breathing, creating a flow-like movement. In a well-composed song, the syllable accents in the lyrics always align with the accented beats. Try to feel the rhythm in a song.

Some songs contain time signature changes. For example, the verses may have 3 beats per measure and the chorus 4 beats per measure. Time signature changes should have no effect on tempo (explained later). Rhythmic patterns can be very simple or very complicated. A moderate rhythmic pattern in a song will be not too simple, so as to be uninteresting, but also not overly complex, so as to not confuse a congregation of average singers not musically advanced.

One ancient example of timing changes within a hymn is Luther's 1529 "A Mighty Fortress." The timing changes are noted in modern hymnals by use of fermatas (explained later) giving a chant-like character. Other examples of accommodatively denoting timing changes with fermatas is Hodge's "Have You Counted The Cost" and Hartsough's "I Am Coming, Lord," where the measures containing the fermatas effectively have four beats instead of the normal three.

1. Irregular patterns

In some cases, a song is composed in an irregular meter, that is, a rhythmic pattern that does not fit within a consistent two, three, or four-beat pattern or multiple thereof. Irregular rhythmic patterns are most prevalent in Middle Eastern music, which is outside the scope of this study. Such patterns in Western music are most often found in jazz compositions. Songs in these meters are rarely found in English-language hymnals in common use. Irregular rhythmic patterns add an element of suspense or perhaps energy or tension.

One example is Turner and McGranaham's "Christ Returneth." In most hymnals, the time signature is awkwardly specified as 3/4. This is intended as a short-hand notation indicating that there are 3 beats per measure except where there are 4, and the singers are expected to recognize where that occurs. To

explain, the opening phrases of the song follow a pattern of three 3-beat measures followed by one 4-beat measure, which adds up to 13. Some hymnals do not properly notate this song with time signature changes or fermatas where necessary. Nevertheless, the 13-beat pattern is not too challenging or even apparent, as it is readily conceived as three threes and a four.

One of the most common irregular rhythmic patterns in popular music is quintuple meter, normally charted in 5/4 or 10/8 time signatures. This is very rare in hymnals that are typically used for congregational singing, but a seasoned song leader needs to be aware in case it is encountered. Other even more rare time signatures are possible, such as 7/4, 7/8, 11/8, or 13/8, which can all be conceptualized as permutations of combining or alternating 2, 3, or 4-beat measures.

2. Syncopation

One rhythmic pattern particularly difficult for congregational singing is called syncopation. In non-syncopated music, the syllables of the lyrics fall regularly on the beats, especially the accentuated beats. However, syncopation is when the notes fall in-between the beats. Refer to the illustration to follow to see how this is represented in a musical score. More recently published hymnals today are including more songs with syncopation. Be careful and exercise great caution when considering songs with such complex rhythmic patterns. Some songs are better suited for professional choral groups, which when a congregation of average singers attempts to sing, the results can be less than desired. Remember that we are trying to edify. If the assembly cannot keep up with the song, they'll be less likely to receive the message intended by the lyrics.

D. Tempo

Tempo specifies how much actual time one beat has. Tempo is effectively the "speed" of a song. The difference between timing and tempo can be illustrated by an automobile motor. In the cylinder of a four-stroke internal combustion engine, timing relates to the order of events and their relative duration. For instance, in every two revolutions of the crank shaft, the intake valve opens, remains open for a time, and then closes. Likewise, the exhaust valve does the same at a different time. Furthermore, at a particular point in the cycle, the spark plug fires. This is timing. Tempo would simply relate to the engine's speed, expressed in revolutions per minute. In music, tempo can be described in terms of beats per minute.

1. Full counts

Keep full counts. The song should flow with an even, steady rhythm. Do not rush through holds or rests at the end of a phrase. This gives all the singers a chance to breathe before the next phrase begins. Besides, truncating rests does not help keep up the pace as some may think. It only causes the song's cadence to lurch, which makes it impossible for the singers to follow. Besides, there's no need to be in a hurry to get to the next phrase.

Give those singing fill-in harmony time to sing their part. Hold the end of the song for all the counts and pause briefly before starting the next verse. Remember that a beat is a pulse with a duration. In practicality, for example, the third beat of a measure should continue until the beginning of the fourth beat. Keep this in mind when counting out dotted half notes in common time.

Incidentally, a song's time signature has absolutely nothing to do with tempo. For example, you can sing a song written in 6/8 time either slow or fast. The melody and message of the song will suggest its speed.

2. Keep the pace

For practice, try singing with a metronome. If you don't have a metronome, tie a small weight to the end of a string and let it hang from a fixed object. Start the weight swinging back and forth. Notice that the rate of oscillation is the same whether it swings a lot or just a little and regardless the amount of weight. You can speed it up or slow it down by increasing or decreasing the string length respectively. This makes a crude but effective metronome.

As you sing with your metronome, try to stay on beat; don't get ahead of it or lag behind. Adjust the speed to a rate suitable for the song selected. Try a song you're very familiar with so you can look at the metronome rather than your book. You may find that you have not been singing with a consistent pace. Try to train yourself to maintain a steady rhythm throughout the song. This might require some practice and rehearsal in private beforehand.

In general, don't lead songs unnecessarily fast or slow. Leading too fast makes it difficult to speak all the syllables of the words clearly, and the message will become garbled. If the song is too slow, you may lose the attention of the singers.

