

# ARTISTIC SONG LEADING

**A Practical Guide  
For Leading  
Singing In  
Public Worship**

**Includes Instruction in...**

- Music Theory
- Shaped Notation
- Stage Presence
- Multi-Media
- And much more



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**Jimmy R. Bagwell**

**ARTISTIC SONG LEADING:**  
A Practical Guide for Leading Singing in Public Worship  
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## Introduction

There are many things in life that we take for granted. Many things seem mundane and our lives are often caught up in the everyday occurrences of trivial matters. While, in some cases, this can be excused, it should never be this way when it comes to our worship toward God.

I often marvel at the approach people take in this arena we call worship. We have certain expectations of those who lead us, those who teach and preach and otherwise serve a capacity of leadership. We expect the best and God deserves the best.

In the midst of all of this we have failed in certain areas. Among those areas is the position of singing in public worship. True, we understand the commands to sing and make melody in our hearts and we have an understanding that, as a whole, we are to engage in such. But we have failed in the approach we take. It seems as if the singing aspect of our worship has become nothing more than time filler between prayer and sermon instead of an active commitment to be engaged in. In other words, it's just a chore to endure till we get to the lesson. In the words of Paul "God Forbid"!

What should we expect from our song service? What does God require and how can we give it our best? We expect our preachers to be trained. We expect our Sunday school teachers to be good communicators, but when it comes to those who lead us in worshipful song we lax up. Anything will do just so long as we "get through it".

I recall the Bible story of how his disciples asked Jesus to demonstrate to them how they should pray. It was as if to ask is there a right way and a wrong way to do it. This was not a request that Jesus took lightly. As we read the story we see how Christ walked them through it step by step. He showed them how to give their best. Should we be any different? Of course not.

This book has been in the works for over 20 years. Through many drafts and changes of format it has become a labor of love. It is the intent of this book to equip those who would guide our hearts and lead our voices in song to be the best they can be. God demands nothing more and will accept nothing less.

*Because He Gave Me A Song,*

*Jimmy Bagwell*

# CHAPTER ONE

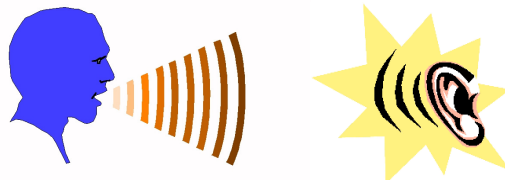
## Properties of Music

### The Basic Properties of Sound

There are four basic properties to sound. They are pitch, length, power, and quality. This chapter introduces you to these four properties and the cause of sound -- the sound wave.

### The Sound Wave

The vibration of an object or surface produces sound. That vibration creates a wave that also vibrates your eardrum.



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### Tone

A tone is a single musical sound. A tone, the smallest unit of music, has four properties:

1. **pitch,**
2. **length,**
3. **power**
4. **quality.**

#### 1. Pitch

Pitch is the highness or lowness of a tone... The term "pitch" is used in music to describe the aspect of music that is high or low (i.e. A singer can sing a high note or a low note) This should not be confused with loud or soft but instead is a description of a high pitch (like a child's voice) or a low pitch (like a man with a deep voice)

**Music terminology used for describing pitch is the first seven letters of the alphabet.**

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

This alphabetical arrangement of the note names creates the A natural minor scale commonly used in music.

Many of the examples used throughout music focus on the note "C". Because of this fact it is sometimes useful to think of the music alphabet as being arranged as follows:

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

That arrangement of the note names creates a common scale called the C major scale. The complete cycle of letter names comprises one register of sound called an Octave. The letter names are reused in higher registers of pitch so that each octave contains the same number of possible notes.

## Accidentals:

# **Sharp**-makes the note one half step higher

♮ **Natural**-puts the note back to where it occurs naturally in the key signature

♭ **Flat**-lowers the note one half step

× **Double Sharp** is used to raise by one half step the pitch of a note that has already been sharpened in the key signature.

♭♭ **Double Flat** is used to lower by one half step the pitch of a note that has already been flatten in the key signature.

---

## 2. Length

Length is the duration of a tone. A tone has greater length than another when it lasts longer than the other tone.

## 3. Power

Power is the intensity of a tone.. The greater the power, the louder the tone.

## 4. Quality

Quality is the property of a tone that enables a listener to distinguish one person's voice from another,

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## Song

A song is a complete work of music, with many tones being used. A song has four properties:

1. **Melody,**
2. **Rhythm,**
3. **Harmony**
4. **Lyrics.**

## 1. Melody

A melody is a series of tones. The melody is the property of a song that usually allows a listener to identify one song from another. It is many times called the *tune*.

## 2. Rhythm

Rhythm is the regular pattern of groups of tones determined by the length of those tones.

## 3. Harmony

Harmony is the sounding of two or more tones of different pitches simultaneously.

## 4. Lyrics

Lyrics are the set of words that are used when singing a song.

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## Octave

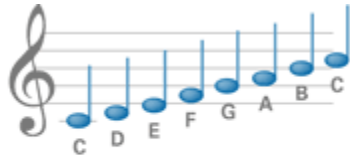
The full range of pitches is divided into different registers named OCTAVES. (Two notes that are one octave apart have the same letter name, however, the frequency of the higher note is twice that of the lower note) Each octave is comprised of the complete musical alphabet. There are many different notes named "A", each in a different Octave register. One of them is A-440, the tuning reference tone. (Other "lower A's" are A-220, A-110 and so on, other "higher A's" are A-880, A-1760, and so on.) The tuning standard A-440 tone is also referred to as "A4" or "A" above middle "C"

## Scale

The interval between these two similar notes is called an octave. This is because Western music is divided into seven distinct pitch classes with the eighth (hence: oct) being the similar note. We use the first seven letters of the alphabet to name the pitch classes: A, B, C, D, E, F, and G.

The **Baroque Scale** (hereafter referred to as *Diatonic*) is composed of seven distinct tones. These seven tones make up an octave.

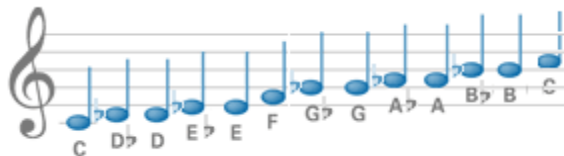
**View the Diatonic scale that begins on middle C:**



**Baroque (Diatonic) Scale**

In the **chromatic scale** there are actually twelve distinct tones in the octave instead of seven. The question is how do we name the other five? We use the sharp (  $\sharp$  ) symbol and the flat (  $\flat$  ) symbol to alter a pitch class to add available notes.

**View the chromatic scale that begins on middle C:**



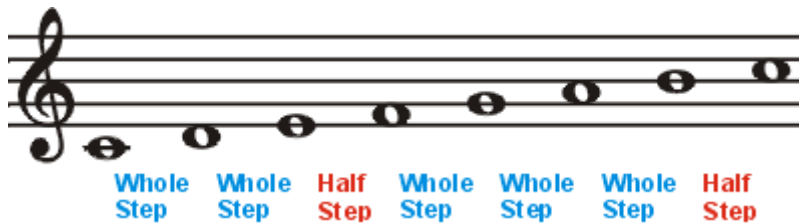
The distance or interval between each successive pitch of the chromatic scale is called a half step (or, semitone). (Basically, because the distance between, say, "C" and "D" is a whole step.) However, when we are listening to music, we are generally using only seven of those tones at a time (one for each letter of the alphabet, or pitch class) to give us the general nature of the music. This set of tones being used is called a scale. We will have more to say about scales in our next lesson. For now we need to remember that there are twelve half steps in an octave, the last of which will bring us to the same note name as when we started.

## Major and Minor Scales:

A scale is a group of pitches (scale degrees) arranged in ascending order. These pitches span an octave. Diatonic scales are scales that include half and whole steps. The first and last note is the tonic. It is the most 'stable' note, or rather the easiest to find. Because of this, diatonic melodies often end on the diatonic note. The other notes in the scale also have names. The second note is the supertonic. The third is the mediant, halfway between the tonic and dominant. The fourth note is the subdominant. The fifth note is the dominant. The submediant is the sixth note. The subtonic is the seventh note in the natural minor scale. The seventh tone of the major, harmonic and melodic minor scales is called the leading tone if it is one half step lower than the tonic.

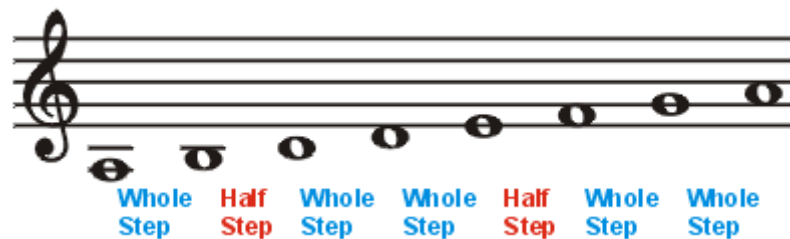
### The Major Scale

The major scale consists of seven different pitches. There are half steps between the third and fourth and seventh and eighth scale degrees; whole steps exist between all other steps. Below is the C major scale. The pattern of whole and half steps is the same for all major scales. By changing the first note, then using the pattern as a guide, you can construct any major scale. Likewise, if you know the pattern for any other scale, you can create them, too.



### The Natural Minor Scales

These scales have seven different scale degrees. There are half steps between the second and third and the fifth and sixth degrees; whole steps exist between all other steps. Shown below is the A minor scale.



The grouping of the seven notes used as the core notes in a body of music is called a scale. It is called a scale because the notes are grouped in ascending or descending order based on their pitches.

One of the notes in the scale is considered the tonic -- the tonal center of the scale and the music for which we are using the scale. Generally speaking, when we play a scale, we begin and end on the tonic to complete the musical thought. However, there are still only seven distinct pitch classes in the scale.



While the tonic note is the tonal center of the music, the selection of the other six notes in the scale determines the mood of the music. As we proceed up or down a scale, all seven-pitch classes will be represented. The mood of the music is determined by which alteration of the pitch classes we decide to use. For instance in the C scale, we would use the pitch classes C, D, E, F, G, A, and B. As we proceeded up the C scale, if we chose E-flat for the third pitch, A-flat for the sixth, and B-flat for the seventh, the music would sound radically different than it would have if we did not alter any of the notes.

### The C-major Intervals

**C-D: whole-tone**

**D-E: whole-tone**

**E-F: semitone**

**F-G: whole-tone**

**G-A: whole-tone**

**A-B: whole-tone**

**B-C: semitone**

This is the pattern for all major scales. You can start on any note and follow the interval pattern above and you will have a major scale.

The other thing to remember is that when you build a scale, you will use all seven pitch classes. This is important in a key like G-flat major, where the fourth note in the scale would be called C-flat even though it would be the same pitch as the note B. The scale for G-flat if you use the interval pattern above would be: Gb-Ab-Bb-Cb(not B because we do not want two B pitch classes in the same scale)-Db-Eb-F-Gb.

Scale Degree	Pitch Class Roman Numeral	Functional Name
1st	I	Tonic
2nd	II	Supertonic
3rd	III	Mediant
4th	IV	Sub-dominant
5th	V	Dominant
6th	VI	Sub-mediante
7th	VII	Leading Tone

# CHAPTER TWO

## Clef and Staff

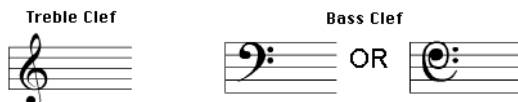
Western music uses a graphic notation system consisting of a 5 lined STAFF. Note heads are placed on the line or space positions of the staff.



### Clefs

At the beginning of a piece of music notation a CLEF is placed upon the staff. The purpose of the clef is to assign a specific letter name to the different line and space positions of the staff.

Two Clefs used are the TREBLE CLEF and BASS CLEF



Each clef assigns different letters to the staff positions. (i.e. The bottom line in treble clef is "E" and the bottom line in bass clef is "G".)

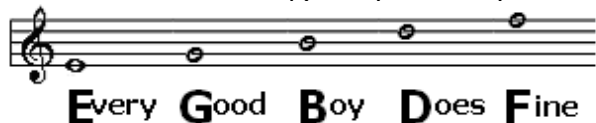
### Treble Clef (G clef)

The treble clef is drawn similar to a backwards "S". The scroll part of the "S" is spiraling towards the second line, which is defined as the musical letter "G". Because of the physical feature the treble clef is sometimes referred to as the "G" clef. Once the second line is defined as G then all of the other line and space positions are defined using an alphabetical sequence.

