

ACKNOWLEDGEMENTS

Clint and Donna Kerns have been working together with choirs and church musicians since 1983 and have conducted hundreds of choir workshops up and down the east coast. Both have been music judges at ACE Student competition both at the State and International level. Clint has played guitar over 30 years and Donna has played piano for over 40 years. Between the two of them, they have over 60 years experience in the field of Church Music and working with Choirs.

The material in this book has been gleaned from years of Church Musicianship. We wish to acknowledge those authors from which the content of this lesson book was developed. The listing of any particular book or author does not necessarily reflect agreement on our with the content. These resources are recommended for an exhaustive study of this subject.

REFERENCES AND COMMENTARIES

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10. *Music in Bible Times*, by William N. McElrath, Convention Press, Nashville, TN
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A PRELIMINARY APPROACH TO MUSIC **THE PURPOSE, PROBLEMS AND POWER OF MUSIC- LESSON 1**

Introduction: In this opening lesson, we will examine the purpose of music, what is it for, where did it come from. We will expose the potential problems of music. Finally, we will explore the Power of Music

Lesson Goals:

1. To understand that music was created by God and that it can be used as a great teaching tool when used properly.
2. To recognize the danger of over-emphasis and under-emphasis of music.
3. To appreciate the power that music possesses.

Definitions of Important Terms/Phrases:

None for this lesson

I. The Purpose of Music

Ephesians 5:19 Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;

Colossians 3:16 Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.

A. Music Speaks to the Mind (the Heart)

I Samuel 16:23 And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him.

B. Music Sets the Mood.

How would the Bride know to come down the aisle without the wedding march?

C. Music is Sanctioned by the Maker

There are 153 references in the King James Bible to preaching. There are 393 references to singing. Look at the characteristics of a Spirit-Filled believer in Ephesians 5:19 - "singing and making melody"

When David was brought up out of the horrible pit, God put a song in his mouth.

The purpose of music in the worship service is to spread the story of Christ through song, to strengthen the Saints of God, and to allow the Servants to Share their gift that God has given them.

Music is one of God's gifts, both man and angels have been blessed with the ability to make music (Genesis 4:21; Job 38:7)

Psalms 95:1-2 is one of the best proof text for the purpose of music. "O come, let us sing unto the LORD: let us make a joyful noise to the rock of our salvation. Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms. "

In the New Testament, in the book of Acts, Paul and Silas sang praises to God.

In the book of Psalms we are encouraged to "sing praises with understanding (Psalm 47:7) we are exhorted

to “play skillfully with a loud noise” - God likes it LOUD) We are expected to “Sing to the Lord (Psalm 95:1)

It should be kept in mind that music is to be played and sang with understanding, in other words, the music should not overpower or drown out the voices. The Bible says in I Corinthians 14:40 “Let all things be done decently and in order.” Since all things should be done decently and in order, music should not be chaotic or frenzied. Since it is to be sung with understanding, neither the voices nor the guitars should be screaming.

Some carnal saved folks (carnal Christian is a contradictory term, Christian means Christ-like, there was and is nothing carnal about Christ) try to justify their carnal, worldly music and lyric use (even in Church) with I Corinthians 9:22 where Paul said that he became “...all things to all men, that I might by all means save some.” but this does not mean that Paul was disobedient to God's Word and God's Way, this simply meant that he adapted to the cultural customs or styles that were acceptable to those he ministered to without compromising the Word of God.

The Church of today seems to be changing their style of Worship to the modern day “Praise and Worship” and it is an undeniable fact the Church Worship means and methods have changed over the last several hundred years. The “Old Time” worship of today would have been considered contemporary two hundred years ago, so what is the answer? My answer to that is simple, the methods of worship that I use today and was brought up in still works for me. The phrase “If it ain't broke, don't fix it” fully applies. I don't need to change my methods of worship, they work, and they work well.

II. The Problems of Music

- A. Overemphasis
- B. Underemphasis

There must be a proper balance; music must be in its proper place and perspective.
You cannot build a Church on singing alone, but you cannot build a Church without singing.

III. The Power of Music

- A. Music can Educate (Colossians 3:16 “Teaching”) how did you learn your ABC's? By singing
- B. Music can Encourage
- C. Music can Exalt

Music can and should Encourage the Saint, Entice the Sinner, Exalt the Savior and Exclude Satan.

A PROGRAMMED APPROACH TO MUSIC

THE DEFINITION, DERIVATION AND DEPARTMENTS OF MUSIC - LESSON 2

Introduction:

Why is it important for you as a Pastor, Preacher or church member to have an understanding of music? Think of the influence of the song and worship service. Music can chill, kill or thrill a service. How can you effectively lead something that you do not even understand? The better your understanding, the better your effectiveness.

Lesson Goals:

1. To understand the meaning of music and the etymology of the term.
2. To explore the three different departments of music and lay the ground work for music theory

Definitions of Important Terms/Phrases:

1. Rudiments – a basic principle or fundamental skill
2. Rhythm - the aspect of music comprising all the elements (as accent, meter, and tempo) that relate to forward movement.
3. Melody - a rhythmic succession of single tones organized as an aesthetic whole.
4. Harmony - the science of the structure, relation, and progression of chords.
5. Tone – a musical sound

I. Music – Its Definition

- A. The art of arranging tones in an orderly sequence so as to produce a unified and continuous composition.
- B. Vocal or instrumental sounds with rhythm, melody and harmony
- C. The written or printed score for a musical composition.

Music may be defined according to various criteria including organization, pleasantness, intent, social construction, perceptual processes and engagement, universal aspects or family resemblances, and through contrast or negative definition.

During the course of the history of Western music, many have tried to formulate an answer to the question of the ontology of music. In order to distinguish between music and non-music, repeated attempts have been made to compile a list of essential properties of music along with the necessary and sufficient conditions.

The definition of music that I prefer is – a succession of agreeable sounds regulated by the laws of rhythm and form.

II. Music – Its Derivation

The derivation or etymology comes from the Greek word mousikê (moo-see-ka). It was originally an adjective that meant “pertaining to the muses” It was used of any of the arts over which the Muses (Greek mythology the goddesses or spirits who inspire the creation of literature and the arts) presided, including poetry, drama, and dance as well as song and instrumental music. Music was so important to the Greeks, however that mousikê was used to refer especially to that branch of the arts. The Romans borrowed the Greek word and by medieval times the Latin term “musica” referred only to the Musical art.