3. Apply moderation

The proper tempo for a song is largely subject to personal inclination. You might prefer to sing with a faster pace, but if your ability to quickly articulate the lyrics exceeds that of the audience as a whole, they will not keep up. Consider also that some in the audience might not be as familiar with a song as you are. Singing too slowly can certainly take the life out of the song service, which is not desired, but it is not usually indecent or disorderly. However, attempting to sing too fast is exasperating and will easily cross the line into chaos and confusion. It is one of the worst things a song leader can do.

If you start with a proper and reasonable tempo, you should be able to maintain that speed throughout the song to the end. Don't start a song faster than you actually intend to sing it, only to let the congregation slow it down. You might think that starting excessively fast sends the message that you want speed. However, this does not work, because when you then allow the tempo to drop so they will be able to participate, your inconsistency actually sends the message that the congregation is really in control, not you. Furthermore, never start the next verse faster than the one preceding, thinking that this is the perfect time to restore the tempo. If you maintain a consistent speed throughout, this should not be necessary. Besides, the congregation will be expecting that the tempo will be the same at restart. Your inconsistency will again indicate that you are not actually in control, and the group will slow it down back to where it was before anyway.

If the group refuses to keep up to a reasonable tempo, try to continue without stopping the song, which is one of the most disruptive things you can do. After the song is completed, if necessary, tactfully remind them to kindly pay attention to keep the tempo on the next song. Above all, never rebuke the audience. However, if they are continually having trouble keeping up, perhaps you are just going too fast.

We must apply sensibility in this area. The song leader is in the perfect position to make the worship edifying, but if his unreasonableness prevails, he can make the worship frustrating. Consider these scriptures with general application:

*Let your **gentleness** be known to all men. The Lord is at hand. (Philippians 4:5)*

*But he said, "I am not mad, most noble Festus, but speak the words of truth and **reason**." (Acts 26:25)*

The word "gentleness" translates EPIEIKES {ep-ee-i-kace'}, which means, "seemingly, suitable, equitable, fair, mild, gentle." The word "reason" translates SOPHROSUNE {so-fros-oo'-nay}, meaning, "soundness of mind, self-control, sobriety." These words describe godly people demonstrating moderation and meekness (1 Timothy 2:9; Titus 3:2) – the demeanor of a faithful Christian and especially one who would respectfully endeavor to lead worship.

E. Tempo And Mood

Some songs, such as those about the crucifixion, are often intended to be sung more slowly. Other songs, such as those about evangelism, are often intended to be sung faster. It is important for the speed of the song to match its mood and theme. A song of rejoicing should not sound like a dirge. As mentioned earlier, it is helpful to select a variety of song types for the worship service. Therefore, you would naturally have some slower and some faster selections. Lead them accordingly.

The following is a list of standard musical tempo designations:

Largo -	a very slow tempo
Larghetto -	a somewhat slow tempo
Adagio -	a slow tempo in an easy, graceful manner
Andante -	a moderately slow tempo
Moderato -	a medium speed tempo
Allegretto -	a moderately fast tempo
Allegro -	a brisk, lively tempo

Presto - a rapid tempo

Prestissimo - a very rapid tempo

Some songs indicate the suggested speed written above the musical score using these terms.

F. Hand Directing

Hand movements are recommended, particularly to direct the harmony fill-in parts. Do not be discouraged from leading the singing if you cannot do it. A good sense of rhythm is another natural gift stronger in some people than in others. Though hand directing is not absolutely essential, it is, however, very helpful and a valuable skill to learn and work to develop.

Three basic hand movements are all that are suggested to lead most songs: a two beat, a three beat, and a four beat motion, as illustrated in the diagrams that follow. These patterns are easily applied to songs having six, nine, or twelve beats per measure as shown in the illustrations. Five beat patterns common in jazz are rare in hymns, but an accommodating method of directing by hand is achievable.

If a song in 3/4 time has a quick tempo, the pace might require very fast hand movements if a 3-beat hand pattern is used. It should be more comfortable and easier to follow if this is marked by your hand with a simple up and down motion, as if the song has only one beat per measure, but each beat is a triplet. The downward movement of your hand should be the first beat of the triplet. Such songs have a bouncy, lilting character.

Songs containing time signature changes might require changing the pattern of your hand motion during the song. Remember that this should have no effect on tempo.

Move your hand with a relaxed, natural motion that flows with the rhythm. Do not use a mechanical motion like a drum major or something flashy like an orchestra maestro. No two song leaders are alike; develop your own style, but keep it very simple. Avoid slight hand movements so that those in the back can see what you are doing. In contrast, do not wave your hand with an exaggerated, distracting gyration. It is best to lead with your open hand held at or above shoulder height and not hiding behind your song book. The best and recommended practice is to mark the first beat of a measure as beginning with the end of a downward movement of your hand.

Try holding a string-type metronome described earlier in your hand while you practice. Adjust the speed by the string length and sing along. You can feel the beat in your hand, and this will help you learn to make a smooth and steady motion and keep an even tempo. Try also keeping beat with your hand while listening to professionally recorded music to help you get the feel of steady rhythm.

A hand movement is essential to getting all the singers to start and stop at the same time. Obviously, if some are stopping as some are going, confusion results, and order is lost. When starting, hold up your book (not in front of your face), hold out your hand without moving it, and look at the audience. When you see that you have their attention, begin the song with a motion from your hand. It is a good idea to indicate with your hand one beat just before the one you actually start singing on.