Spaces	Lines
G (space above the staff)	A (line above the staff)
E (top space)	F (top line)
C (third space)	D (fourth line)
A (second space)	B (middle line)
F ( first space)	G (second line)
D (space below the staff)	E ( bottom line)



Use the following phrases to memorize the positions of the treble clef:  
 (LINES from bottom to top) Every Good Boy Does Fine (E G B D F)



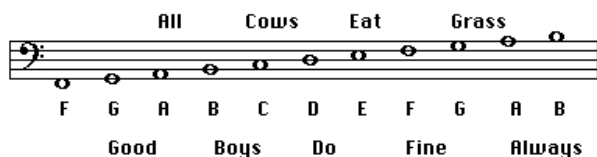
The letter name of the spaces from bottom to top spell FACE.



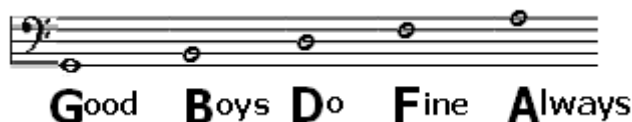
**Bass clef (F clef)**

The Bass clef is drawn similar to a backwards "C" with two dots above and below the fourth line of the staff. The fourth line of the Bass clef is defined as the musical letter "F". The Bass clef is sometimes referred to as the "F" clef. Once the fourth line is defined as F then the other line and space locations are defined using an alphabetical sequence; F (space below the staff), G (bottom line), A (first space), B (second line), C (second space), D (third line), E (third space), F (fourth line), G (fourth space), A (top line), B (space above the staff).

Spaces	Lines
B (space above the staff)	C (line above the staff)
G (top space)	A (top line)
E (third space)	F (fourth line)
C (second space)	D (middle line)
A ( first space)	B (second line)
F (space below the staff)	G ( bottom line)



Use the following phrases to memorize the positions of the bass clef:  
 (lines from bottom to top) Good Boys Do Fine Always (G B D F A)

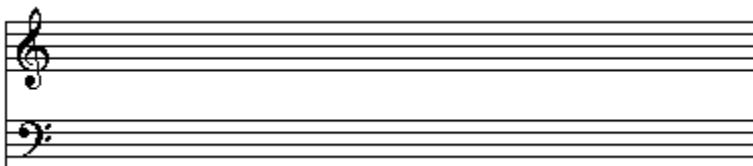


(spaces from bottom to top) All Cows Eat Grass ( A C E G )



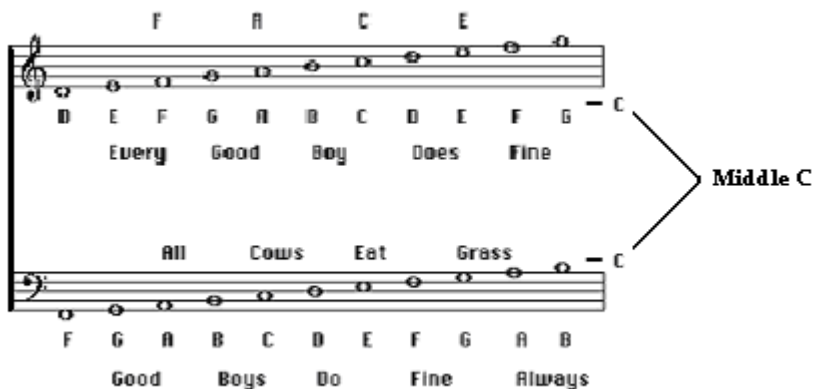
**Grand Staff or Great Staff**

The Treble Clef Staff and the Bass Clef Staff are often used together to create the Great or Grand Staff. Notes in the treble clef are in a higher octave than the notes of the bass clef, therefore the Treble Clef Staff is placed above the Bass Clef Staff.



**Review:**

Use the following phrases to memorize the positions of the treble clef:  
 (lines from bottom to top) Every Good Boy Does Fine (E G B D F)  
 The spaces spell the word FACE



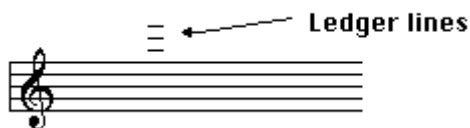
Use the following phrases to memorize the positions of the bass clef:  
 (lines from bottom to top) Good Boys Do Fine Always (G B D F A)  
 The Spaces All Cows Eat Grass (A C E G)

**Note:** Middle C is the First line below the treble staff and the first line above the Bass staff.

## CHAPTER THREE

### Ledger lines and Voices

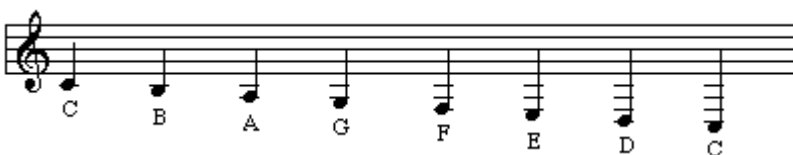
Sometimes a piece of music may have a range that exceeds the range of the Grand staff. The range of the staff can be extended with the use of ledger lines. Ledger lines are added to create additional lines or spaces, either above or below a staff. As an example, in treble clef, the space above the staff is G, the first ledger line above the staff is A, the space above the first ledger line is B, the second ledger line is C, the space above the second ledger line is D, and so on.



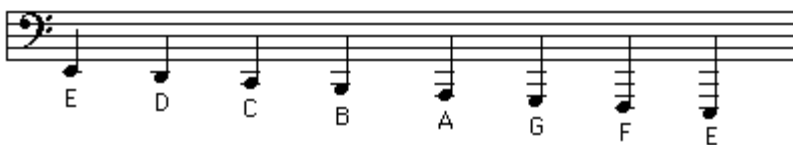
Notes on ledger lines (and spaces) above the staff in treble clef



Notes on ledger lines (and spaces) below the staff in treble clef



Notes on ledger lines (and spaces) below the staff in bass clef

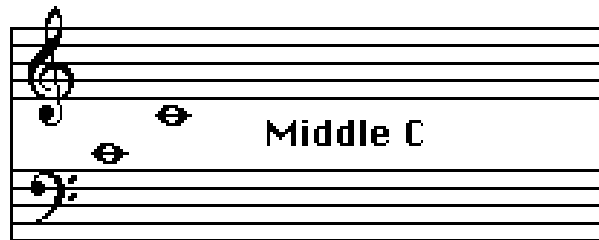


Notes on ledger lines (and spaces) above the staff in bass clef



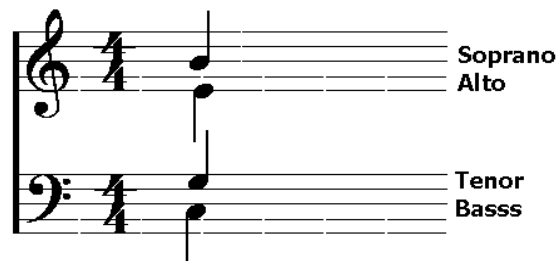
### Middle C

The note in treble clef, one ledger line below the staff, is the same note as the note in bass clef, one ledger line above the staff. That note is called "Middle C" because it is in the middle of the treble and bass clefs. When middle C is used in a phrase that includes notes in the treble clef then the ledger line is placed closer to the treble clef staff. Likewise, when the note is part of a phrase in the bass clef staff then the ledger line will be closer to the bass clef staff. Middle C is shown below in both Bass and Treble clefs. The specific musical situation will usually dictate which of the two is more appropriate.



## Voice Placement

In the traditional staff the voices are placed in order from Highest to lowest.



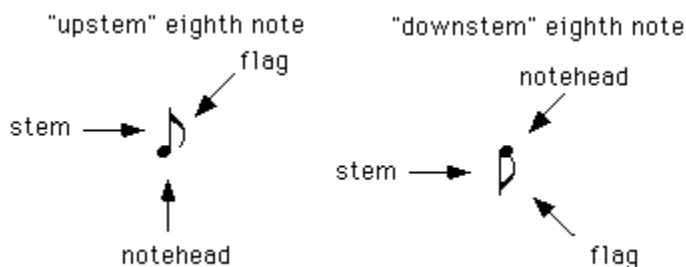
The **TREBLE** (G clef) supports the **Soprano** and the **Alto**.  
The **BASS** (F clef) supports the **Tenor** and **Bass**.

- **SOPRANO:** The highest singing voice of a woman.
- **ALTO:** A low female singing voice.
- **TENOR:** The highest natural adult male voice.
- **BASS:** A male singing voice of the lowest range.
- **LEAD:** The soprano notation sung at a lower octave. (**NOTE:** This is what the MALE Song leader sings.)

# CHAPTER FOUR

## The Note

In music notation, a note is used to represent the sounds of the music. The type of note tells the singer the duration and the sound and their placement on the staff tells the pitch.. In this chapter the note's duration values will be studied, as well as the general topic of rhythm. First examine the following diagram of an "eighth note" and make note of the different elements that make up the note value.

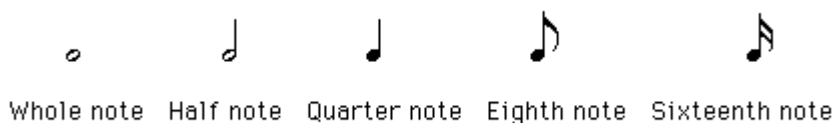


Notice that on the up-stem eighth notes the stem on the right side of the note-head and the flag (on the right side of the stem) is curving downward toward the note-head. These characteristics are true of all up-stem notes that have flags.

On the down-stem eighth note the stem is on the left side of the note-head and the flag (on the right side of the stem) is curving upward toward the note-head. These characteristics are true of all down-stem notes that have flags.

### Note Values

Some of the note values used in music notation are shown below:

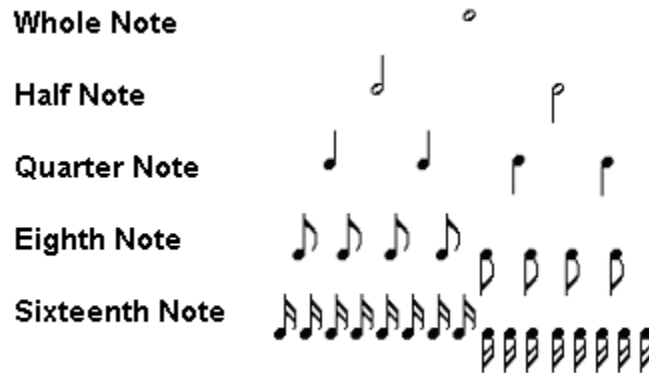


Before looking at the relationship of the note values, first notice the different physical characteristics of the notes.

The names of the notes help one understand the relationship between the note values, with regard to duration. Each succeeding note value is twice as fast as the previous note value. A half note is half as long as a whole note, a quarter note is half as long as a half note, and eighth note is half as long as a quarter note and so on. For example a tone of a Whole note value will be twice as long in duration as a tone of A Half note value. Likewise it will take 4 quarter notes sounded in succession to equal the length of duration of 1 Whole note.



The following table shows the relationship of durations of the different note values. Each line represents the same amount of time in duration, in other words the long series of sixteenth notes (16 of them) equals the same beats per measure as one whole note. (note: Even though the whole note at top is lined up in the middle of the horizontal axis (with regard to the sixteenth notes), that whole note would sound at the same time as the first of the 16 sixteenth notes. The reason for lining up the note values as shown below is to demonstrate that each note value is subdivided into two of the next faster note values on the next line.)



While the note values are related to one another, the note values do not tell a singer how long (in seconds) any specific note will last. For example, if in a composition a half note lasts one second, then a quarter note will last for 1/2 second. If, however, in a different and slower composition a half note last for two seconds, then a quarter note will last for 1 second.

The 3 most commonly used values are the half note, the quarter note, and the eighth note. Once the composer chooses which note value will equal the beat then all of the rhythms can be written in relationship to that beat.

**Dotted notes**

A dot may be placed after a note to increase its duration by 50%. For instance a regular Quarter note will have the same duration as 2 eighth notes, however a Dotted Quarter note will have the duration of 3 eighth notes (2 + 1 (50% of 2) = 3). The dotted note value can be used in many ways and it is especially useful in a rhythmic style known as compound meter. In compound meter a dotted note equals the beat and the rhythmic style is one in which each beat has a three-part subdivision.





**Double Dotted Notes**

A second dot can be added to a note, that second dot will add 25% of the original (undotted) value to the note. With 2 dots a note will increase its duration by 75%.









**Double Dotted Notes**

$$\text{♩..} = \text{♩} + \text{♩} + \text{♩}$$

**Rests**

Each note has an equivalent rest. A note is a symbol to sing a tone, while a rest is a symbol instructing the singer to be silent for a specific rhythmic duration.