III. Music – Its Departments

There are three departments of music, Melodics, Rhythmics and Dynamics.

- A. Melodics – all things pertaining to the pitch of tones.
- B. Rhythmics – all things pertaining to the length of tones.
- C. Dynamics – all things pertaining to the power and quality of tones.

Pitch has reference to the highness or lowness of a tone – how high or low the note is.
 Length has reference to the longness or shortness of a tone – how long you hold the note.
 Power has reference to the loudness or softness of a tone – how loud or quiet the note is.
 Quality has reference to the kind of tone.

The musical alphabet consists of the letters A B C D E F G.

The pitch distance between 2 tones is either a whole step or a half step.
 On the piano, the distance between white keys (with a black key between them) is a whole step. The distance between a white key and a black key (or a white key and a white key with no black key between them) is a half step.

The fundamental foundation of all music is the Scale. There are numerous scales but the main scale (the one which everything else works off) is the diatonic scale. (Diatonic means through the scale from key tone to key tone)

The diatonic scale is formed from the pattern – whole, whole, half, whole, whole, whole, half. In other words – a whole step – a whole step, a half step, and so on.

The simplest diatonic scale is the C scale, it has no sharps or flats (degree modifiers, we will discuss later). The C scale is C D E F G A B C (the diatonic scale consists of 7 tone names.)

Alphabetical or Absolute pitch names -	C	D	E	F	G	A	B	(C)	
Numeral Names	-	1	2	3	4	5	6	7	1
Singing Names	-	Do	Re	Mi	Fa	Sol	La	Ti	Do

Tonality is a system of music in which specific hierarchical pitch relationships are based on a key note or “center” tonic.

The Tonic note is always the first note in the key or scale.

Tonic	1	Do
Supertonic	2	Re
Mediant	3	Mi
Sub-Dominant	4	Fa
Dominant	5	Sol
Sub-Mediant	6	La
Sub-Tonic	7	Ti

The pitch names, ABCDEFG are absolute pitch, they never change. The numeral names, singing names and tonality names are relative pitch, they change based on the key or scale. (we will discuss keys later)

In the key or scale of C, the tonic would be C, the Dominant would be G and the Sub-Dominant would be F.

A PRACTICAL APPROACH TO MUSIC

PITCH - LESSON 3

Introduction:

Music is written on a Staff of five lines and four spaces. The grand staff is a double staff with both treble and bass clefs. All common pitches are on this staff with Middle C between the two. The Staff itself cannot represent pitch; it must have a Clef Sign. Each line or space represents a new degree of pitch.

Lesson Goals:

To explore and understand the tone properties of pitch

Definitions of Important Terms/Phrases:

1. Degree – distance between two tones.
2. Flat b – lowers a tone a half step
3. Sharp \sharp – raises a tone a half step
4. Natural \natural – cancels a sharp or flat

I. Pitch

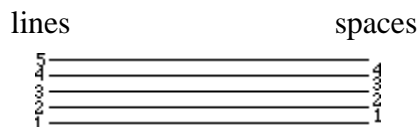
Pitch is the musical notation of a tone. The absolute pitch names of tones are A B C D E F G. The relative pitch names are 1 2 3 4 5 6 7 or Do Re Mi Fa Sol La Ti.

Starting on any given tone a person can proceed up (forward) or down (backward) alphabetically for seven tone names and then repeat in the same order over and over.

Example: ABCDEFGABCDEFGABCDEFG...etc.
 GFEDCBAGFEDCBAGFEDCBA...etc.

II. The Staff

The staff consists of 5 lines and 4 spaces numbered from bottom to top.



Since the staff itself cannot represent pitch, it must have a Clef Sign.

The two most common clef signs are the treble clef and the bass clef. There is third, less common clef. called the C clef

Treble (G) Clef



Bass F Clef



C Clef

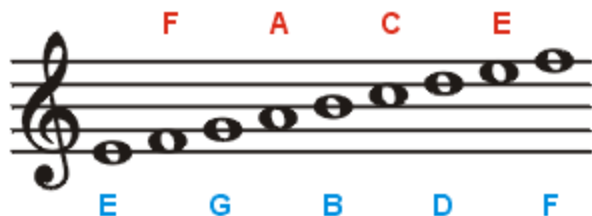


There is also a neutral or percussion clef -



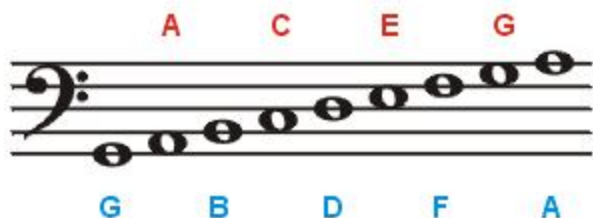
This clef is used exclusively for percussion instruments with no precise pitch.

The Treble or G clef assigns the second line as G, all other pitches are assigned based on the position of G.



The lines are thus assigned (from bottom to top) as E G B D F. An easy phrase to remember this is Every Good Bird Does Fly. The Spaces spell out the word F A C E.

The Bass clef or F clef assigns the fourth line as F, all other pitches are assigned based on the position of F.



The lines of the Bass clef are thus assigned (from bottom to top) as G B D F A. An easy phrase to remember this is Good Boys Do Fine Always. The spaces are A C E G and can be remembered using the phrase All Cows Eat Grass.

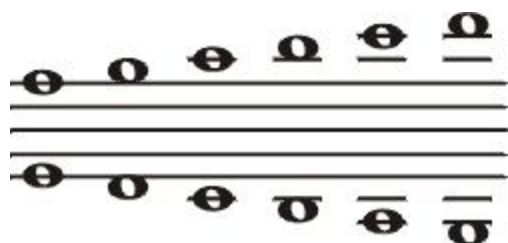
The C clef (which you will probably never encounter) moves on the staff depending on and indicating where C is.



The Grand Staff is the combination of the treble and bass clef. This is what you will see in most church music.



An added line above or below the staff is a ledger line



Notes can be written below, on, or above a ledger line.

Here are some notes on ledger lines above and below the treble clef staff.



Here are some notes on ledger lines above and below the bass clef staff.