Direct all the parts completely through the song; keep aware of what the other parts are singing. Your hand should guide them through any fill-in or back-up vocals to maintain rhythm. If you do not end the song with a motion from your hand, you will hear the voices somewhat fade away at the end. It is a small thing, but it all adds up for an well-ordered service.

If you do not presently use hand motions, you may wish to begin with an easier method. Use just an up and down motion to simply mark out the beats. This can be used with any number of beats per measure. After you become comfortable with that, you may want to try different directing patterns, which give more complete indication of the song's rhythm. Think of it as tapping your foot, but with your hand. If you can steadily walk to the beat of a march cadence, you should be able to do this.

Revisiting tempo, if you sense that a song is beginning to drag, try to bring it back to a more reasonable pace, but don't resort to doing this abruptly or when starting a new verse. Increase the speed smoothly and gradually over a number of bars, and the singers might not even sense what you are doing. This is where direct eye contact and a moderately accentuated hand motion can greatly assist. Using proper hand direction and a steady pace while singing at a strong volume will best keep the songs on track.

G. Tempo Variations

The exception to a steady tempo throughout a song comes when there is a desire to bring out a dramatic or emotional effect by a deliberate change of pace. As the theme and melody of a song will suggest its appropriate tempo, portions of a song where the theme or melody changes can likewise suggest a tempo change. Composers are aware of this and often include special annotations in the score.

A half circle over a dot as a bird's eye in appearance is called a "fermata." It indicates that the note or rest is to be prolonged at the discretion of the leader. A large comma over the score indicates a brief pause at the leader's discretion. Your hand motion is critical to keeping the congregation together in these cases.

Special terms are used to indicate portions of a song that speed up or slow down:

Ritardando, abbreviated "rit":	slow down,
Accelerando, abbreviated "acc":	speed up.

The phrase "a tempo" means to resume the original speed after a ritardando or accelerando.



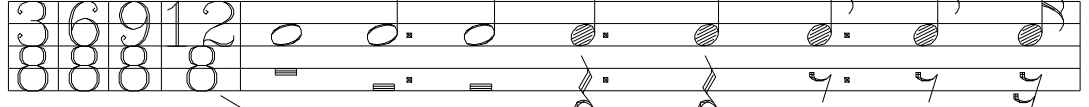
Do not hesitate to sometimes incorporate your own tempo variations in a song when you see it could be effective. However, it is imperative that these be kept infrequent with moderation and good taste. Our songs should stir our feelings, but recognize that there is a difference between emotion and emotionalism, which is usually characterized by change for the sake of change. Most importantly, keep it very simple and clearly explain to the congregation immediately before starting the song exactly what you intend to do.

H. Timing And Tempo - Conclusion

The authors of the songs we sing in worship have chosen words intended to stimulate, motivate, and touch our hearts with God's grace. Likewise, they have set these words in a fitting rhythm to arouse a personal and emotional response on the part of the participants. We have the opportunity to make our songs as persuasive as possible by setting the tempo of our songs with an inspiring pace.

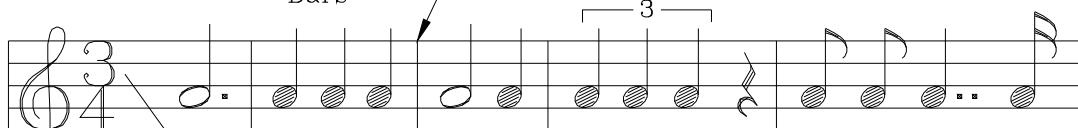
And let us consider how to stimulate one another to love and good deeds ... encouraging one another. (Hebrews 10:24, 25, NAS)

TIME SIGNATURES

	Whole	Dotted Half	Half	Dotted Quarter	Quarter	Dotted 1/8th	1/8th	1/16th
	4	3	2	1-1/2	1	3/4	1/2	1/4
	2	1-1/2	1	3/4	1/2	3/8	1/4	1/8
	8	6	4	3	2	1-1/2	1	1/2

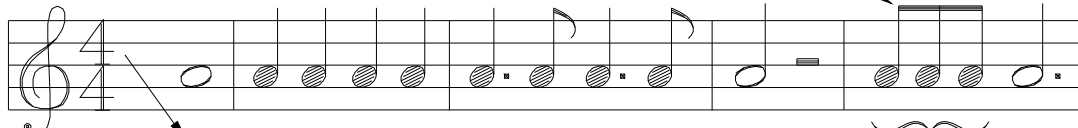
TIMING EXAMPLES

Measure Bars Triplet



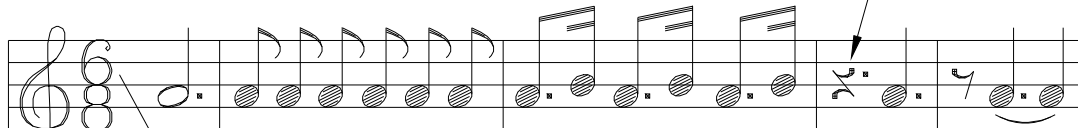
Beats: 3 1 1 1 2 1 2 1 1/2 1/2 1 3/4 1/4

Triplet



Beats: 4 1 1 1 1 1 1/2 1/2 1 1/2 1/2 2 2 1 3

Alternate Symbol for Quarter Rest



Beats: 6 1 1 1 1 1 1 1/2 1/2 1 1/2 1/2 1 1/2 1/2 3 3 1 5

SPECIAL MUSICAL SYMBOLS

The image shows two staves of musical notation. The first staff illustrates Accents (two notes with ^ above them) and Staccato (four notes with a dot above them). The second staff illustrates Crescendo (a wedge-shaped line above notes), Fermata (a semi-circle above a note), Diminuendo (an inverted wedge-shaped line above notes), Grace Note (Appoggiatura) (a small note with a slash above it), Tie (a horizontal line connecting two notes of the same pitch), Slur (a curved line under a group of notes), and Ledger Line (a line below the staff with a note below it).