The following table shows the note values and their equivalent rests.

NOTES		REST
	WHOLE	 Hangs below the line
	HALF	 Sits above the line.
	QUARTER	
	EIGHTH	
	SIXTEENTH	

The dot (and double dots) can also be used with rests. The dot has the same effect with rests as with notes; it lengthens the duration of the silence.

Dotted rests

$$\text{♩.} = \text{♩} + \text{♩} \quad \text{♩.} = \text{♩} + \text{♩} \quad \text{♩.} = \text{♩} + \text{♩}$$

### Ties

Another way to extend the duration of a note is to connect it to another note with a tie. A tie is a curved line connecting two note heads together. The tie creates a single note. The duration of the tied group is the sum of the durations of the two notes. As will be shown later, the tie line is especially useful for notes whose duration carries them "across the bar-line".



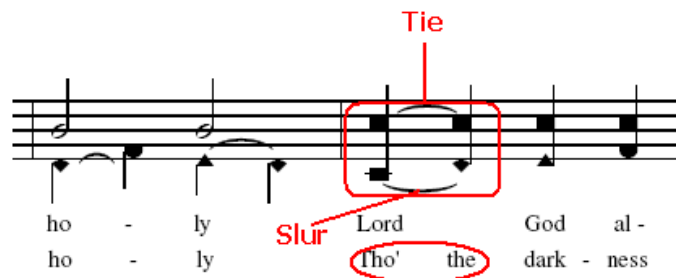
### Slurs

A slur ties together two or more notes of different pitches.



Normally each syllable of the songs lyrics is assigned a note value. Sometimes, in order to maintain the normal flow of a particular piece both slurs and ties are to be ignored.

Notice the following example.

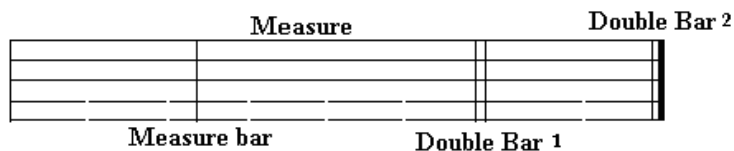


In the first verse, both the tie and slur are incorporated into the lyrical content. However, in the second verse, an addition syllable is present. The note that was previously tied represents this additional syllable.

# CHAPTER FIVE

## Bar lines and Measures

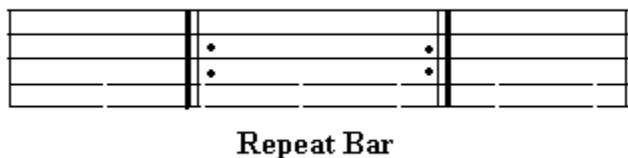
A **measure bar** (or **barline**) is a vertical line that separates bars.



A **double bar** can consist of two bar lines together

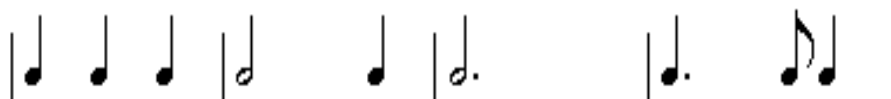
1. **Separating two sections within a piece.**
2. **A barline followed by a thicker barline, indicating the end of a piece or movement.**

A **repeat** bar-line looks like the second type of double bar but is preceded by two dots, one above the other, indicating that the preceding section of music is to be repeated. The beginning of the repeated passage can be marked by a *begin-repeat* bar-line; if this is absent the repeat is understood to be from the beginning of the piece or movement. This begin-repeat bar-line, if appearing at the beginning of a staff, does not act as a true bar-line because no bar precedes it; its only function is to indicate the beginning of the passage to be repeated



Repeat Bar

Almost all music has its rhythm organized in reference to a specific amount of pulses. In music notation vertical lines (called bar lines) are used to separate the note values into rhythmic units called measures. Assuming that the pulse is at a steady rate, the length of time of each measure will be equal.



## Meter

In simple terms, meter refers to the rhythmic and syllabic structure of a piece of poetry, which is essentially what a hymn is. Meter markings on hymn tunes indicate the number of syllables in each line of the hymn.

### For instance:

A hymn with the meter **76.76** has seven syllables in the first line, six in the second, seven in the third, and six in the fourth. A hymn with the meter of **10.10.10.10** has four lines, each with ten syllables. The letter **D** at the end of a meter notation means "double." For instance, a hymn with the meter **87.87 D** has eight syllables in the first line, seven in the second, eight in the third, seven in the fourth, then the pattern repeats itself for the fifth through eighth lines.

Some meters are used so frequently they have acquired names of their own:

**86.86** is known as Common Meter (abbreviated CM)

**66.86** is known as Short Meter (abbreviated SM)

**88.88** is known as Long Meter (abbreviated LM)

Again, when the letter D follows any of these, the pattern is repeated.


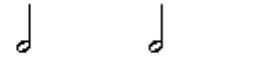

When looking at the metrical index of a hymnal, one often finds some hymns listed with the meter "**Irregular.**" This means a couple of different things. For one, it can mean there is no consistent pattern of number of syllables per line. For another, it can mean the number of syllables per line is not consistent between stanzas. This can happen especially when slurs are used in some stanzas and not in others in the same part of the music.

In addition, most hymnals do not count out the number of syllables in refrains. Thus, if a hymn is listed as "**CMD with Refrain,**" it means the stanzas are Common Meter Double, and the refrain is in addition. The only way to know for sure is to count the syllables in the refrain.

## A Time Signature

A Time Signature is a set of two numbers, one placed on top of the other, used to express:

- 1) top the number of pulses in the meter pattern and
- 2) bottom the type of note that will represent the pulse.

Three beats in one measure Eighth note receives one beat		$\frac{3}{8}$			
Two beats in one measure Half note receives one beat		$\frac{2}{2}$			
Four beats in one measure Quarter note receives one beat		$\frac{4}{4}$			

Once the meter is established each beat can be subdivided into faster note values and these can be used with longer note values to create the specific rhythms of a musical composition. The subdivision of the beat is usually into two parts (known as simple meter) or into three parts (known as compound meter)

**Simple Meter**

Simple meter uses a two part subdivision of the pulse or beat. In the time signature of 4/4, the quarter note receives one count or pulse. The eighth note is the two part subdivision of the basic pulse (two eighth notes equal the same duration as one quarter note). Any meter whose rhythmic style is such that the pulse is subdivided into two parts is known as simple meter.

The following meters use the eighth note as the beat and the sixteenth note as the 2-part subdivision.



The following meters use the quarter note as the beat and the eighth note as the 2-part subdivision.



The following meters use the half note as the beat and the quarter note as the 2-part subdivision.



In any meter the subdivision can be divided down further to create faster rhythms as needed.

**Compound Meter**

Compound meter uses a three-part subdivision of the pulse or beat. The standard notation practice for compound meter uses a dotted note value (such as a dotted eighth note, dotted quarter note or dotted half note) to represent the pulse. This pulse can easily be subdivided into three parts because a dotted note value is equal to three of the next faster note values. For example, a dotted quarter note equals three eighth notes. The traditional time signatures for compound meter can present some confusion because the bottom number of the time signature often represents the subdivision not the pulse. For example, the time signature of 6/8 seems to indicate that there are six beats to a measure and the eighth note receives one count. However, frequently music in 6/8 time feels as if there are only two beats in a measure and the dotted quarter note receives one count. This is sometimes referred to as 6/8 counted "in two". Similarly the time signature of 9/8 often feels as if there are only three beats in the measure and the dotted quarter receives one count (9/8 counted "in three"). 12/8 often feels like it is "in four". Some compound time signatures are listed below.

The following meters use the dotted quarter note as the beat and the eighth note as the 3-part subdivision.



There are also 2 other common things you might see where the time signature should be.

- ♩ Common Time  
Same as 4/4 time
- ♩ Cut Time  
Same as 2/2

**TRIPLET**

The TRIPLET consists of three notes and all three notes get performed on ONE BEAT.

*Example 1:* contains three measures with triplets and rests in each measure. The Time Signature is 4/4...which means 4 beats to the measure and the quarter note (and each TRIPLET) gets one beat.



*Example 2:* contains three measures with triplets and rests in each measure. The Time Signature is 4/4 ...which means 4 beats to the measure and each TRIPLET gets one beat. In this example you will see that the TRIPLET notes are not all on the same pitch. TRIPLETS can (and often are) different pitch tones.



## CHAPTER SIX

### Key Signature

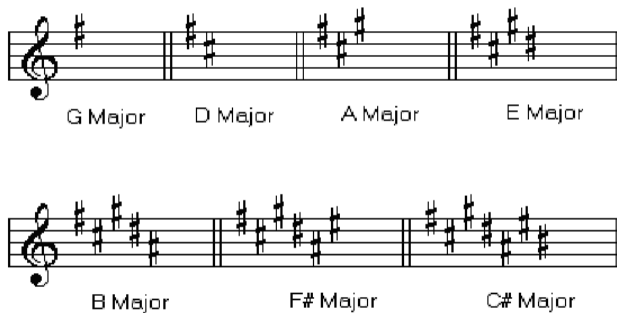
Major and natural minor scales built on C and A respectively do not contain any altered note. In order to build these scales starting from any other note, it is necessary to alter one or more notes. For instance, in the scale of G major, note F is sharp. If you wished to write a melody in G major, you would need to alter all F notes. Key signatures are used to avoid writing so many accidentals.

Key signatures are placed at the beginning of each staff, between the clef and the meter signature:



In the former melodic fragment, all F are sharp. Therefore, if you want to write a natural F, it should be preceded by a natural.

#### Scales with sharps in their key signatures are the following:

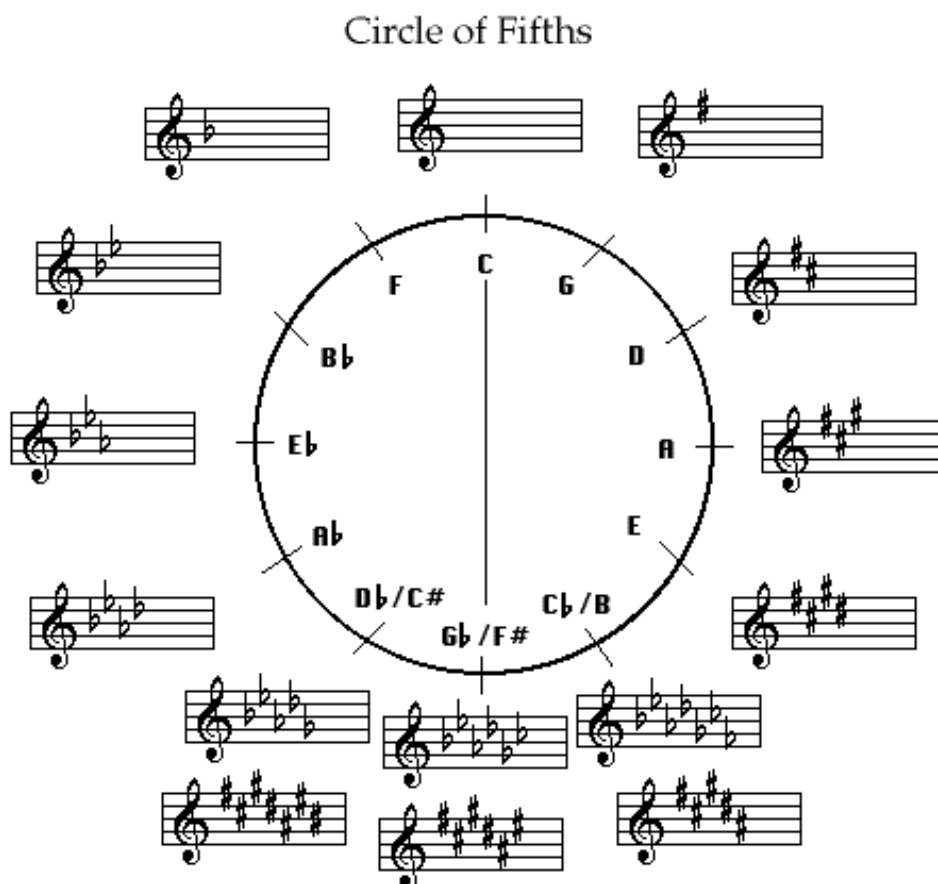


#### Scales with flats in their key signatures are the following:



### Circle of Fifths

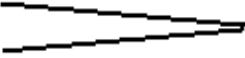
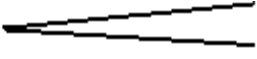


In music theory, the circle of fifths is an imaginary geometrical space that depicts relationships among the 12 equal-tempered pitch classes comprising the familiar chromatic scale.