The top C on the bass clef staff and bottom C on the treble clef staff are the same note, this is middle C.

The syllables and notes of the shape note system are not tied to particular pitches (e.g. do to C); rather, they depend on the key of the piece, so that the tonic note of the key always has the same syllable, and similarly for the other notes of the scale. Some refer to this as a moveable "do" system.



A PRACTICAL APPROACH TO MUSIC

LENGTH - LESSON 4

Introduction:

Where lines and spaces are used to represent the pitch, i.e. highness or lowness, notes are used to represent the length of tones, how long the note (or rest) is to be held.

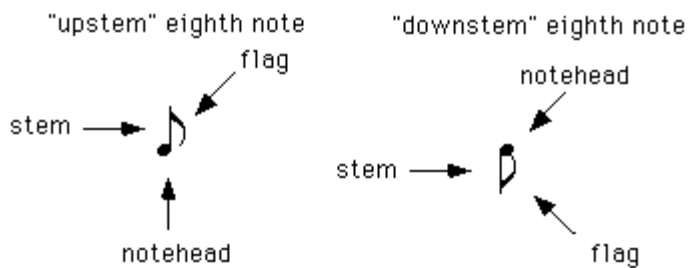
Lesson Goals:

To understand the length and duration of notes and rest.

Definitions of Important Terms/Phrases:

1. Time Signature – notational convention used to specify how many beats are in each measure and which note value constitutes one beat.
2. Measure – Distance between bar lines (vertical lines) on a musical score. Measures divide the song into small sections.
3. Rest – an interval of silence in a piece of music.

There are three main parts to a musical note:



There are five main types of notes and rests commonly used:





The smallest (shortest in duration) of the common notes is the sixteenth note, you can continue to add flags and get progressively smaller notes.


32nd note




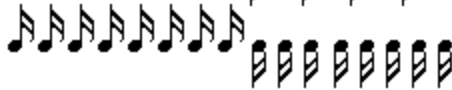
Note values are easy to understand. It takes 2 half notes to = 1 whole note. It takes 4 quarter notes to = 1 whole note and 2 quarter notes to = a half note.

1 Whole note 

2 Half notes 

4 Quarter notes 

8 Eighth notes 

16 Sixteenth notes 

Eighth and sixteenth notes can also be joined together by a bar at the top of the notes.






eighth notes



sixteenth notes



For every note type (whole, half quarter, eighth and sixteenth) there is an equal rest.

	<u>Note Values</u>	<u>Equivalent Rest</u>
Whole note		- (hangs below the 4th line of the staff)
Half note		- (sits above the 3rd line of the staff)
Quarter note		z
Eighth note		7
Sixteenth note		7

Dot

Adding a dot to a note or rest adds half the value. A dotted whole note would receive 6 counts, 4 + 2. A dotted half note (or rest) would receive 3 counts 2 + 1.

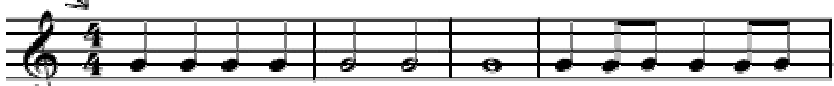
Triplets

Triplets are three notes played or sung to the value of 2 beats.

Measure

Music is divided up into units called measures or bars. Each measure has a certain number of beats. The number of beats is determined by the time signature.

4 beats in a measure



4 quarters = two halves = one whole = 2 quarters and four eighths = and so on

A quarter note gets one beat

Time Signatures

The Time Signature is the fraction to the right of the clef sign immediately to the right of the key signature on the staff. The time signature tells us two very important things, how many counts are in each measure and which note (half note, quarter note or eighth note) receives one count. The bottom number of the fraction tells us which note receives one count. This will always be a 2, 4 or an 8. The top number can be a 2, 3, 4, 6, 8, 9 or 12. (In church music this is all you will find, in Jazz music this number could be a 5 or 7) There are other more complex time signatures but you will almost never encounter them in church music.

2	2	2	Double Measure
2	4	8	Two beats per measure
3	3	3	Triple Measure
2	4	8	Three beats per measure
4	4	4	Quadruple Measure
2	4	8	Four beats per measure
6			Compound Double Measure
8			Six counts but two beats per measure
9			Compound Triple Measure
8			Nine counts but 3 beats per measure
12			Compound Quadruple Measure
8			Twelve counts but 4 beats per measure

A PRACTICAL APPROACH TO MUSIC

KEY SIGNATURES - LESSON 5

The key signature is the # (sharp) or b (flat) immediately following the clef sign and just before the time signature.

Sharp Symbol	Natural Symbol	Flat Symbol
#	♮	♭

D sharp	D natural	D flat
---------	-----------	--------

Key signature:
2 flats
(B flat major)

The # sign and b sign are called degree modifiers. The # or b sign in the key signature affects every note of the same name in the entire song. In other words, if a G note is flatted (either in the key signature or in the measure) all G notes (every octave) is flatted. Degree modifiers (# ♭) in a measure affect only notes of the same name in that measure from where they are placed, to the end of that measure.

Key of: C G D A E

Key of: B F# C#

Key of: C F Bb Eb Ab

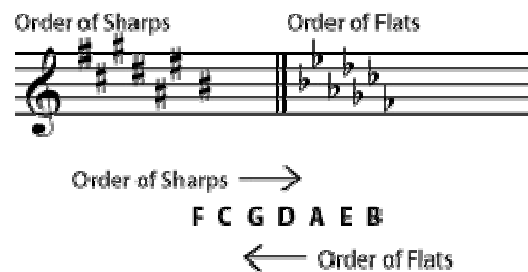
Key of: Db Gb Cb

There are 15 major keys; some keys are what are known as enharmonic keys. The flat key and the sharp key are the same. Db and C# is the same key, they are enharmonic keys. The enharmonic keys are:

C# = Db
B = Cb
F# = Gb

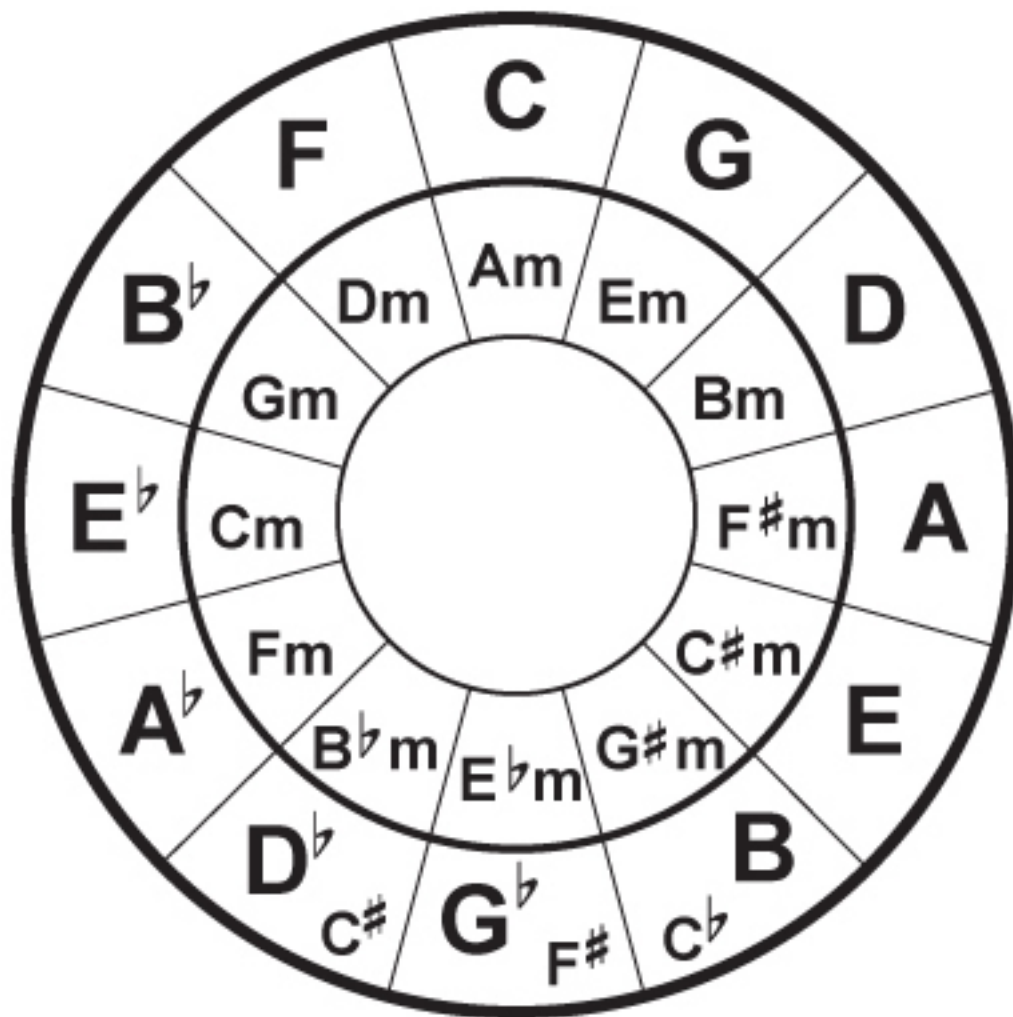
Every major key also has a relative minor key (the key signature for the major key is the same as its relative minor key)

Key signature	Major key	Minor key
Bb, Eb, Ab, Db, Gb, Cb, Fb	Cb major	Ab minor
Bb, Eb, Ab, Db, Gb, Cb	Gb major	Eb minor
Bb, Eb, Ab, Db, Gb	Db major	Bb minor
Bb, Eb, Ab, Db	Ab major	F minor
Bb, Eb, Ab	Eb major	C minor
Bb, Eb	Bb major	G minor
Bb	F major	D minor
	C major	A minor
F#	G major	E minor
F#, C#	D major	B minor
F#, C#, G#	A major	F# minor
F#, C#, G#, D#	E major	C# minor
F#, C#, G#, D#, A#	B major	G# minor
F#, C#, G#, D#, A#, E#	F# major	D# minor
F#, C#, G#, D#, A#, E#, B#	C# major	A# minor



The sharps or flats always appear in the same order in all key signatures. This is the same order in which they are added as keys get sharper or flatter. For example, if a key (G major or E minor) has only one sharp, it will be F sharp, so F sharp is always the first sharp listed in a sharp key signature. The keys that have two sharps (D major and B minor) have F sharp and C sharp, so C sharp is always the second sharp in a key signature, and so on. The order of sharps is: F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, B sharp. The order of flats is the reverse of the order of sharps: B flat, E flat, A flat, D flat, G flat, C flat, F

flat. So the keys with only one flat (F major and D minor) have a B flat; the keys with two flats (B flat major and G minor) have B flat and E flat; and so on. The order of flats and sharps, like the order of the keys themselves, follows a circle of fifths.



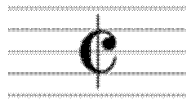
At the top of the circle, the key of C Major has no sharps or flats. Starting from there and going clockwise by ascending fifths, the key of G has one sharp; the key of D has 2 sharps, and so on. Similarly, going counterclockwise from the top by descending fifths, the key of F has one flat; the key of Bb has 2 flats, and so on. At the bottom of the circle, the sharp and flat keys overlap, showing pairs of enharmonic key signatures.

A PRACTICAL APPROACH TO MUSIC **MUSICAL NOTATION - LESSON 6**

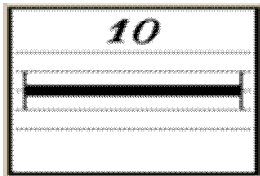
Common Time – The equivalent of 4/4 time.