Explanation of Symbols:

- Accent: Note to be sung with emphasis
- Staccato: Notes to be distinct and disconnected with a slight accent
- Crescendo: Gradually increasing in volume
- Diminuendo: Gradually decreasing in volume, also called decrescendo
- Fermata: To be sustained or prolonged at the leader's discretion
- Grace Notes: Embellishing notes to enhance the melody
- Tie: Notes of the same pitch to be held unbroken
- Slur: Notes of different pitch to be smooth and unbroken

SYNCOPATION

The image shows a single staff of musical notation in 4/4 time. It features a melody with syncopation, where notes are placed on off-beats. The notes are: quarter note on beat 2, quarter note on beat 3, quarter note on beat 4, quarter note on beat 1, quarter note on beat 2, quarter note on beat 3, quarter note on beat 4, quarter note on beat 1, quarter note on beat 2, quarter note on beat 3, quarter note on beat 4.

DIRECTING BY HAND

The image shows three rows of diagrams illustrating hand movements for different beat counts. Each diagram consists of arrows indicating the direction and sequence of hand movements.

- Two-Beat Hand Movement:**
 - Diagram 1: Up arrow labeled '2', down arrow labeled '1'.
 - Diagram 2: Up arrow labeled '4,5,6', down arrow labeled '1,2,3'.
 - Diagram 3: Up arrow labeled '3,4', down arrow labeled '1,2'.
- Three-Beat Hand Movement:**
 - Diagram 1: Up arrow labeled '3', down arrow labeled '1', left arrow labeled '2'.
 - Diagram 2: Up arrow labeled '3,6', down arrow labeled '1,4', left arrow labeled '2,5'.
 - Diagram 3: Up arrow labeled '7,8,9', down arrow labeled '1,2,3', left arrow labeled '4,5,6'.
- Four-Beat Hand Movement:**
 - Diagram 1: Up arrow labeled '4', down arrow labeled '1', left arrow labeled '2', right arrow labeled '3'.
 - Diagram 2: Up arrow labeled '10,11,12', down arrow labeled '1,2,3', left arrow labeled '4,5,6', right arrow labeled '7,8,9'.
 - Diagram 3: Up arrow labeled 'half', down arrow labeled '1,3', left arrow labeled 'half', right arrow labeled '2,4'.

VII. Musical Dynamics And Terminology

If a public speaker reads from the scriptures with a persistently dull monotone, he is likely to lose the attention of the hearers, and his message will not be conveyed. However, if he speaks with inflection, adding feeling with a pleasant, lilting voice, the message is easily conveyed to the attentive audience.

So they read distinctly from the book, in the Law of God; and they gave the sense, and helped them to understand the reading. (Nehemiah 8:8)

So it is with singing. If we sing our songs with similar dynamic variations, we can add considerably more affection to our songs. Frequently in scripture we read of worshipers shouting aloud with joy. In our singing there are times we need to be more subdued, but there are also times we need to make the rafters ring as well.

And they sang, praising and giving thanks to the LORD, saying, "For He is good, for His lovingkindness is upon Israel forever." And all the people shouted with a great shout when they praised the LORD because the foundation of the house of the LORD was laid. (Ezra 3:11)

A. Accents

A dot over a note is called "staccato", which is to be sung with a short punch.

Accent marks (>) are called sforzando and indicate a note to be sung with emphasis.

Some parts are intended to be sung more loudly or more softly for a dynamic impact. This is indicated by the following loudness abbreviations:

pp:	pianissimo -	"very soft"
p:	piano -	"soft"
mp:	mezzo piano -	"medium soft"
m:	mezzo -	"medium"
mf:	mezzo forte -	"medium loud"
f:	forte -	"loud"
ff:	fortissimo -	"very loud"

The congregation usually has a tendency to slow down when they sing softer. The leader should try to overcome this and maintain speed or else the song will become increasingly slower as the soft parts are repeated. This is where hand motion and eye contact will be especially beneficial in getting the congregation to follow your lead.

Sometimes there is nothing you can do to get the congregation to sing a part softly short of stopping the song, which is not recommended. Try to remember the next time you lead the song with the soft part to tactfully instruct the congregation before beginning. If you do this with consistency, the singers will eventually become more familiar with softness variations and start following your lead without introductory remarks.

Refer to Appendix A for further explanation for various musical terms.

B. Dynamic Variations

Many of the songs in our books indicate dynamic variations in tempo and loudness. These are intended to convey the mood and express the feeling the author intended. Pay attention to these notations for the greatest effectiveness.

With experience, you will begin to anticipate which kind of dynamics create certain responses. Feel free to make variations on your own which are not noted in the score to suit your own needs. Perhaps you determine a deeper feeling may be achieved by making certain alterations. For example, consider singing one verse softer than the others or the chorus faster, and so on, depending on the message. By speeding or slowing, softening or making louder certain portions, you can enhance the emotion of the song.