## CHAPTER SEVEN

### Dynamic Markings and other symbols

MARKING / SYMBOL	MEANING
	<p>A <i>decrescendo</i> means that the music grows softer.</p>
	<p>A <i>crescendo</i> means that the music grows louder.</p>
<p><i>pp</i></p>	<p>(<i>pianissimo</i>) = very soft</p>
<p><i>p</i></p>	<p>(<i>piano</i>) = soft</p>
<p><i>mp</i></p>	<p>(<i>mezzo piano</i>) = medium soft</p>
<p><i>mf</i></p>	<p>(<i>mezzo forte</i>) = medium loud</p>
<p><i>f</i></p>	<p>(<i>forte</i>) = loud</p>
<p><i>ff</i></p>	<p>(<i>fortissimo</i>) = very loud</p>
	<p>Music between the <i>repeat bars</i> is sung twice. If only one sign is given, repeat from the beginning of the music.</p>
	<p>Some songs have <i>more than one ending</i>. The first time through the song, use the measures for the first ending. Repeat as indicated, skipping the first ending and using the second ending as directed.</p>
<p><b>FINE</b></p>	<p>This marking means "the end" (<i>finale</i>).</p>
<p><i>D.C. al fine = Da capo al fine</i></p>	<p>means to return to the beginning and sing to the word <i>fine</i></p>

<p><i>D.S. al fine = Dal Segno al fine</i></p>	<p>means to return to the sign  and sing to <i>fine</i>.</p>
	<p><b>coda</b> = A <i>coda</i> is an added section at the close of a piece of music. To use the coda, sing to the , then skip to the matching .</p>
<p> <i>D.S. al coda = Dal Segno al coda</i></p>	<p>This means to return to the sign  and sing until the ; then skip to the matching .</p>
<p><i>rit. = Ritardando</i></p>	<p><i>This</i> means to slow the song gradually.</p>
	<p><b>Fermata</b> = When placed over a note or rest, the note or rest is held for an indefinite period of time at the discretion of the song leader</p>
	<p><b>Staccato ( ... )</b> = When placed over a note, the note is pronounced short and detached</p>

## CHAPTER EIGHT

### Solfeggio: The Seven-Shape System

Jesse B. Aiken was the first to produce a book with a seven-shape note system, and he vigorously defended his "invention" and his patent. The system used in Aiken's 1846 *Christian Minstrel* eventually became the standard.

#### Why Use Shape Notes?

Shape notes use a different note head shape for each of the tones of the scale. In the Major Diatonic Scale, all the pitches are a whole step apart except for those between the 3rd and 4th tones (Mi and Fa) and between the 7th and 8th tones (Ti and Do), which are 1/2 step apart. When the key of a song changes, some of the pitch relationships between the absolute pitches (A, B, C, D, E, F and G) also change. Even though the key-tone (the beginning tone of the diatonic scale) moves to another absolute pitch, the relationship between the tones of the scale does not change.

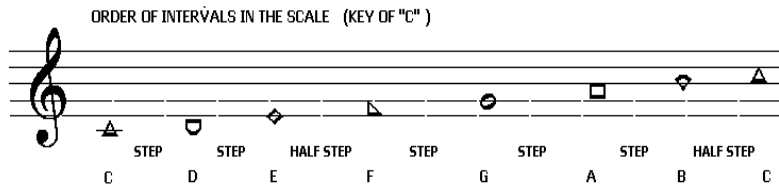
Shaped notes are very useful to non-professional singers in reading harmony parts. Unlike the placement of a note on a staff, which shows the pitch in an **absolute** sense, shaped notes show pitch **relative** to the key in which the hymn tune is written.

For example, the triangle shape is used for the hymn's tune key (the "do" of "do, re, mi, fa, so, la, ti do"). If a hymn tune is written in the key of C, every C in the hymn tune, whether soprano, alto, tenor or bass, will have the triangle shape. If a hymn tune is written in the key of F, every F in the hymn tune will have the triangle shape.

Likewise, the third tone of the scale ("mi") is always indicated by the diamond shape. If a hymn tune is written in the key of C, every E will have the diamond shape. If a hymn tune is written in the key of F, every A will have the diamond shape. Many members of churches of Christ who sing harmony with reasonable accuracy do so by relative pitch.\*



The only thing that changes when using shape notes is the shape of the note head. No rules have to be altered and it can be used with any music (major or minor).



\* Adapted from: <http://www.paperlesshymnal.com/shapnote/shaped.htm>

### Shape Notes and Harmony

Harmony is even easier to teach, learn and use when using shape notes. As an example: the Tonic Chord (Major I) is made up of Do, Mi and So, no matter what the key of the song is. This is much easier than learning to spell the Tonic Chord in 13 different keys.

Using shape notes allow us to present the chords quickly without having to spend time memorizing and grasping the concepts of spelling the chords in the different keys. Determining the chord and whether it is major or minor is so easy that even almost anyone can do it at a glance.\*



### Scale Degrees and Solfeggio

The position of each note in the scale is a **scale degree**. The first note is the first scale degree; the second is the second scale degree; etc. Each scale degree has names corresponding to three ways of naming notes (besides the letter name we already know). These naming conventions are not exact names for each pitch, but relational names as they are positioned in the scale. Each note has a roman numeral name, a functional name and a solfeggio name. They all have the same meaning and function; the names just come from different time periods and methods. Look at the table below for the naming conventions.

Scale Degree	Pitch Class Roman Numeral	Functional Name	Solfeggio Name MAJOR - MINOR
1st	I	Tonic	Do LA
2nd	II	Supertonic	Re TI
3rd	III	Mediant	Mi Do
4th	IV	Sub-dominant	Fa Re
5th	V	Dominant	So Mi
6th	VI	Sub-mediante	La Fa
7th	VII	Leading Tone	Ti So

The Seven Shape notation is most useful for sight singing. Not only does it help you understand the function of the note, it also helps you sight read notes by singing them with the correct pitch.

\* Adapted from: <http://www.paperlesshymnal.com/shapnote/shaped.htm>

**The functional names describe the actual function of the note.**

- **Tonic:** is the tonal center of the music.
- **Dominant:** is the most dominant note of the scale other than the tonic.
- **Mediant:** is the note half way between the tonic and dominant going up.
- **Sub-dominant:** is the note below the dominant.
- **Sub-mediante:** is the note half way between the tonic and subdominant going down.
- **Super-tonic:** is the note just above the tonic.
- **Leading Tone:** is the note that leads to the tonic.

**MAJOR**

DO ▲  
 RE ◻  
 MI ◊  
 FA ▽ — HALF STEP  
 SO ◊  
 LA ◻  
 TI ◊  
 DO ▲ — HALF STEP

**MINOR**

LA ◻  
 TI ◊  
 DO ▲ — HALF STEP  
 RE ◻  
 MI ◊  
 FA ▽ — HALF STEP  
 SO ◊  
 LA ◻

Two things will always be consistent with shaped notes.

1. DO ▲ is always the Tonic Note in the major scale. LA ◻ is always the Tonic Note in the minor scale
2. There is always 1/2 step between "MI ◊ & FA ▽" **and** "TI ◊ & DO ▲"

One thing you need to remember is that when shape notes are used in Minor keys the "LA ◻" becomes the **Tonic Note** unlike the Major scale where "DO ▲" is the **Tonic Note**.

**THINGS TO REMEMBER**

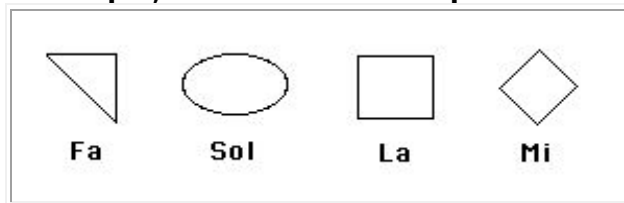
- **ABSOLUTE PITCH:** The pitch is identified by the position of a note on the lines or spaces on the staff
- **RELATIVE PITCH:** The shape of the note head in relation to the tonic note identifies the pitch.

## Fa, Sol, La:

This is just a brief introduction to another shaped note system. Unlike the Seven Shape System (*Solfeggio*), **Fa, Sol, La** only incorporates four shapes. It is doubtful that you will ever encounter this as a song leader, but it is a good idea to be familiar with it.

**Fa, Sol, La**, indicates the four-syllable system, prevalent in English-speaking countries before 1800, and preserved in the *Sacred Harp* and *Southern Harmony* traditions; also the four-shape notation used in the same two books. The term **fa so la** contrasts with the term **do re mi** (*solfeccio*), which indicates the seven-syllable system, together with various seven-shape notations.

**This system uses four shapes, three of which are repeated to form a diatonic scale:**



In this four-note system, the four syllables are disposed among the seven tones of the scale, so that there are always whole tones between the notes fa-sol-la-mi, and there is always a semitone below **Fa**.

There is only one *mi* in a given scale, so this note becomes especially important in learning to sing. Before the invention of shape-notes, singers had to learn "how to find the *mi*" by memorizing rules: "If *B* be flat, *mi* is in *E*, etc." The other notes may be found by reference to *mi*: "Above *mi*, **fa sol la, fa sol la**, ascending," and "below *mi*, **la sol fa, la sol fa**, descending." If the last note in the bass part is one note above *mi*, i.e., **fa**, then the song is in the major key. If it is one note below *mi*, i.e., **la**, then the song is in the minor key.

### The music and its notation

Each of the four shapes is connected to a particular syllable: **fa, sol, la**, and **mi**; and these syllables are employed in singing the notes, just as in the more familiar system that uses **do, re, mi**, etc. The system used in the **Fa, Sol, La** is able to cover the full musical scale because each syllable-shape combination other than **mi** is assigned to two distinct notes of the scale. For example, the **C** major scale would be notated as follows:



***As can be seen, the shape for fa is a triangle, sol an oval, la a rectangle, and mi a diamond.***

The shapes and notes designate degrees of the scale, not particular pitches. Thus for a song in the key of **C**, (**Fa**) designates **C** and **F**; for a song in **G**, (**Fa**) designates **G** and **C**, and so on.

## CHAPTER NINE THE COMPOUND STAFF

Modern *Praise And Worship* songs often utilize, what is commonly referred to as, a compound staff. This is either the articulation of each voice to a different set of lines and spaces or a lead staff above the grand staff. It is common with songs that have a descant or are sung in rounds. A canon is also another type of song that utilizes the compound staff.

**A canon** is a Counterpoint composition that employs a melody with one or more imitations of the melody sung after a given duration (e.g. quarter rest, one measure, etc.). The initial melody is called the leader, while the imitative melody is called the follower which is performed in a different voice. The follower must be created from the leader by being either an exact replication of the rhythms and intervals of the leader, or a transformation such as the song "Greatest Command"

A **Descant** is an ornamental melody or counterpoint sung above a theme.

**Counterpoint** is a musical technique involving the simultaneous sounding of separate musical lines. Each voice is represented on a different staff.

In the example below, we see three representations of how each voice is fixed, each on a different staff. We also notice the use of *modified* clef signs.

OR                      OR



**The modified treble clef(s)** places "G" on the second line below "Middle "C". Middle "C" occupies the third space.

Occasionally you may run into different or strange looking clef symbols. Sometimes high male pitches are represented on a staff defined with a *C Clef*.

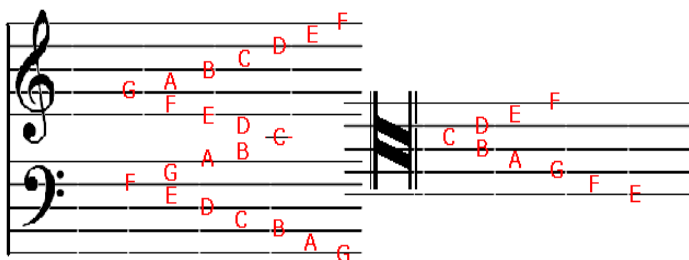
The C Clef on the left is mostly used for instruments; the one in the middle (*see "Modified Treble Clef"*) is used more now than the one on the right.



The names for the degrees on the C Clef staff are the same as those for the G Clef staff. The actual pitches represented are different however. The pitches of the G Clef staff are higher than those of the C Clef staff.

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The modified treble clef "♪" places "G" on the second line below  
 Middle "C" occupies the third space.