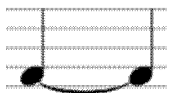
Cut Time – The equivalent of 2/2 time



Multi-Measure Rest - Indicates the number of measures in a resting part depending upon the number over the rest



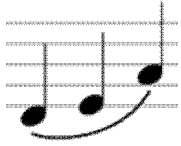
Tie - Indicates that the two notes joined together are to be played as one note. A tie joins two notes of the same pitch



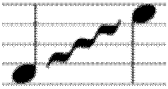
Slur - Used in musical notation to indicate a group of notes that must be played smoothly. A slur may join any number of notes of varying pitches



Legato - Notes covered by this sign are to be played with no gaps. Sometimes indistinguishable from a slur



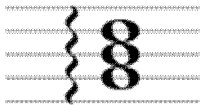
Glissando (Portamento)- A continuous, unbroken glide from one note to the next that includes the pitches in between



Chord (Triad) - Three or more notes played simultaneously. If only two notes are played, it is called an interval



Arpeggio or Rolled chord - Like a chord, except the notes are played in rapid sequence



Dynamics

In music, dynamics normally refers to the volume of a note or the relative intensity of a note, but can also refer to every aspect of the execution of a given piece, either stylistic (staccato, legato etc.) or functional (velocity). In short they indicate the relative intensity or volume of a musical line

p

Piano - Soft

mp

Mezzo-piano - Half as soft as piano

pp

Pianissimo - Very soft. Usually the softest indication in a piece of music

f

Forte - Loud

mf

Mezzo-Forte - Half as loud as forte

ff

Fortissimo - Very loud. Usually the loudest indication in a piece

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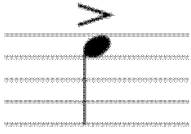
Decrescendo - A gradual decrease in volume, usually extends for several notes

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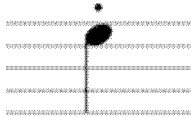
Crescendo - A gradual increase in volume, usually extends for several notes

Accents or Articulations

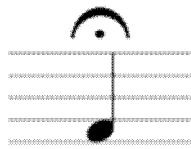
Accents and Articulations specify how individual notes are to be performed within a passage. In music, an accent is an emphasis placed on a particular note, either as a result of its context or specifically indicated by an accent mark. A tonic accent is an emphasis on a note by virtue of being higher in pitch than surrounding notes. An agogic accent is an emphasis by virtue of being longer in duration than surrounding notes, in a way that shifts their time of onset. Dynamic accents are created when one note is louder than another.



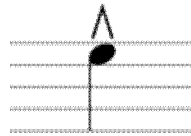
Accent - The note is played louder or with a harder attack than any surrounding notes



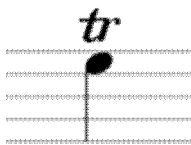
Staccato - This indicates that the note is to be played shorter than notated, usually half the value



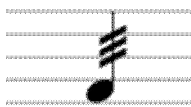
Fermata – (also called a Bird's eye) An indefinitely-sustained note or chord usually held at the discretion of the director



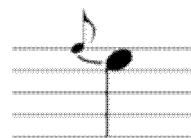
Marcato - The note is played much louder or with a much harder attack than any surrounding notes



Trill - A rapid alternation between the specified note and the next higher tone or semitone within its duration



Tremolo - A rapidly-repeated note. If the tremolo is between two notes, then they are played in rapid alternation



Grace Note - The first half of the principal note's duration has the pitch of the grace note

D.C.

Da Capo - Tells the performer to repeat playing of the song from its beginning. This is followed by al fine or al coda

D.S.

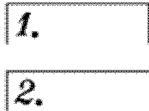
Dal Segno - Tells the performer to repeat playing of the song starting at the nearest segno. This is followed by al fine or al coda



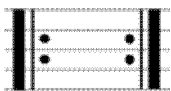
Segno - Sign that marks the beginning or end of a musical repeat, used with dal segno



Coda - Indicates a forward jump in the song to its ending passage, marked with the same sign. Only used after playing through a D.S. al coda or D.C. al coda



Volta Brackets (1st and 2nd endings) - Denote that a repeated passage is to be played in different ways on different playings



Repeat Signs - Enclose a passage that is to be played more than once



Simile Marks - Denote that preceding groups of beats or measures are to be repeated, more than once

A PRACTICAL APPROACH TO MUSIC

SCALES AND THE NASHVILLE NUMBERING SYSTEM - LESSON 7

The Numbering System only uses the numbers 1 through 7 and that's because there are seven letters in the musical alphabet, C – D – E - F – G -A – B - C. These eight letters, in music called tones, make up an octave. This is called a scale; actually, it is called a diatonic scale. The musical term Diatonic Scale simply means progressing through tones. The Diatonic scale is a Seven note musical scale made up of five whole steps and two half steps. The C diatonic scale is

C D E F G A B C. You will learn other scales as you progress. The Nashville Numbering system uses what is called Relative Pitch it simply means that the pitch of a tone as determined by its relationship to other tones in a scale. The Letter names of the tones, C D E F G A B are called Absolute Pitch. The reason that I mention this here is that we are going to learn the Chord Names (which correspond with the letters C D E F G A and B) and we are going to learn the Chord Numbers.

There are 15 major keys and 15 minor keys but for our purposes we will only concentrate on the 15 major keys. Three of the major keys can be named in 2 different ways – one with a # sign (called a sharp sign) and the other with a b sign (called a flat sign). As you look at the example on the next page The Letters in the left column (starting with Ab (G#)) are the keys, The numbers across the top represent the Nashville Numbering System. The Letters going across (Starting with the Ab under the number 1) represent the chords in that particular key. For instance, the yellow highlighted key of C (fifth one down) consists of the chords C D E F G A B. Most of the time the 2 chord, 3 chord and 6 chords are minor chords, denoted by the m . The 7 chord is usually diminished chord denoted by the dim . Here is the example.

Chords in the key of –

	1	2	3	4	5	6	7
A ^b (G [#])	A ^b	B ^{bm}	C ^m	D ^b	E ^b	F ^m	G dim
A	A	B ^m	D ^{bm}	D	E	G ^{bm}	A ^b dim
B ^b (A [#])	B ^b	C ^m	D ^m	E ^b	F	G ^m	A dim
B	B	D ^{bm}	E ^{bm}	E	G ^b	A ^{bm}	B ^b dim
C	C	D^m	E^m	F	G	A^m	B dim
D ^b (C [#])	D ^b	E ^{bm}	F ^m	G ^b	A ^b	B ^{bm}	C dim
D	D	E ^m	G ^{bm}	G	A	B ^m	D ^b dim
E ^b (D [#])	E ^b	F ^m	G ^m	A ^b	B ^b	C ^m	D dim
E	E	G ^{bm}	A ^{bm}	A	B	D ^{bm}	E ^b dim
F	F	G ^m	A ^m	B ^b	C	D ^m	E dim
G ^b (F [#])	G ^b	A ^{bm}	B ^{bm}	B	D ^b	E ^{bm}	F dim
G	G	A ^m	B ^m	C	D	E ^m	G ^b dim

Now here is the beauty of the Nashville Numbering System. If you write out a chord Chart in the key of C using three chords C (1) F (4) and G (5), and then discover that it is too low and you need to change the key to G, then you are going to have to write a whole new chord chart. But if you are using the Numbers, It does not matter what key you are in, the chord progression will be the same. Take for instance the song Amazing Grace, the main Chords in the key of Ab are Ab Db and Eb. Remember how we mentioned absolute and relative pitch? The Nashville Numbering System is relative pitch. In other words, whatever key we are in, C or G or Ab, that becomes our 1 and all of the other chord names (numbers) are relative to what the 1 is.