If you do decide to improvise with your own dynamic variations, be sure to keep it simple. Some song leaders, in their quest for cleverness, come up with such complicated schemes that the congregation becomes confused and annoyed. This is the exact opposite of the desired effect. Also, make sure you clearly let the assembly know ahead of time what you intend to do. Keep your explanation to the point and free of technical terms.

C. Following The Musical Score

D.C. (Da Capo) means return to the beginning (literally, "from the top") and repeat to the word "Fine" (pronounced fee-NAY). D.S. (Dal Segno) means return to the sign ":S:" and repeat to the word "Fine". "Fine" is the end of the song.

Repeat dots are used to mark the beginning and ending of a phrase which is to be repeated. After singing to the repeat dots at the left of the heavy bar, go back to the repeat dots at the right of the heavy bar and repeat the phrase one time.

With first and second endings, sing through the first ending to the repeat dots and return to the repeat dots at the right of the heavy bar. Repeat to the beginning of the first ending, then skip over to the second ending to conclude the song.

These movements in the score are short-hand methods for writing music. Refer to the illustration for a diagrammatic explanation of movements.

Don't feel the need to adhere too closely to the written music. Many songs are traditionally sung a little differently than exactly as written, but this is alright, as long as disorder does not result. Be tolerant and work with the technical ability of the congregation. Don't stop the song during a worship service and tell them they're singing it wrong. A private setting is a better time to try to make these corrections.

D. Dynamics And Terminology - Conclusion

Spirited singing comes from deep within the heart. Our feelings and sense of praise to God can vigorously and dynamically be expressed with words, melody, rhyme, and rhythm. These are tools useful for adding energy and a greater consciousness to our service.

The effective song leader is capable of utilizing these benefits and is familiar with the terminology.

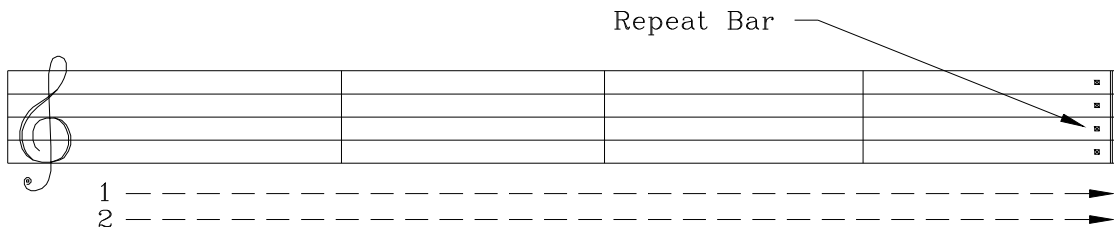
FOLLOWING THE MUSICAL SCORE

Explanations Follow

Repeat Bars:

Line 1: Begin and follow to the repeat dots, then return to start.

Line 2: Repeat the passage and continue past the repeat dots.

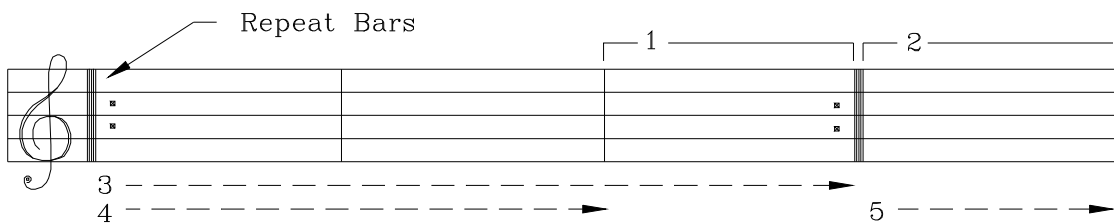


First and Second Endings:

Line 3: Follow to the next repeat dots through phrase 1.

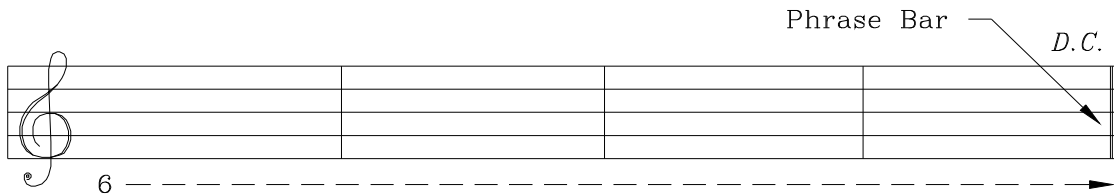
Line 4: Return to the reversed repeat bar and follow up to phrase 1.

Line 5: Skip phrase 1, continuing on phrase 2 and the next line.



Da Capo:

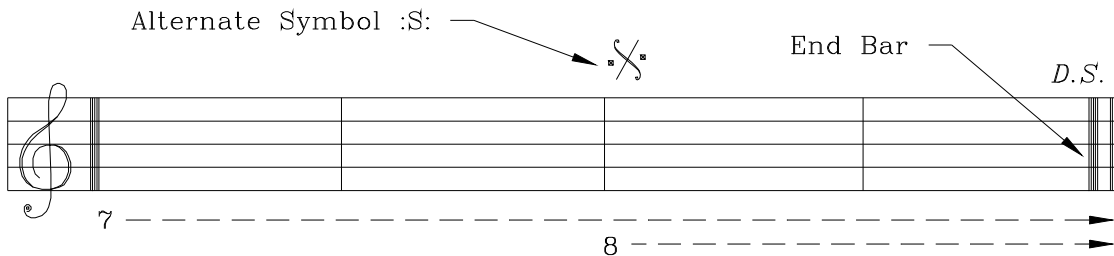
Line 6: Follow through to D.C., then return to the beginning.