OR

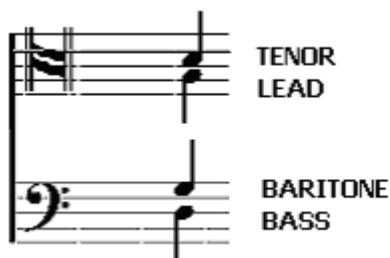






The "C Clef" places "Middle C" on the third space.

This version of the Compound Staff is rarely used. You may occasionally find the **C Cleff** in older books or used in songs written for male quartets.



OR



This staff is used only when **MALE** voice parts are written, such as in Male Quartets.

The melody is sung by the Lead.

The modified treble clef "G" places "G" on the second line below "Middle C". Middle "C" occupies the third space.

This constitutes a single staff written for the tenor.



## CHAPTER TEN

### The Song Leader

Regardless of the arguments against such, a song service **MUST** have a leader. He not only starts the song he also establishes pitch, mood and time.

No matter how much we wish otherwise the singing aspect of worship sets the tone for the whole service.

The Song leader leads in three ways...

1. **Voice**
2. **Face**
3. **Hand**

1. **Voice:** Speak clearly and loud enough to be dominate but not overpowering
2. **Face:** Maintain eye contact as much as possible. Your facial expressions can be very conducive to good singing
3. **Hand Movements:** Each song has a beat (meter). Hand movements help maintain the flow of the song. **NOTE: DON'T flap your arm like a wounded bird.**

When you learn to utilize all three, the singing will drastically improve. The whole idea behind a song leader is to maintain control of the service

Leading others in worship is a privilege not a chore. We are all called to be ministers whether it's the pulpit, classroom or the songbook.



Speak loud enough to be heard by the entire congregation. Annunciate the words of the song clearly. Don't mumble or slur your words together.

## Ten Commandments For Song Leaders\*

1. **Pick songs in advance:** Don't wait till the last minute
2. **Select songs that are productive to the mood of the service:**  
Topics such as Heaven, Faith, Love ect. It is a good idea to communicate with the minister about subject matter.
3. **NEVER! EVER select new or unfamiliar songs for worship:**  
These are seldom productive. A time should be set aside to learn new songs before they are introduced into the worship service. On the flip side don't lead the same song(s) every time.
4. **Know your limitations:** What is your vocal range? How high or low can you modulate your voice? Don't consistently choose songs that are out of your vocal range.
5. **Maintain eye contact:** Don't keep your face in the song book
6. **Sing what you mean and mean what you sing:** Reflect on the words of the song. You can sing a lie as well as tell one.
7. **Pray:** You are leading people in worship to God. Approach Him on every occasion before attempting to lead others.
8. **Announce the number clearly:** Speak loud enough to be heard by those in the back. Announce it at least twice. Never announce the number with your back to the auditorium.
9. **Know the songbook:** What part of the page or which side is the song on? If you have to glance at the book you won't get lost.
10. **Make melody in your heart:** Just as those who are being led, the song leader is also worshipping

---

\* Ten Commandments For Song Leaders: Copyright by Jimmy Bagwell 2005

## CHAPTER ELEVEN Song Selection

Song leaders should always select songs in advance. It is a good idea to base the selection thematically. You can select songs centered on the lesson or develop a complimentary theme.

Every good Songbook has at least two types of index features.

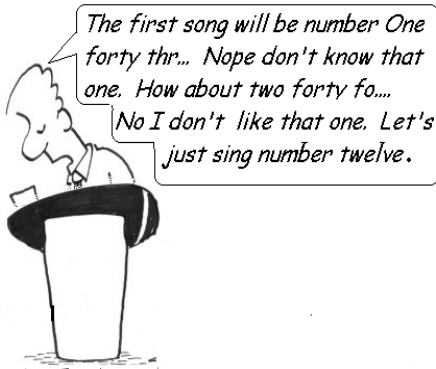
1. **General Index**
2. **Topical Index**

The **General Index** has the songs listed by title in alphabetical order. These are in ALL CAPS. This index also contains a "first line index" Which is not in ALL CAPS.

The **Topical Index** has the songs listed by category such as songs that speak of heaven.

Few Song Leaders can completely memorize a songbook. This being said, while making your selections it is a good idea to write both number and title.

Below is an example of songs that speak of heaven. They are written on a **3x5** index card for quick reference. It is also a good idea to choose an alternate song. Unexpected things can happen or you just may change your mind about a particular song.



<p>456 - NO TEARS IN HEAVEN</p> <p>684- THIS WORLD IS NOT MY HOME</p> <p>315 - I'LL LIVE IN GLORY (ALTERNATE 627 - GLORYLAND WAY)</p> <p style="padding-left: 40px;">(OPENING PRAYER)</p> <p>527- PARADISE VALLEY</p> <p style="padding-left: 40px;">(SERMON)</p> <p style="padding-left: 40px;">(INVITATION)</p> <p>380- JUST AS I AM</p> <p style="padding-left: 40px;">(CLOSING)</p> <p>76- BLEST BE THE TIE</p>
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**EXAMPLE**

The above songs are taken from  
**PRAISE FOR THE LORD**  
Copyright 1992 by Praise Press

**Pay attention to Mood and Tempo Markings**

The mood markings, such as "*Prayerfully*" "*Slowly*" or "*Quickly*," suggest the general feeling or spirit of a hymn, although the mood of some hymns may vary according to the occasion or local preferences.

Some of the newer songbooks have Metronome markings, which indicate the tempo of the song (such as ♩=105) and are also given as general guidelines; the locale and context in which a hymn is used may suggest greater flexibility.

## CHAPTER TWELVE VOICE PARTS

The Song Leader normally sings the notation provided by the Soprano voice. It should be noted, however, that the song leader is to do so in the lower octave, as the Soprano was written for a woman's voice.



The **TREBLE** (G clef) supports the **Soprano** and the **Alto**.  
The **BASS** (F clef) supports the **Tenor** and **Bass**.

The exceptions to this involve harmonies where the parts are divided into sections for men and women. In such a case the Song Leader provides the melody for the Men's part. In **CANONS**, such as *The Greatest Command*, each voice has a different melodic and/or lyrical outset. While the Alto voice carries the melody in *The Greatest Command*. The Song Leader provides the melody for the respective parts in the appropriate octave.

There are also instances when an alternate **DESCANT** is inserted (see Jesus Is Lord). A descant is normally reserved for a specific voice. In such a case the song leader abides by the traditional rule where he sings the melody.

Six part harmony voice placement

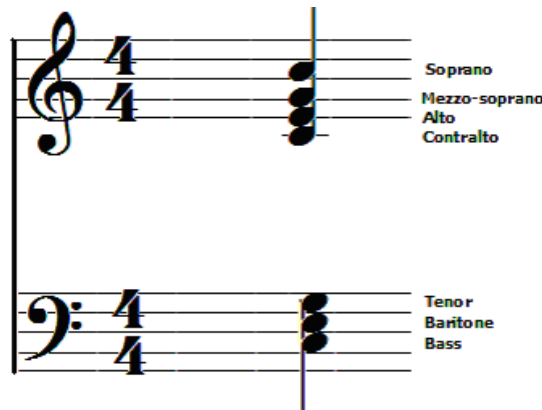


Traditionally, church music is written in four-part harmony but occasionally you may find multiple voices indicated by the notation.

Additional voices such as Contralto and baritone can be found in several popular songs. An example of this is "*Our God, He is Alive*" by Aaron W. Dicus which adds the contralto voice in the chorus.

**A complete listing of voice parts used in multiple harmonies.**

- **Soprano:** The highest female voice being able to sing roughly between C4 (middle C) and C6 (high C), and possibly higher.
- **Mezzo-soprano:** A female voice in between the soprano and contralto that is able to sing roughly between A3 (A below middle C) and A5 (two octaves above A3). Some mezzos may be able to sing slightly lower or higher.
- **Alto:** The alto range in choral music is approximately from G3 to F5. The terms alto and contralto are sometimes erroneously used interchangeable or synonymous. Although some women who sing alto in a choir are contraltos, many would be more accurately called mezzo-sopranos (a voice of somewhat higher range and different timbre).
- **Contralto:** The lowest female voice being able to sing roughly between F3 (F below middle C) and E5, and possibly lower. Some very rare contraltos share a similar range to the tenor.
- **Tenor:** The highest male voice being able to sing roughly between B2 (2nd B below middle C) and A4 (A above Middle C), and possibly higher.
- **Baritone:** A male voice in between the tenor and bass that is able to sing between G2 (two Gs below middle C) and F4 (F above middle C). Some baritones may be able to sing slightly lower or higher.
- **Bass:** The lowest male voice being able to sing roughly between E2 (Two Es below middle C) and E4 (The E above middle C), and possibly lower.



**NOTE:** In 4-part harmony the same notation identifies *Soprano* & *Mezzo-Soprano*. The same also applies to *Alto* and *Contralto*.  
 Since *Baritone* falls in both the *Tenor* and *Bass* ranges it is not used in 4-Part harmony.



## CHAPTER THIRTEEN

### Hand movements

Don't be fooled by those who claim that hand movements are not important. They do serve a purpose. A good song leader leads with hand movements. They create a state of order for both the song leader and the congregation. Falling into the trap of the novice can create disorder.



Using hand motions to "beat time" is done to maintain control of the song. Exaggerated and meaningless movements serve only to distract from the service.

Beating time is not a gymnastic exhibition.

#### Standard Conducting Patterns (RIGHT HAND shown)

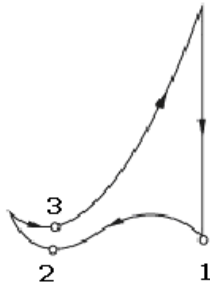
*The two-beat pattern*  
**Down - Up**



*Used for songs marked,*

$$\frac{2}{2} \quad \frac{2}{4} \quad \text{OR} \quad \frac{6}{8}$$

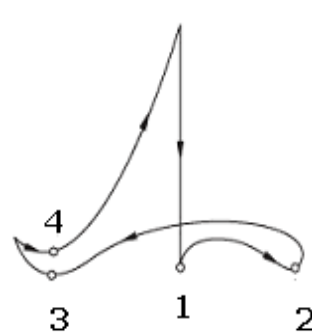
*The three-beat pattern*  
**Down - Out - Up**



*Used for songs marked*

$$\frac{3}{4} \quad \text{OR} \quad \frac{9}{8}$$

*The four-beat pattern*  
**Down - In - Out - Up**



*Used for songs marked or*

$$\frac{4}{4} \quad \text{OR} \quad \frac{12}{8}$$

When using the HAND the up beat **always** goes up and over the barline. (See section on measures and bar lines in Chapter Five)

**NOTE:** There is absolutely nothing wrong with leading with both hands. In fact, with larger congregations it is almost a necessity.








**Other hand Symbols:**

In order to maintain control during song leading, it is necessary to let the congregation know which verses are to be sung.

Some Song Leaders announce the number of verses before the song. This is OK but experience will teach you that circumstances can, and often do, change during the course of the song. You must be able to react and still maintain control. Falling into the trap of the novice can create disorder.

A more productive way of communicating the number of verses is the use of hand symbols.

Use your hand to indicate the number of the next verse to be sung. This is done at the end of the previous verse and respective chorus.

-  Indicates Second Verse
-  Indicates Third Verse
-  Indicates Fourth Verse
-  Indicates Fifth Verse
-  Indicates Last Verse
-  Indicates Repeat the CHORUS
-  Indicates UNISON

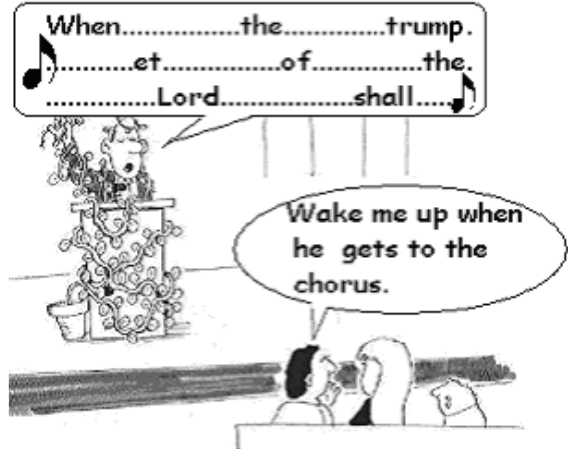
It is not a requirement to sing all verses. This is solely at the Song Leaders discretion. Rarely will you see more than SIX verses.

There are times when the song leader may choose to repeat the CHORUS. This sign can also indicate, "Watch for Changes".