A PRACTICAL APPROACH TO MUSIC
SONG DIRECTING - LESSON 8

Song Directing is the act of moving the arm to indicate the beats in a measure. There are three basic hand gesture patterns and several different hand motions that you can use when directing congregational or choir singing.



The two beat pattern is a simple down – up pattern and would be used for songs in:

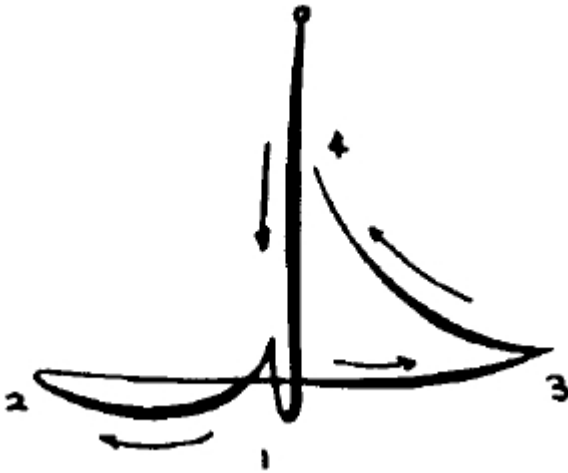
2 2 2 6
2 4 8 8

The important thing to remember (in this and all patterns) is the first beat of the first complete measure is always the down beat.



The three beat pattern is down for the first count right for the second count and up for the third count. You would use this pattern for songs in:

3 3 3 9
2 4 8 8



The last pattern is for four beats, the first count is down (as always) the second count is left, the third count is right and the fourth count is up. You would use this pattern for songs in

4	4	4	12
2	4	8	8

To signify the verses just hold up the number of fingers for the corresponding verse.

To signify a chorus (or repeat chorus) hold up the thumb and index finger of one or both hands and make a C (this will be a backwards C if using the right hand)

To signify a tag hold up the index finger and place the thumb at the first joint (from the top)

To signify a cut off hold the hand up and make a sweeping gesture from left to right with the right hand or right to left with the left hand.

To signify to hold (sustain the note) hold your hand up palm up with the palm at about a 45 degree angle. You can also make a "calling" gesture (as if you were motioning for someone to come moving just the fingers not the hand.)

A PRACTICAL APPROACH TO MUSIC **SONG SELECTION - LESSON 9**

Introduction

Song selection is very vital to the service, as mentioned earlier; music can kill, chill or thrill a service. It is of utmost importance to keep this in mind when selecting songs for the service. Many times, the type of service will dictate the type of song. At Christmas time you will most likely want to sing Christmas songs. At Easter most likely the best choice will be songs about the resurrection. At the invitation at the close of the message songs should be chosen to compliment the message. If the message has been about Salvation, something like "Just As I Am" would be a great choice. If the theme of the message has been consecration then "I Surrender All" would be appropriate.

Lesson Goals

1. To instruct the student in proper song selection for each service.
2. To equip the student with the proper tools to make good song selections.

I. Song Selection should be made with Prayer

How much time you have to pray is really going to be determined by the Pastor and circumstances. Some Pastors want the songs selected in advance of the service and distributed out to the musicians. This is a good idea as long as you are willing to be led by Holy Spirit. Other Pastors do not want to make use of what they call a "menu" or "recipe", they want the songs called "off the cuff" or "as the Spirit leads". There is nothing wrong with this method either. In either case, it will require prayer, prayer for direction, the Holy Spirit can just as well tell you two hours before the service what to sing just as well as he can 5 seconds before.

A. You must be sensitive to his leading,

Sensitive enough to discern his voice.

B. You must be swift to listen

When you get the direction, act upon it. Keep the service going, plan ahead of time, even if you do not write it down, try to get direction on the service.

It is also a good idea to stay with the same theme, especially if the Spirit is moving in that direction. For instance, if you are singing I'll Fly Away and the congregation is really participating actively in worship, shouting and praising God, don't come behind that song with The Great Physician or some other slow hymn or ballad. (unless directed by the Pastor or you know that the Holy Spirit wants to change the direction of the service). If you are singing songs about the blood, stay along that theme, if you are singing songs about heaven, stay with the theme.

II. Song Selection should be made with Purpose

Don't just randomly choose your songs; don't just flip through the song book and say, "well this one looks good, let's sing it". Have a purpose, a direction. You are the "Song Leader" the "Song director" ACT LIKE IT! Don't be indecisive; know ahead of time what your purpose is. Music should...

- A. Exalt the Savior
- B. Encourage the Saints
- C. Entice the Sinner

III. Song Selection should be made with Preparation

Know the limitations of your musicians. Some pianist can not play in certain keys; they may have to play a song a step higher or lower than it is written. This can make it uncomfortable on you as a singer. You

should not have to strain vocally to sing a song (too high or too low). If a song is beyond the capabilities of your accompanist don't insist that they play and mess up, choose something that is within their abilities.

I do not have time or space here to dedicate to a full discussion of Praise and Worship, but let me say this, the means and methods of worship that I use and have used for 35 years is still working for me. I have the opinion "If it ain't broke, don't fix it". The modern day Praise and Worship embraces the styles of secular music. If you have to listen to the lyrics of a song to determine its suitability then you do not need to use that song. It would take an entire book to deal properly with this subject, but as an experienced Music Minister I advise staying with the old hymns and Southern Gospel Music. The hymn book I recommend is the red back Church Hymnal.

A PRACTICAL APPROACH TO MUSIC

VOCAL RANGES - LESSON 10

Introduction

This will be a brief chapter as the subject matter is simply understanding Vocal Ranges of the four parts, Soprano, Alto, Tenor and Bass.