Dal Segno:

Line 7: At D.S., go to the special symbol

Line 8: Then continue on to the end



Summary

An appendix to follow deals with instruction for the entire congregation to improve song worship. Song leaders: when you are in the audience and not leading, be examples as attentive followers. Vocalize your starting tone when the leader conveys the keynote. Watch for his direction and start with him on the first note of the song. Help the leader by keeping up the tempo, especially through any fill-in parts you sing. Doing this will encourage others around you to do the same, and it will also help give the leader encouragement and confidence.

In all practicality, we are in competition with the world (2 Corinthians 5:11; Colossians 2:4). This is not to suggest that we are in a popularity contest. However, when our friends attend worship in mainstream denominational churches, they are likely going to hear rousing big band and orchestra music by well-disciplined musicians that excites and moves them. Then, if they visit our services and witness an ill-prepared and perfunctory song service lead by one unskilled and careless when we can do better, it is shameful. There is no reason to be satisfied with minimally adequate service that has no persuading spirit. Consider the words of scripture:

*Now then, we are ambassadors for Christ, as though God were **pleading** through us: we implore you on Christ's behalf, be reconciled to God. (2 Corinthians 5:20)*

*We then, as workers together with Him also **plead** with you not to receive the grace of God in vain. For He says: "In an acceptable time I have heard you, And in the day of salvation I have helped you." Behold, now is the accepted time; behold, now is the day of salvation. We give no offense in anything, that our ministry may not be blamed. But in all things we commend ourselves as ministers of God... (2 Corinthians 6:1-4)*

The word rendered "plead" is PARAKALEO {par-ak-al-eh'-o}, which is widely used in scripture, meaning: "1) to call to one's side, call for, summon 2) to address, speak to, (call to, call upon), which may be done in the way of exhortation, entreaty, comfort, instruction, etc. 2a) to admonish, exhort 2b) to beg, entreat, beseech 2b1) to strive to appease by entreaty 2c) to console, to encourage and strengthen by consolation, to comfort 2c1) to receive consolation, be comforted 2d) to encourage, strengthen 2e) exhorting and comforting and encouraging 2f) to instruct, teach."

The heart of our appeal is the gospel and the cross of Jesus Christ, but there is no reason to not do what we can lawfully do to make worship more entreating.

Our singing to God can serve many purposes, but our primary purpose is to hold up the gospel to the world as a truly glorious and precious thing. As we sing unto the Lord and to one another, always keep in mind our need to share with others the treasure we have found, and they will hear it in our voices.

The song leader, therefore, has an important and complicated task. To do it well requires not only a certain natural ability but a strong desire, a humble attitude, the motivation to practice, and a willingness to improve.

Our hope is that your participation in this study increases your effectiveness in the service of God.

VIII. Appendices

A. Appendix - Glossary

The following list of musical terms and abbreviations should be helpful particularly in cases where special notations appear in the musical score.

Adlibitum	Not so important that it cannot be omitted, abbreviated "ad lib."
Allabreve	Cut time, or 2/2 time
Allargando	To sing the words with open emphasis on the vowel sounds, abbreviated "allarg."
Alto	The part for low female voices.
Antiphon	A song sang in alternate parts in response to one another. e.g. antiphonal hymn
Appoggiatura	Grace notes.
Bar	Vertical lines in the staff dividing the measures.
Baritone	The part for moderately low male voices in a male quartet.
Bass	The part for low male voices.
Brace	Any connecting symbols such as {} used to connect words, lines or staves.
Chorus	The portion of a song recurring usually with the same lyrics and music at the end of each stanza.
Clef	The special symbol at the beginning of the staff to indicate the position of the notes.
Coda	A final refrain to be sung at the end of a song.
Common Time	4/4 time indicated by the symbol "C" in the time signature.
Counter Tenor	The part for very high male voices in a male quartet.
Cut Time	2/2 time indicated by the symbol " " in the time signature. Also called alla breve.
Descant	A second melody or counterpart accompanying a the basic melody.
Duet	A song or portion of a song with two-part harmony.
End bar	A double heavy bar at the end of the staff indicating the end of the song.
Forte	Loud, abbreviated "f"
Fortissimo	Very loud, abbreviated "ff"
Grace notes	Smaller notes without shapes appearing in the score for optional embellishment of an essential melodic note, also called appoggiatura.
Ledger lines	Short lines added above or below a musical staff to extend its range..
Legato	Smooth and connected without breaks between the notes.
Mezzo	Medium volume, abbreviated "m"
Mezzo forte	Medium loud, abbreviated "mf"
Mezzo piano	Medium soft, abbreviated "mp"
Middle C	A note at the middle of the average human voice range designated by one ledger line below the treble staff or one ledger line above the bass staff. The first C above the standard "440" A.