The "U" sign means all are to sing in unison.

Nothing can kill the mood of a worship service faster than singing a song at a noticeably slower pace. Don't drag it to death.

The opposite is also true. Songs that are written at a mellow and slow pace should not be driven in the ground with a hard-hitting rock-n-roll style.





## DYNAMICS AND HAND POSITION

Other hand signs are sometimes used during the beat pattern. These hand signs are used to indicate the following dynamics.



A *decrescendo* means that the music grows softer.



A *crescendo* means that the music grows louder.

*pp*

(*pianissimo*) = very soft

*p*

(*piano*) = soft

*mp*

(*mezzo piano*) = medium soft

*mf*

(*mezzo forte*) = medium loud


*f*

(*forte*) = loud

*ff*

(*fortissimo*) = very loud



*p* or *pp* or  (Decrescendo)



*mp* or *mf* or  (Crescendo)



*f* or *ff*

Rotate the hand while in motion to indicate the dynamic. Make the transition smooth yet noticeable. Do not use harsh or jerking motions.

**During the beat pattern**, the hand is positioned in a way that communicates the dynamic. This is done for the duration of the marking. The voice should also communicate the dynamic. If a softer tone is required then the voice should get softer. *ect...*

**NOTE:** When moving from one dynamic to another, make the transition smooth, not abrupt. The purpose of a hand sign is to bring order to the song service, not create confusion.

## CHAPTER FOURTEEN\*

### How to Use a Pitch Pipe/Tuning Fork/Pocket Tone

#### Pitch Pipe

**First:** Know what key the song is in.:

Look at the key signature for the presence of sharps and flats. When there are no sharps and flats in the key signature you are in the key of C. You blow the C on the pitch pipe.

**Note:** ♭ = flat symbol and ♯ = sharp symbol

#### Flats:

1 ♭ = F major. 2 ♭ = B♭ major 3 ♭ = E♭ major 4 ♭ = A♭ major 5 ♭ = D♭ major 6 ♭ = G♭ major

#### Sharps:

1 ♯ = G major. 2 ♯ = D major. 3 ♯ = A major. 4 ♯ = E major. 5 ♯ = B major. 6 ♯ = F♯ major

#### **Second:**

Tuning the key signature chord:

Blow the correct pitch of the key signature. For this example lets use C major. Blow the C, or key note or tonic note, this will be the Do of the key. Give it a solid steady blow without fluctuating the air volume or pressure. Blow a nice steady note for about 2 seconds.

#### **Third:**

Look at the first note to be sung. If it is on the line or space that is represented by the key signature you are ready to go. If it is on a different line or space quietly move up or down the scale till you have the proper starting pitch

You need to remember that the lead pitch is written for the female voice so a male song leader must use the lower octave.



\* The Master Key - chromatic pitch instrument - A-440 - 13 keys - a product of Wm. Kratt Co -Made In The USA.

## Tuning Fork

**First:** Know what key the song is in.:

Look at the key signature for the presence of sharps and flats. When there are no sharps and flats in the key signature you are in the key of C.

**Note:** ♭ = flat symbol and ♯ = sharp symbol

### Flats:

1♭ = F major. 2♭ = B♭ major 3♭ = E♭ major 4♭ = A♭ major 5♭ = D♭ major 6♭ = G♭ major

### Sharps:

1♯ = G major. 2♯ = D major. 3♯ = A major. 4♯ = E major. 5♯ = B major. 6♯ = F♯ major

### **Second:**

Tuning the key signature chord:

While tuning forks come in a full range of keys. The most common is "A 440". Unlike a pitch pipe you only have one tone to work with. This means you have to know the steps and half steps of intervals. Strike the fork on a soft surface. Never strike it against metal as this can damage the fork. Hold it to your ear and get the tone.

### **Third:**

Look at the first note to be sung. If the line or space that is represented by the key signature is the same tone as your tuning fork you are ready to go. If it is on a different line or space quietly move up or down the scale till you have the proper starting pitch.

You need to remember that the lead pitch is written for the female voice so a male song leader must use the lower octave.



## Pocket Tone\*

A new twist on an old idea, the **Pocket Tone** is an electronic tuning instrument that has replaced the traditional pitch pipe in many areas.

**First:** Know what key the song is in.:

Look at the key signature for the presence of sharps and flats. When there are no sharps and flats in the key signature you are in the key of C. You press the C button on the pocket tone.

**Note:** ♭ = flat symbol and ♯ = sharp symbol

### Flats:

1♭ = F major. 2♭ = B♭ major 3♭ = E♭ major 4♭ = A♭ major 5♭ = D♭ major 6♭ = G♭ major

### Sharps:

1♯ = G major. 2♯ = D major. 3♯ = A major. 4♯ = E major. 5♯ = B major. 6♯ = F♯ major

## Second:

Tuning the key signature chord:

Press the button that represents the correct pitch of the key signature. For this example lets use C major. Press the C, or keynote or tonic note; this will be the Do of the key. Once you get the pitch, press the button again to turn off the tone

## Third:

Look at the first note to be sung. If it is on the line or space that is represented by the key signature you are ready to go. If it is on a different line or space quietly move up or down the scale till you have the proper starting pitch

You need to remember that the lead pitch is written for the female voice so a male song leader must use the lower octave.




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\* Farley's Pocket Tones™

## CHAPTER FIFTEEN STAGE PRESENCE

Stage presence is the quality that allows us to hold a very public position in a relaxed manner. It is the quality that allows us to remain ourselves under intense scrutiny from others. Individuals with a high level of stage presence have a distinct advantage in a variety of professional and social situations.



Don't try to be a sideshow entertainer. This is no place for theatrics or silliness. You are not there to put on a show or to draw undue attention to yourself. You can be professional and charismatic at the same time without being theatrical. The glory belongs to God not you.

Stage presence can be learned. You don't have to have confidence to gain and radiate confidence.

**Nervous?** It's totally normal.

While only about 1 out of 10 people suffer from debilitating anxiety, about 7 or 8 suffer mild bouts of nervousness or panic. That it's normal or natural doesn't make it better, but knowing that everyone deals with it should make it slightly less scary. Take a few deep breaths, drink some water, and remember that if everything gets messed up: well it's messed up and it can't help but be better the next time. Live and learn.

### **Are you haunted by any of these Feelings of humiliation?**

- You sing well, yet are expressionless from extreme fear?
- Your song leading is perceived as boring?
- You have anxiety about being judged?
- You feel exposed and vulnerable when on stage?
- You suffer performance paralysis?
- You encounter nervous insecurity and stage fright?
- You have anguishing butterflies, shakiness or fidgeting?
- You are distressed hours or even days before leading singing?

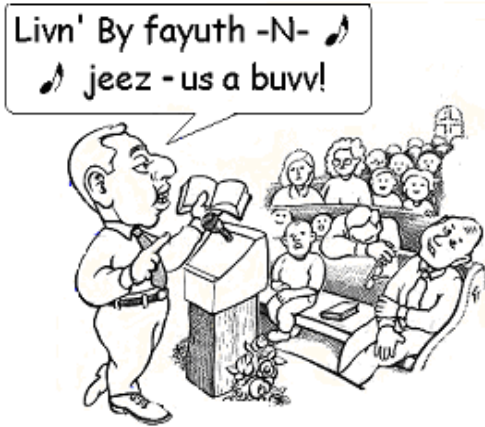
**THE DO'S AND DON'TS OF STAGE PRESENCE.****DO:**

- SMILE!
- Be interested in the song/singing.
- Get into the song, and let the congregation share your joy.
- Move a little.
- Face the audience.
- Visibly acknowledge the importance of singing in worship.
- Develop a comfortable yet, authoritative stance on stage.
- Memorize your music, and don't stick your face in the songbook.

**DON'T:**

- Act bored, even if you are.
- Put your hands in your pockets.
- Look at your watch. If the congregation thinks you don't like the singing or want to be there, then why should they?

There are many experienced song leaders who still have tremendous trouble dealing with the concepts described above. Why, because feelings of discomfort/stage fright/performance anxiety are natural. Work on overcoming them, and giving the impression that you are free of these detractors.



Pronounce the words of the song clearly. Do not slur your words by adding emphasis on syllables that do not exist.

There is no excuse for bad grammar in any public forum including song leading.

When it comes to the use of a microphone don't try to be a pop star. You are not there to put on a show or to entertain an audience. You are there to LEAD others in song.

Performing like a contestant on **American Idol** does not make you a good song leader. It just makes you look silly.



The words are important. One of the purposes of singing is to teach one another. If the words are garbled, misused or completely ignored the message can be altered to teach something entirely different.

If in doubt of what the next word in the song is, just glance at the book. This will eliminate the possibility of saying a word that just doesn't make any sense.

## MICROPHONES:

**Stationary microphones:** These can be attached to a lectern or pulpit or on a mic stand.

While it is appropriate to be close to the mic when you announce the number it is best to back away when the singing begins. The song leader's voice should be dominant but it should not overpower the rest.



**Hand Held microphones:** While the same principles apply a hand held mic allows you to control certain aspects that a stationary mic does not. You can use the mic itself as a volume control by moving it further away as you sing. The draw back is that with the use of hand movements you can't hold a songbook. It does, however, give you more freedom of movement.

**Wireless Microphones:** These can be stationary or hand held. As a hand held they give you more freedom of movement.

With this freedom of movement you need to be careful to avoid the feedback zones around the speakers as this will result in a very uncomfortable sound and may also do damage to the sound system



**Lapel Microphones:** Don't use them for song leading unless the soundboard is manned. This will help control the volume

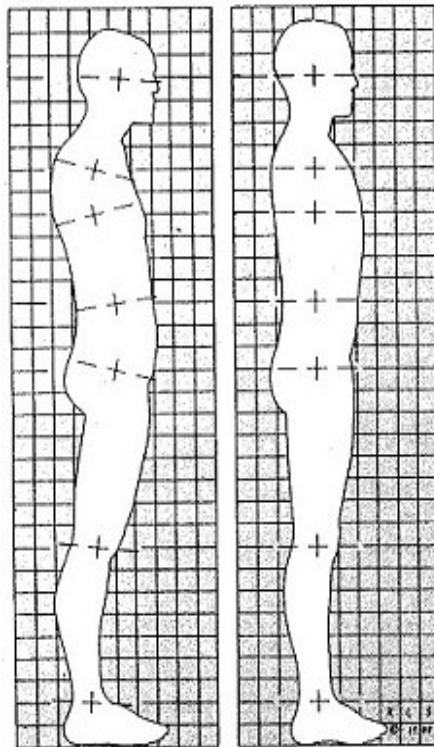


## CHAPTER SIXTEEN

### Standing posture

- Stand with weight mostly on the balls of the feet, not with weight on the heels
- Keep feet slightly apart, about shoulder-width
- Avoid locking the knees
- Tuck the chin in a little to keep the head level
- Be sure the head is square on top of the neck and spine, not pushed out forward
- Stand straight and tall, with shoulders upright
- If standing for a long period of time, shift weight from one foot to the other, or rock from heels to toes.

**(EXERCISE)** Stand against a wall with shoulders and bottom touching wall. In this position, the back of the head should also touch the wall - if it does not, the head is carried too far forward.



Good posture is important for proper breathing. Compare the two figures. The one on the left is exhibiting poor posture. This restricts your ability to sing properly.

## CHAPTER SEVENTEEN

### BREATHING

When you breathe normally, you automatically make a shallow inhalation and an even exhalation followed by a pause before it all starts again — you don't even need to think about it. On the other hand, when you sing, you not only need to inhale quickly and exhale slowly as you sing the phrases of a song, but you also need to maintain proper posture. Breathing in this manner provides you with the breath control that you need to sing efficiently. However, because controlled breathing doesn't come naturally to you, you need to train your body to breathe for singing

### Discovering your singing breath

The easiest way to find out how you should breathe for singing is simply by feeling it. Being able to visualize and feel the proper way to breathe helps make the process more natural for you.

Inhalation refers to air moving into your body — breathing in.

Exhalation is when you exhale or blow out the air. You exhale when you speak or sing.

Singing songs requires getting a full breath quickly — a quick inhalation — because the congregation can't wait five minutes for you to find the air. So knowing how your body feels when you inhale helps you to get air in your body quickly to sing the next phrase. Use the following exercise to explore your own inhalation. Get a feel for how your body should move when you inhale and exhale.

- Pretend that air is really heavy as you inhale. Visualize it weighing 50 pounds and let it fall low into your body.
- Let it fall lower than your belly button. Explore this sensation.
- Then let the breath fall in faster. Still visualize it being heavy but let it fall quickly into your body.
- You can also fill your lungs as if you were going to blow up a balloon. You will feel your abdomen and lower back expand.