If you are directing a choir and are only able to have two parts, I recommend Soprano and Alto. If you can have only three parts, use Soprano, Alto and Tenor. For four parts of course you would use Soprano, Alto, Tenor and Bass. Music for these would be signified by the first initial of each part. SA would be Soprano, Alto, SAT would be Soprano Alto Tenor and **SATB** would be Soprano Alto Tenor Bass.

Soprano is the lead melody part and is sung by ladies in a choir and a male (an octave low) in a male quartet. The Soprano part is the top note on the treble clef. The typical Soprano vocal range is from approximately C4 (middle C) to "high A" (A5). Some Sopranos will have a wider or narrower range and may be able to sing higher or lower.

Alto is the second highest voice part in a four-part choir. It is usually sung by ladies in a choir. In a male quartet, this would be the tenor part sung an octave higher) This range is usually from G3 (G below middle C) to F5 (F in the second octave above middle C).

Tenor is the second **lowest** voice part in a four-part choir. It is usually sung by men in a choir. In quartet singing, this would be considered the Baritone. The typical tenor voice is usually between C3 (one octave below middle C) to the A above middle C (A4) in choir music. In solo and quartet this can be up to high C (C5 one octave above middle C) and in extreme, rare cases even higher.

Bass is the lowest voice part in a four-part choir or quartet. It is sung by men and typically encompasses the range from F below middle C to E above middle C (F2 - E4)

A PRACTICAL APPROACH TO MUSIC **THE CHURCH MUSICIAN - LESSON 11**

(By Donna Kerns)

Many people desire the office of a **church musician**. They have the misconception that just because they can play an instrument they are qualified for a position of a church musician. Some people realize they are not a good musician, but they want the position because of (1) being in authority or (2) receiving attention. Sadly, they have no idea what is expected, required or needed to assume and fill that position.

To understand the position of a church musician in its entirety, the following facts must be learned.

We must define "musician":

Webster's dictionary has this description of a musician:

Musician / *Mu *si "cianl, noun. [French expression musician.] A person skilled in the science of music, or one that sings or performs on instruments of music according to the rules of the art*

In this particular lesson we are going to concentrate on the instrumental musician.

We must also know the types of instrumental musicians:

There are 4 different types of musicians.

1. Concert Musician:

A Concert Musician is a one musician or a group of two or more musicians who play a particular piece of music on stage or in front of an audience. This piece of music has been rehearsed over a period of time and has become perfected. Notes are designated to each instrument and is played exactly as it has been arranged by the writer and arranger. All dynamics and rhythm patterns are written in the music and is performed exactly as written. *This is exemplified in student recitals.* Again this piece must be performed exactly as written.

2. Performance Musician:

A performance musician is one musician or a group of two or more musicians who perform a particular piece of music on stage or in front of an audience. If this is a group of musicians, they may perform with or without a director. This piece of music a performing musician plays has been rehearsed over a period of time until it has become what the individual musician, leader of the band, or director has in mind for its arrangement. Some performers will have music notation, some will perform without music notation.

A solo performer may take a written piece of music and make it his own with the dynamics and rhythm patterns at his discretion. He may choose to play a song with no written music as a guide and just play it by ear or memory, again arranging it as he performs the song as he so chooses. *This is exemplified in a church pianist playing the offertory at church.*

A group of performance musicians will practice and arrange a song to their liking and then choose one musician as a leader. This leader will be the one responsible for starting the song, keeping the correct rhythm (if the group does not include a drummer) and making all on stage decisions concerning this song. *This is exemplified in a bluegrass band or a group of instruments playing a song with no singing.*

Another type of performance musician is a group of musicians which has an on stage or out front director or conductor. All dynamic and rhythm decisions are made by him. This group usually uses a piece of music written for each individual instrument. However, all dynamic and rhythm decisions are at the discretion of the director. *This is exemplified in orchestra, band or ensemble.*

3. Studio Musician:

A studio musician is a musician who plays in a recording studio. This musician is given a written arrangement by the arranger. This piece does not usually have the notation written, but rather it designates where each instrument plays. The individual musician is responsible for filling in his few measures with fill-in runs as he desires. In the studio not every instrument plays the complete song. There will be a rhythm track with drums and usually a bass guitar and rhythm guitar or piano. All other instruments rotate in and out as fill in musicians. This is **VERY DIFFERENT** than a concert or performance musician.

4. Church Musician:

Being a church musician is a unique opportunity. To be the best church musician you **MUST** be able to do all of the above. At different times in each church service you will be required to fulfill the obligations of a concert musician, a performance musician, and a studio musician. **ALL IN ONE SERVICE!!!!**

If you are given choir arrangements with the accompanying part written in you must do the duties of a concert musician, and play as directly stated. When you play for the congregation, or for choir songs with no accompaniment written, you must do the duties of a performing musician; by playing the music you have been given and adding more to it to make it your piece. All the while, following the director. If you play with other instruments for any special soloist or groups, you will have to do the work of a studio musician and work in a rotation form, unless you are the rhythm carrier.

No other musician has to be as flexible as a church musician. If you are not flexible in your playing, you then limit the abilities of your church music program. Always practice and have a goal to be a better musician. Always play with 2 categories of people. 1. Musicians that are better than you, so that you have a higher goal to work toward. 2. Musicians that are not as good as you, so that you might teach them; because in teaching them you will strengthen your own playing.

NEVER LET ANOTHER MUSICIAN'S LAZINESS BECOME YOUR HANDICAP.

Always push them to a higher level, but have patience with them. If a musician tells me she can't play in a particular key, I will change to a key she can play in. If she is the musician she should be, she will immediately start working on playing in that key. But if I come back a year later and she still can't play in that key, that has become laziness on her part, and it will become a handicap to me to keep giving in to her laziness.

We have now quickly covered the musical aspect of being a church musician. I now want to discuss 5 things that are expected from a church musician looking from the aspect of the church in general. These are not optional, these are a necessity if you are going to be the church musician that would be pleasing to God and beneficial to your church.