Molto	Much, very, used to describe loudness or tempo.
Obbligato	So important that it cannot be omitted.
Octave	Two tones 8 diatonic steps apart. The range spanned by these notes.
Phrase Bar	A heavy vertical bar in the staff indicating a separation in major portions of a song, as used to separate the verses from the chorus.
Pianissimo	Very soft, abbreviated "pp"
Piano	Soft, abbreviated "p"
Poco	Somewhat, rather; (e.g: poco rit. - somewhat slower).
Poco a poco	Gradually, little by little.
Quartet	A song or portion of a song with four-part harmony.
Quintet	A song or portion of a song for five voices.
Refrain	A synonym for chorus.
Ritardano	Slow down, abbreviated "rit"
Sanctus	A special refrain proclaiming God's holiness.
Soprano	The part for high female voices, usually carrying the melody. Song leaders sing this part an octave lower.
Score	The musical composition in written notation.
Sforzando	Also sforzato, abbreviated sf., sfz., with emphasis: symbol ">", "^".
Solmization	The system of using syllables to denote the notes of a musical scale.
Solo	A song or portion of a song written for only one part, with or without backup vocals.
Staff	The horizontal lines on which the notes are written. Plural: staves.
Stanza	The verses which are repeated with different lyrics but the same music.
Tenor	The part for high male voices.
Trio	A song or portion of a song with three-part harmony.
Tutti	A song or portion of a song having all the voices singing together.
Unison	To sing with all parts singing the same notes, perhaps separated by octaves.
Vigorouso	To be sung with an energetic style.

B. Appendix - How Song Leaders Contribute

An Article By Royce Chandler

The singing, more than any other one think, sets the mood for the entire assembly. And the song leader is the one who usually determines the kind of atmosphere that will prevail over the period of worship. To be responsible for finding a way to get an entire assembly to focus off the world and on the Lord, to lead them to give a unified effort to praise God with enthusiasm, and to lead them through the singing to be ready to give their attention to the sermon of the hour, is a heavy responsibility. It requires careful thought and preparation. It often requires an intimate knowledge of the personality of the audience. It requires in intentional inclusion of some songs and the intentional exclusion of others. It requires a high level of skill in the actual leading of songs, including knowing how to work with an audience that is not immediately responsive to the leader's efforts to establish a clearly spiritual tone to the assembly, so as to lead them to a proper frame of mind. The difference between good singing and ordinary singing is usually due to the difference between a song "leader" and a song "starter."

Listless, perfunctory, unspirited singing usually produces a listless audience--an audience that appears to be nothing more than mere spectators. Their detachment from the speaker and his subject is evident in their placid faces. A skilled leader of songs can make all the difference. Until a congregation understands and acts on this fact, its singing will likely be uninspiring and can actually be the chief contributing cause of an all-around unstimulating assembly.

A song "leader" understands songs: what they say, the mood they set, the purpose of their tempo, how they can be used to positively manipulate an audience to a desired end, and how to lead them effectively. He picks songs with a specific purpose in mind for each song and leads them in a carefully thought-out order. His purpose is to establish a spiritual atmosphere for the assembly and to "set up" the audience for the lesson of the hour. He spends whatever time is necessary to choose songs that will best accomplish those goals. He leads them, not only at the proper pitch and tempo, but also with both authority and enthusiasm.

A song "starter" may know little or nothing about the above items. His criteria for selecting songs is merely to find some he knows or to select his favorite ones, regardless of their appropriate or inappropriate nature. He pays little attention to proper pitch and tempo, often killing the true benefit of the songs through his inept leadership. He means well, but he simply is not qualified for the job.

In planning gospel meetings, we often plan years ahead to be sure we can schedule just the right speaker, and then we turn around and guarantee him an unprepared audience by appointing a bunch of "song starters" to be responsible for the singing. We may spend \$1000 or more for that week's meeting, and then consistently set up each audience to be listless and disinterested because of the poor song service. It's like a football team spending a fortune on a star quarterback and then providing him with only a mediocre supporting cast. Assuming it isn't important who hikes, punts, catches, or runs with the ball is foolish. Even the "sons of this world" are wiser than that. Whether the song leader compares to the center, the punter, or whatever, he needs to be the best you've got. What he does with the audience at the beginning of the assembly will largely determine what the speaker is able to do with it when it is handed over to him.

The local church must recognize the key importance of using a skilled "leader" of songs instead of just anyone who can stand up and start one. If necessary, obtain a skilled leader from another local church. It is right to import the speaker, it is equally right to import the one who prepares the audience for the speaker's lesson.

If you are asked to lead songs for a meeting, consider these suggestions for doing an effective job of truly leading your audience.

- Find out what the sermon subject will be and pick song that fit it.
- Pick songs the audience is familiar with; save learning for later.
- Pick songs that vary in length, speed and mood.
- Begin with an up-beat song to arouse and stimulate the audience.
- Use a similar song immediately before the sermon.

- Avoid songs that focus on mechanics rather than on the message.
- Create an informal atmosphere; put the audience at ease.
- Give a brief summary of the message of each song before singing it.
- Use a pitch pipe or tuning fork to get the pitch right.
- Give the starting pitch and clearly indicate what verses to sing.
- Be sincerely enthusiastic and let it show to your audience; they will follow your lead.
- Be sure to keep the songs at their proper tempo.
- Gently and tactfully control the audience; don't let them control the songs by singing too fast or too slow.
- The key: know ahead of time exactly what you want to accomplish and how you intend to accomplish it.

C. Appendix - Tips For The Congregation: Song Following

Some instructional information for the congregation is beneficial to the song service also. This section presents some basic information for singing in a public worship assembly setting.