This sensation of quickly filling your lungs with air is how you properly inhale for singing.

Yawning happens all the time when working on breath control. The body gets confused with the different amount of air coming in, and you yawn. Voice students yawn plenty during lessons and are embarrassed at first. Don't worry — it's okay to yawn when you're working on your breathing.

#### Exhaling to sing

Singing means that you have to control your exhalation. You want to have a sustained and smooth exhalation. This control helps you to sing those demanding high notes and long slow phrases.

#### Posturing yourself for breathing

Breathing efficiently when you sing is a combination of great posture and skillful inhaling and exhaling. Remember the importance of good posture; it allows you to get a deep, full breath. If you slouch or you're too rigid, your diaphragm locks and prevents you from getting a correct breath for singing. If your breathing and your posture work together as a team, you can improve your singing.

## CHAPTER EIGHTEEN

### STAGE FRIGHT

**Stage fright** refers to an anxiety, fear or persistent phobia related to performance in front of an audience. This form of anxiety can precede or accompany participation in any activity involving public self-presentation. The condition is technically referred to as glossophobia

It is believed to be the single most common phobia, affecting as much as 75% of all people. When ranked among fears, it generally is the number one fear, even beating out death. Glossophobia is considered a social phobia and may be linked to or sometimes precede a more severe anxiety disorder.

Symptoms include intense anxiety prior to or simply at the thought of having to verbally communicate with any group, avoidance of events which focus the group's attention on individuals in attendance, and may even include physical distress, nausea, or feelings of panic in such circumstances. Many people report stress-induced speech disorders which are only present during public speech. Some glossophobics have been able to dance or perform in public as long as they do not have to speak, or even speak or sing as long as they cannot see the audience.

The root cause of glossophobia, although unknown, can be attributed to either a single traumatic incident, whether experienced personally or associated with someone who has, a slow build-up from merely avoiding public speaking to a more severe form of glossophobia.\*

In his stand up comedy routine, Jerry Seinfeld observes that "the average person would rather be in the casket than doing the eulogy."

Here are 6 pointers to keep in mind in order to overcome stage fright:

- 1. Know your environment**
- 2. Relax**
- 3. Breathe**
- 4. Your audience is on your side**
- 5. Keep your focus**
- 6. Know your material and practice it**

You must train yourself not to be overcome by your fears. Ideally, through realistic training, you can acquire the knowledge and skills needed to increase your confidence and thereby manage your fears.\*

A few good techniques to develop include relaxation skills, time management skills, assertiveness skills, and cognitive restructuring skills (the ability to control how you view a situation).\*

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\*[wikipedia.org](http://wikipedia.org) Copyright (C) 2000,2001,2002 Free Software Foundation, Inc.  
51 Franklin St, Fifth Floor, Boston, MA 02110-1301 USA

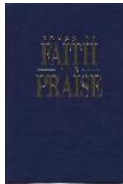
U.S. Department of the Army, *FM 21-76 US ARMY SURVIVAL MANUAL* (Reprinted as permitted by U.S. Department of the Army, 1990), p 10

*Ibid*, p 13

## CHAPTER NINETEEN SELECTING A SONGBOOK

The selection of a songbook is an expensive investment for any congregation. As such, great thought should be applied to this selection. There are several songbooks to choose from and it is the attempt of this article to help in that selection.

The following charts present a survey of some of the songbooks used by churches of Christ. These charts present the pros and cons of each book.



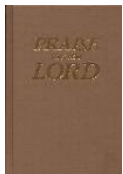
### **SONGS OF FAITH AND PRAISE**

HOWARD PUBLISHING CO, INC.

#### **PROS**

#### **CONS**

<ul style="list-style-type: none"> <li>• A large selection of songs.</li> <li>• Contains many newer songs.</li> <li>• Provides Scripture references.</li> <li>• Has user-friendly index(s).</li> <li>• Has Key/Starting Pitch markings.</li> </ul>	<ul style="list-style-type: none"> <li>• Many songs not arranged for congregational singing.</li> <li>• Several songs are arranged with part's HUMMING and not singing.</li> <li>• Contains songs designed specifically for choirs and praise teams that are not suitable for congregational worship.</li> <li>• Contains several redundancies.</li> <li>• Newer editions contain instrumental chords for piano and guitar.</li> </ul>
--	--



### **PRAISE FOR THE LORD**

PRAISE PRESS and SONG SUPPLEMENTS, INC.

#### **PROS**

#### **CONS**

<ul style="list-style-type: none"> <li>• A large selection of songs.</li> <li>• Contains many newer songs.</li> <li>• Each song arranged for congregational singing.</li> <li>• Has user-friendly index(s).</li> <li>• Contains a Scripture reference Index.</li> <li>• Newer editions contain 100 newer songs not found in previous printings.</li> </ul>	<ul style="list-style-type: none"> <li>• Early printings contain typos. (<i>Corrected in later editions</i>)</li> <li>• Some have complained that the print font for the lyrics is a little small.</li> </ul>
--	---



**SONGS OF THE CHURCH**  
HOWARD PUBLISHING CO, INC.

**PROS**

- Contains many favorites
- User friendly index(s)

**CONS**

- Contains instrumental notation.
- Some songs are arranged with part's HUMMING and not singing.
- Out of print<sup>1</sup>



**SONGS OF THE CHURCH 21<sup>st</sup> CENTURY EDITION**  
HOWARD PUBLISHING CO, INC.

**PROS**

- Contains many favorites
- User friendly index(s)
- Contains devotional songs.
- Most songs arranged for congregational singing.
- Contains a glossary of unfamiliar words found in hymns
- Contains the history of several popular hymns.

**CONS**

- Early editions contain only the "lyrics" for many devotional songs.
- Some songs are arranged with part's HUMMING and not singing
- Out of print
- Does not contain a Topical index



**HYMNS FOR WORSHIP**  
GUARDIAN OF TRUTH FOUNDATION

**PROS**

- Easy to read format
- Contains Scripture index
- Has Pitch and directing guide
- Contains Scripture reference.

**CONS**

- Does not contain very many newer songs

<sup>1</sup> There is now available a reprint of "Songs Of The Church" entitled "*Favorite Songs Of The Church*". For the most part it has the same songs and page numbers plus 20 additional hymns. It is also presented with a completely new typeset. It is available through Taylor Publications.



**CHURCH GOSPEL SONGS AND HYMNS**

V. E. HOWARD and CENTRAL PRINTERS PRESS

**PROS**

**CONS**

<ul style="list-style-type: none"> <li>• Arranged for congregational singing</li> <li>• Contains both general and Topical index(s)</li> </ul>	<ul style="list-style-type: none"> <li>• Does not contain many newer songs.</li> </ul>
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**Sacred Selections**

Ellis J. Crum

**PROS**

**CONS**

<ul style="list-style-type: none"> <li>• Contains both general and Topical index(s)</li> <li>• Contains many Classic Hymns</li> </ul>	<ul style="list-style-type: none"> <li>• Does not contain any newer songs</li> <li>• Intellectual infringement by alteration of original lyrics beyond acceptable standards of personal arrangement.*</li> </ul>
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**Sacred Songs of the Church**

Psallo Publications, LLC

**PROS**

**CONS**

<ul style="list-style-type: none"> <li>• Easy to read format</li> <li>• Contains Scripture index</li> <li>• Has Pitch and directing guide</li> <li>• Contains Scripture reference.</li> </ul>	<ul style="list-style-type: none"> <li>• Does not contain any classic devotional or camp songs.</li> </ul>
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**Favorite Songs of the Church**

Taylor Publications

**PROS**

**CONS**

<ul style="list-style-type: none"> <li>• Easy to read format</li> <li>• Contains Scripture index</li> <li>• Has Pitch and directing guide</li> <li>• Contains Scripture reference.</li> <li>• Reprint of Songs of the Church</li> </ul>	<ul style="list-style-type: none"> <li>• Does not contain many newer songs.</li> </ul>
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\* While it is acceptable to adapt songs to your own worship style it is unethical and unchristian to alter the lyrical content of another's intellectual property to such a degree as to change entire stanzas. If a verse is in question, omit it.

When selecting a new songbook, there are many things that must be considered.

- 1. Is the songbook practical? Will it achieve all that we need it to?**
- 2. Is it conducive to congregational singing? Does it contain arrangements that would be difficult if not impossible for the average worshipper to sing?**
- 3. Is it selectively balanced? Is the selection of songs productive for all ages?**
- 4. What are the PROS and CONS? Is it suitable for your needs?**
- 5. Is it filled with unscriptural additions and words?**

Choose a songbook that will help, not hinder, in your worship to God.

## CHAPTER TWENTY

### Technology and Resources\*

Many churches are moving into the realm of multi-media. This is not unlike the old time over head projection. It does, however, re-define a church's abilities to utilize an abundance of singing materials.

Listed below are a few resources and links of reliable products and services. Whether you wish to use an already existing product or create your own you may find the following a valuable resource of information.



[www.paperlesshymnal.com](http://www.paperlesshymnal.com) \*

Are you needing to project lyrics *and* music for your congregation's favorite songs? **The Paperless Hymnal™** may be the answer for you. No CCLI or other licenses or external fees are required to use this product.



[www.finalemusic.com](http://www.finalemusic.com) \*

Finale NotePad is basic notation software that allows users to click notes onto staves to create great-looking sheet music. Transform your musical ideas into beautifully printed music.

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\* The Paperless Hymnal™ is the trademark of James Tackett

\* (TM) Finale is a Trademark of Make Music





[www.ccli.com](http://www.ccli.com)

CCLI exists to help individuals, churches and organizations in the area of worship, by offering information, services and products. The Church Copyright License is a contractual agreement with songwriters and publishers from around the world. For an annual license fee, a church receives legal authorization to copy from over 150,000 songs for congregational use.



## Taylor Publications

[www.taylorpublications.com](http://www.taylorpublications.com)

Your Resource for Everything A 'Cappella. Songbooks, tapes/CD's, doctrinal issue's ect...



## e PRAISE HYMNAL

7 volumes. A total of over 880 songs set in the same format as the Paperless Hymnal. The ePraise Hymnal series is designed to complement the Paperless hymnal.

[www.taylorpublications.com](http://www.taylorpublications.com)



## Soft Praise Deluxe

Worship Leader's Multimedia Software! SoftPraise Deluxe Worship Planning Software is a companion tool to Howard Publishing's widely popular Songs of Faith and Praise hymnal.

[www.taylorpublications.com](http://www.taylorpublications.com)

\* Listing of the above resources if for educational purposes. It in no way implies that the author endorses the content. The opinions expressed on these sites do not necessarily represent those of the author.

## Multi-Media

One last thought. Multi Media is a rapidly growing trend. It can be an incredible tool or your worst nightmare. Use it as an aid for your worship not as a novelty for entertainment.



The use of Multi-media is becoming a popular medium for song services across the country. Just as song books and over head projectors dominated 20<sup>th</sup> century worship, PowerPoint\* and paperless hymnals will come into their own in the 21<sup>st</sup>.

For that reason, it is important that even the most experienced song leader develop an understanding of these technologies and tools in order to properly use them.



The typical projection format.

The great thing about **Artistic Song Leading** is that the same rules apply no matter what venue or medium is used. You can sing from a book, lyric sheet, multi-media, an over-head projection or from memory. It is all about control, confidence and ability.

\* PowerPoint® is a registered trademark of Microsoft®.

**Wonderful Merciful Savior**

1. Won - der - ful, mer - ci - ful Sav - ior,  
Pre - cious Re - deem - er and Friend;

Words & Music by Dawn  
Arranged by Brandon S  
Rathbun Thomas and B

1989 Word Music

CCLI License No. 1-15

Programs such as the *Paperless hymnal* \* project both lyrics and music. The major drawback is that some of the material may not be visible to those sitting in the back.