The musical ability of the each individual in attendance will vary greatly. Though there will be some who would be able to understand the technical material presented in this work, by and large, most people in attendance would not. Therefore, these singing tips are presented in a less technical way, whereas song leaders would be expected to have a deeper technical understanding.

Some information presented in this section will be a repeat from previous chapters. For convenience in presentation, they are repeated here.

As we begin, it is important to ask two questions:

1. What are we supposed to be doing?
2. How well are we doing it?

1. Our Purpose

By divine design, scripture shows our singing to serve these purposes:

- In the Old Testament, songs were often written to record historical events for their remembrance.
- Singing is a way we can give praise and glory to God, which magnifies Him before men.
- By singing we can express our thanksgiving to God and confess our faith before men.
- We can teach and admonish in songs, through instruction in sound doctrine.
- The wisdom of God is manifest by what we do in our song service.

In light of these facts, it becomes evident that our singing is something to which we as a body of God's people, not just the song leaders, need to give careful consideration and even self-examination. Of all the acts of assembled worship, singing involves the greatest degree of perceptible activity on the part of those assembled. However, just as the admonition is to partake of the Lord's Supper with discernment, the heart should likewise be in our singing. Similarly, as God expected the best of the livestock for a sacrifice, He would also expect our best effort in this form of worship.

The true worshipers shall worship the Father in spirit and truth; for such people the Father seeks to be His worshipers. God is spirit, and those who worship Him must worship in spirit and truth. (John 4:23, 24)

2. Get Involved

If a visitor comes and sees us singing in a half-hearted, easily distracted manner, they will likely make negative conclusions about us, whether justifiably or not. Conversely, when a visitor comes in and sees each member fully engaged in the song service, whatever our individual musical abilities might be, they are likely going to conclude that God has made real differences in each of our lives. This is not necessarily the scene in a denominational worship service, where the instruments or a choir might carry the service, and the audience members are mere spectators.

Note that our worship is not for show. If you feel you are not a talented singer, do not let that dissuade you.

Then, as He was now drawing near the descent of the Mount of Olives, the whole multitude of the disciples began to rejoice and praise God with a loud voice for all the mighty works they had seen, saying: "Blessed is the King who comes in the name of the LORD!" Peace in heaven and glory in the highest!" And some of the Pharisees called to Him from the crowd, "Teacher, rebuke Your disciples." But He answered and said to them, "I tell you that if these should keep silent, the stones would immediately cry out." (Luke 19:37-40)

Let our attitude be that, since God is in our midst, we cannot keep our silence, and that if we do, the walls of our building will cry out!

Singing is something anyone with a voice can do. God has not set criteria on our technical expertise but on the attitude of the heart. We should use the voices God has given us to our utmost ability. Notwithstanding, most people will actually be able to improve their singing, if they have never tried. The two most basic factors stressed by voice trainers is breathing and opening the mouth. Develop the habit to breathe utilizing the abdominal muscles for more power and greater sustain. Opening the mouth will improve word pronunciation and make the words easier to understand. For example, try to make sure people hear "And He walks with me," not "Andy walks with me."

We try to teach our song leaders how better to lead. Nevertheless, they will still sometimes make mistakes. They may pitch a song too high or too low, they may lead a song not well known, or they may go too slow. How should we respond when the song leader makes a mistake? We need to still make our best effort even in those situations. He needs us most then. It not the time to dally with kids, or put our songbook away in despair, or discuss the matter with others. Others will be distracted by our display of discontent.

3. Try To Keep The Pace

One of the most frequently heard complaints regarding congregational singing is that the songs drag. Two things can happen: either the song leader can start the song too slow from the beginning, or he can allow it to become gradually slower as the song goes on. The audience can do nothing about the former, but they can the latter. Song leaders are taught that it is their responsibility to keep up the tempo of a song, however, we can each make their job easier by doing our part to avoid this problem from our seats.

Listen for the pace of the tempo at the very start of a song. Song leaders usually have more influence on the congregation to lead with their voice than with hand directing. Also, look at the leader. Get your eyes up out of your book. This is easy to do if singing a familiar song, so take advantage of visual contact, especially if the song leader is using effective hand direction. Watch for slowing down and speeding up portions of a song and hold points (fermatas). Resist the tendency to slow down during softer portions. Try to follow the song leader's direction.

Those singing parts have a greater responsibility. Typically, these singers have more natural ability and musical understanding, so they have a unique opportunity to help. When harmony parts, such as alto or tenor, have lead portions or fill in, the song leader is not necessarily singing those parts. It is difficult for him to keep the pace in these cases with his voice, so keep the tempo moving for him.

4. Music Tips For People Of All Skill Levels

Avoid long slurs between notes where no slur is noted. Listen to the leader and others and try to stay on pitch. For some reason, a song will usually drop key a half step or sometimes even a whole step by the end of the song. Give attention also to the timing, especially as involves dotted and flagged notes. Watch for portions that become softer or louder throughout the song. The song leader may request such dynamics in addition to what is noted in your book. Try to follow his lead.

Here are some common abbreviations used for musical dynamics:

pp:	"pianissimo"	very soft
p:	"piano"	soft
mp:	"mezzo piano "	medium soft
m:	"mezzo"	medium loudness
mf:	"mezzo forte"	medium loud
f:	"forte"	loud
ff:	"fortissimo"	very loud
rit:	"ritardano"	slow down
rall:	"rallentando"	gradually slower

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