**As The Deer**

**As the deer pants for the water  
So my soul longs after You  
You alone are my hearts desire  
And I long to worship You**

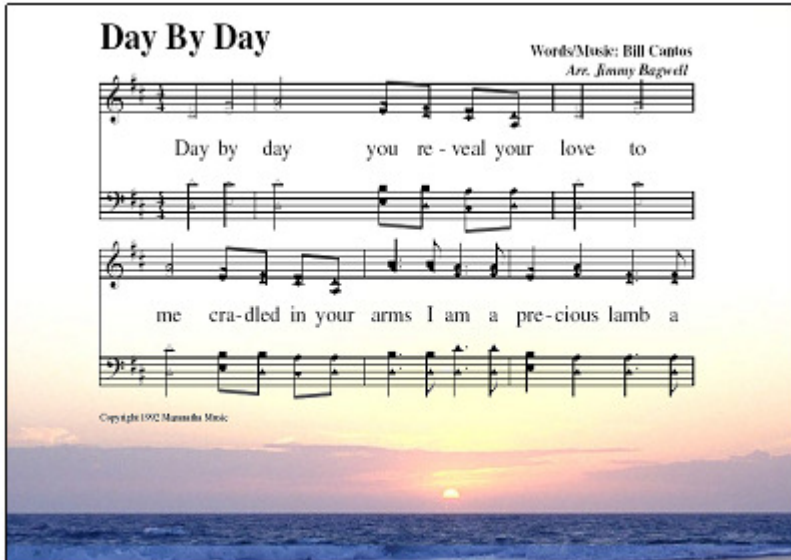
Martin Nystrom  
Copyright 1984  
Maranatha Music

**Slide with background and lyrics only.**

There are also programs that project lyrics only. The draw back being since there is no sheet music those who do not know the song cannot participate fully.

The slides are easy to produce using PowerPoint. Slides that show both lyrics and notation are more difficult to create.

\* The Paperless Hymnal™ is the trademark of James Tackett



**Slide with background, lyrics and shaped notation.**

A lot depends on how much time you wish to invest in the creation of slides.

By using various programs, in conjunction with Power Point, you can create full musical slides at very little expense. These slides can display lyrics only or standard or shaped notation.

While the same rules for artistic song leading apply, the use of multi-media takes far more prep time than selecting songs from a book. Slides have to be arranged in order and the individual verses must be selected. There is not a lot of wiggle room if unforeseen circumstances force a change in song/verse selection. That being said, Multi-media gives churches many advantages over books.



**Multi-Media setup**

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<b>PROS</b>	<b>CONS</b>
<ol style="list-style-type: none"><li>1. Cost is much less than books</li><li>2. Access to thousands of songs both new and old</li><li>3. Can be used for teaching and sermons as well as singing</li><li>4. Helps maintain greater control. No rustling through pages</li></ol>	<ol style="list-style-type: none"><li>1. Requires more prep time</li><li>2. Depends on electrical power</li><li>3. Requires proficiency in the use of computer software.</li><li>4. May require to purchase of CCLI</li></ol>

Keep pace with technology. Keep learning new songs. Study and learn the techniques required to be an effective leader of the Lord's singing.

## APPENDIX

### GLOSSARY OF UNFAMILIAR WORDS\*

#### A

- **Abba** - Aramaic for Father.
- **Aidenn** – Eden or Paradise. A Poetic form of Eden.
- **Alleluia** – Hebrew for Praise ye the Lord.
- **Alloy** – A mixture of anything that debases.
- **Aught** – Any least part of anything.
- **Azure** – the blue of a clear sky.

#### B

- **Bane** – Destroying or ruining cause; source of irreparable harm.
- **Bar** – An obstruction or barrier.
- **Bark, Barque** – Any sailing vessel or boat.
- **Bowers** – Leafy shelters of boughs, vines

#### C

- **Cherubim:** *plural* – An order of angelic beings: **CHERUB:** *singular*.
- **Cleft:** Split, supplying a place of refuge
- **Coffers:** Chest or trunk used for storing valuables.
- **Contrite:** Broken down with sorrow

#### D

- **Diadem:** An ornamental, royal crown.

#### E

- **Ebenezer:** A stone of help.
- **Ebon:** Like the color of ebony, a dark, black wood.
- **Ensign:** A commissioned rank for junior officers.
- **Espy:** To catch sight of.
- **Ether:** The upper regions of space just before the heavens.

#### F

- **Fen:** Swampy marsh lands.

- **Fraught:** Filled up

#### G

- **Guerdon:** A well-deserved prize or reward.

#### H

- **Hosanna:** A Hebrew exclamation of praise to the Lord.

#### L

- **Lays:** Songs of praise.

#### P

- **Panoply:** Anything protecting completely or forming a magnificent covering.
- **Pining:** Languishing.
- **Pinion:** The wing or flight feathers of a bird.
- **Proffer:** To offer for acceptance.

#### R

- **Repine:** To feel or express dejection.
- **Requite:** To repay.

#### S

- **Seraphim:** *plural* - An order of angelic beings. **SERAPH:** *singular*.
- **Solace:** To find rest from grief.
- **Staid:** Fixed.
- **Supernal:** being or coming from above.

#### T

- **Train:** A number of followers or attendants.

#### U

- **Unfeigned:** Genuine.

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\* Adapted from an article by Ralph A. Casey

## General Terms

These are some terms you might see.



**Sharp**-makes the note one half step higher



**Natural**-puts the note back to where it occurs naturally in the key signature



**Flat**-lowers the note one half step



The **Double Sharp** is used to raise by one half step the pitch of a note that has already been sharped in the key signature.



The **Double Flat** is used to lower by one half step the pitch of a note that has already been flatted in the key signature.

## Tempo Markings

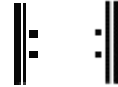
- **Allegro**- (pronounced Al-leg-grow). A very fast section of a piece (metronome 120-168)
- **Moderato**- (pronounced Mahd-her-ah-toe). Moderately, not as fast (metronome 108-116)
- **Andante**-(pronounced On-Dahn-tay). Not too fast, not too slow (metronome 80-104)
- **Largo**- (pronounced Lar-goe). Means "long". The slow section of a piece. (metronome 40-58)

## Place Markings

Place markings tell you where you are in the music. For example, if you get to the end and you see a repeat sign, you would repeat the piece.



**Double Bar**- You are at the end.



**Repeat Sign**-Go back and sing this section or piece one more time and then stop

- **Ritardando, Ritard (Rit.)**- Gradually slow down. Often appears at the end of a piece (pronounced Rih, (like the I sound in mit, not ree), tard, ah-n-doe)
- **A Tempo**-(pronounced, Ah-tehm-poe). Go back to the original tempo.
- **Fine**- You are at the end. Stop (Pronounced Fee-nay)
- **Del Cappel Fine, D. C. al Fine**- Go back to the beginning and sing until the fine (Pronounced Day-I Cap Oh ah-L Fee-nay) Think of Cap-head-beginning
- **Del Cappel Coda, D. C. al Coda**- Go back to the beginning and sing until the  $\oplus$  **Coda Sign**, then go to the **coda** (the section at the very end of a piece labeled Coda)
- **Del Signa al fine (D.S. al fine, or D.S. al coda)**- Go back to the  $\S$  **Signa** and sing until the fine, or the coda (in the case of D.S. al coda, you would then sing the coda)



**Style Markings**

**Style** is how you sing a piece. These are often markings unique to one note.

**> Accent** appears over the top of a note. Means to make it stand out dramatically from the rest of the notes

**... Staccato** (pronounced Stack-aht-oh). Means to sing the note very short

**Legato-** (pronounced Leg-ah-toe). Means to sing the note very long. Not written anywhere in music but is used to describe how to sing something. For example, you would not sing "Just As I Am" Staccato, you would sing it long and smooth, legato)

**◡ Fermata-** (pronounced fur-mah-tah). Appears over the top of one note, usually at the end of a section, phrase or piece. Means to hold out the note for as long as you want .

**Dynamic Markings**


**Dynamics-** are how loud or soft you are singing.


***f* Forte-** (pronounced, Four-tay) Play Loud. Also can have two F's (Fortissimo-Four-tee-see-moe), or three F's (Fortisissimo-Four-tees-ees-ee-moe), with each F adding more volume.

***mf* Mezzo Forte-** (pronounced Met-zoe Four-tay). Medium, or Moderately Loud



***mp* Mezzo Piano-** (pronounced Met-zoe piano). Medium, or Moderately Soft

***p* Piano-** Soft. Also, like the forte, it can have two p's (pianissimo-pee-a-nee-see-moe) or three p's (pee-ah-nees-ees-ee-moe) with each p adding less volume.

 or **Cresc. Crescendo-**(Cresh-end-oh) gradually get louder. Can have **Molto** (mole-toe) in front of it, which means, more or much.



 or **Decresc. or Dim. Decrescendo, or Diminuendo** (day-cresh-end-oh, dim-in-you-end-oh). Gradually get softer. Also can have a **molto** in front of it.

**Vocabulary:**

- Clef:** Appears at the very beginning of each of the staff lines. Can be **treble**  (used for Soprano and Alto voices) or **bass**  (used for Tenor and Bass).
- Time Signature:** Appears after the clef

Two beats in one measure	<b>2</b>
Half note receives one beat	<b>2</b>
Three beats in one measure	<b>3</b>
Eighth note receives one beat	<b>8</b>
Four beats in one measure	<b>4</b>
Quarter note receives one beat	<b>4</b>

**Common Time and Cut Time:**

-  Common Time  
Same as 4/4 time
-  Cut Time  
Same as 2/2

**Key Signatures** can either have

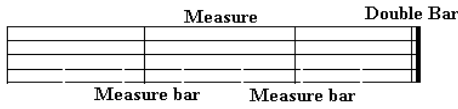
**Sharps** or **Flats**





**MUSIC JARGON**

**Bar Lines:** are the Vertical lines. They are used to divide the Measures



**Double Bar:** Used at the end of a song. It means to stop

**NOTE & REST VALUES:**

NOTES		REST	
	WHOLE		Hangs below the line
	HALF		Sits above the line.
	QUARTER		
	EIGHTH		
	SIXTEENTH		

**TRIPLET**

The TRIPLET consists of three notes and all three notes get performed on ONE BEAT.



**A`Capella:** 1. To sing as in the style of chapel. All verbal. Singing words. No instruments.

2. **ACAPPELLA:** A type of music produced without the use of mechanical instruments. *Vocal / Anatomical.*

3. **INSTRUPELLA:** Vocals that have been altered, either electronically or naturally, to sound like instruments.

**ALTO:** A low female singing voice.

**ANTIPHONAL:** singing alternate musical phrases. Side to side congregational singing. One section sings one phrase and another section replies.

**BARITONE:** A male singer or voice with a range higher than a bass and lower than a tenor.

**BASS:** A male singing voice of the lowest range.

**CANON:** A composition or passage in which a melody is imitated by one or more voices at fixed intervals of pitch and time.

**CHANT:** A short, simple series of syllables or words that are sung on or intoned to the same note or a limited range of notes.

**CONTRALTO:** The lowest female voice or voice part, intermediate in range between alto and tenor.

**COUNTERPOINT:** Melodic material that is added above or below an existing melody.

**DESCANT:** An ornamental melody or counterpoint sung above a theme.

**FALSETTO:** A male voice in an upper register beyond its normal range.

**HARMONY:** Simultaneous combination of notes in a chord.

**ROUND:** A composition for two or more voices in which each voice enters at a different time with the same melody.

**SOPRANO:** The highest singing voice of a woman.

**TENOR:** The highest natural adult male voice.

**TUTTI:** A passage of music intended to be executed by all the singers simultaneously in full harmony.

**UNISON:** All parts sing the same melodic phrase without harmony.



# *E-BOOK*

## **Artistic Song Leading**

A Practical Guide for Leading Singing In Public Worship

Copyright © 2010 by Jimmy Bagwell

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**A song leader training course is also available in PowerPoint®. It consists of eight lessons and a booklet containing printed slide handouts.**

Jimmy Bagwell has been a student of music since the age of five. Coming from a long line of song leaders, he has always maintained the importance of singing in worship. In his journey through the different aspects of music and worship, he has found many ways to express his motivation and desire for cooperate worship to be the best sacrifice possible.

Mr. Bagwell has not only been a student of music but also a teacher, performer, arranger and songwriter. He has been associated with choral groups, quartets and praise teams throughout his early life. He has spent late hours in studios recording both traditional and contemporary acappella music.

Now, as a preacher of the glorious Gospel his doctrinal views reflect a more conservative understanding. Nevertheless, he cannot discount the lessons he has learned through all these experiences.

*“While the fundamentals of music can be described as an exact science, its presentation and tone are constantly evolving. We, as HIS church, can keep up with this ever-changing arena without compromising the Biblical principle of verbal communication through song”*

*Jimmy Bagwell*

This textbook has been designed to present a resource for those who wish to give their best as they lead others in worship. It is the result of over thirty years in the field of music. While it is, by no means, an exhaustive commentary on music theory, it reveals many of the complex rudiments, rules and tips that a good song leader must apply to be effective.

- ***Ephesians 5:19***
- ***Colossians 3:16***