I. Recognize the Authority

Here I want to discuss something with you that is called "Delegated Authority". We all know that the final authority is God, spoken to us through His Word. We also know that God sets a particular man over the church called the "pastor" or "under shepherd". The pastor is ultimately responsible for all that transpires within the church. However, there are some responsibilities that a pastor may give to someone he feels is qualified for the particular job. This is called "delegated authority". In our case we are talking about a "choir director" or "music director". This person would be made aware of all the desires and dislikes of the pastor concerning the music program and strive to his best ability to fulfill those desires and wishes.

As a musician, you must always remember that whether the director is right or wrong, he is your authority, and for you to be right with God, you must do as he chooses. If he makes a wrong decision musically, it is his option. Again, it is your responsibility to obey. There may be

some musicians who are more musically knowledgeable, or more talented, or even more spiritual than the director, but that does not matter. He is the boss and as a musician you are obligated to follow his leading. Any rebellion against him, in reality is not against him, it is against the pastor, but then again, it's not really the pastor you are rebelling against, **IT IS GOD!!!!**

Musically speaking, you should always be seated or stand where you can see the director at all time. Watch him for repeats, interludes, or rhythm changes. There should never be talking between musicians during a song, unless it is a quick instruction about something coming up in the song such as a key change or rhythm. This also goes for CHOIR PRACTICE. ALL musicians should attend choir practice. I know that this is a hard thing to do, because in a lot of practices you will not even play until the last 5 or 10 minutes when the vocals are all perfected. But you should be there to hear the song and hear the arrangement and any special instructions. One of the most annoying things about choir practice is trying to teach the choir their parts and the musicians sitting over in the corner playing some other silly song on their instrument, or running in and out of the room not paying attention to the song, and then when practice is over come up to me and say, "now how does that song go, or what do we do here". I would have to say that the most annoying thing a musician can do in choir practice is not show up.....I don't care how talented you areThis is not fair to the director, the faithful musicians or the choir, to yourself or to the church in general.

II. Ready with Availability

I have heard so many people say that God is not looking for ability, he is looking for availability. I know so many people with ability, but they are greatly lacking in availability. They are really cheating themselves and their fellow church members from a blessing. Always remember this statement the Lord gave us one day while discussing a few of the unavailability of some of our talented choir members. ***"If your ability is not made availability, then your ability will become a disability and at the judgment will be your liability"***.

The first thing about availability is; **BE FAITHFUL**. Always be in your place. It hinders a service greatly when they don't know if the musician will be there. I do know that there are times of emergency. I do know that there are situations when a musician is married to a preacher or someone who travels for various reasons, and must miss a service. I know that people do get sick. I also know that most people go on vacation occasionally. It is for these times in particular, that you should have a substitute player. We always try to make a point if we are away for a service to notify whoever our backup is at that time. This is only fair to them so that they may be prepared to step up and do what is needed on time, instead of being thrown a curve at the last minute and looking unprepared for their job. Always be there on time. A disturbing factor to a lot of preachers is for their musicians not to be there at starting time. It does not matter if your pastor decides to start the service late; your place is to be there on time. **BE FLEXIBLE**. Being a church musician requires being flexible. There will be practice sessions called at different times in the week, depending on the person or groups schedule. There is no way that you can practice on Sunday with all the groups that need to practice. Always make your choir practice at the most convenient time for all members. But all other groups have to be fitted into a schedule that works for you and them.

III. Reverential in Appearance

One of the most disrespectful things to see in the House of God is people on stage with a disrespectful or shoddy appearance. You are a musician for the Army of God. We represent the King of Kings. Our appearance on stage is of utmost appearance. I am not only talking about out Dress Code, I am talking about the way we sit and stand. The way we conduct ourselves on stage both when the spotlight so to speak is on us, and when it is not. It would do some of us good, to see some video footage of ourselves when we are on stage, when we don't think we are being watched. Talking and laughing, chewing gum, drinking water just to be doing it and not because we are thirsty, flipping through

the Bible or songbook just because we are bored, the list goes on and on...PEOPLE ARE WATCHING YOU!!!!!! Don't be a distraction to the moving of the Holy Spirit.

IV. Right in Attitude

Do remember be patient, gentle and longsuffering. Not everyone may be as talented as you. Some people have to work harder than others to attain a goal. Some people don't "hear" music like you do. Be kind, the person you are working with may very well be going thru a deep valley. Be an encouragement. Encourage and thank them for their willingness to serve God with their talents and time.

Don't be envious of someone because they are more talented than you.... Do your best and strive to make your best BETTER!!! That is all God requires of you. Don't be jealous because someone else is used more than yourself. Or if they are given a position you feel you are better qualified for. The pastor and the music director have spent time in prayer about fulfilling the positions and will do what God wants. He will give you a better job if you keep a right spirit. It may be what you wanted, but it will be what He needed.

V. Respectful In Accompaniment

I could spend a lot of time here, but I will try to make this short and to the point. I can't promise that it will be sweet. My whole purpose of writing this is to take my years of experience and help you become a better musician. Therefore, I want to discuss a few things that will help you.

First, know why you are playing. Your motive when playing as a church musician should always be to honor God. It should never be to draw attention to yourself or display your talents, but always for him. I do believe that you should always do your best.

Secondly, you should know **when** to play I have been blessed by the Lord, to have several great musical influences in my life. One of them is Bro. Lance Carpenter. He is known by church musicians all over this nation as "Mr. Stage Etiquette". For years I have encouraged him to write a short book on church stage etiquette. It is so needed in this day and hour. Years ago, Bro. Carpenter told me that when asked the question, "What is the most important thing to know about church music?" This statement was his reply. It challenged me to always remember and adhere to it. ***"The unpardonable sin for a musician is to play when not ask."*** It does not matter how well you play, if someone is ask to sing, and they do not ask you to play for them, DON'T!!!!!!!!!!!! This may seem trivial to you, but take it from us who travel in churches and get up to sing and somebody thinks because they play by ear and can play about most anything they should accompany you. **PLEASE DON'T!!!!!!!!!!** There are several reasons why you should not do it. 1. Not everybody can sing with accompaniment. They have no rhythm, and accompaniment only makes it worse. 2. Even if they can sing with accompaniment, it makes them more nervous than normal and more apt to mess up, thus being embarrassed. 3. Someone may have to stop singing to tell you some change or chord that is coming up. When we are in different churches and their musicians decide to play without our request, (and we do ask people to play with us at different times, if we have had time to practice with them) I will have to completely stop singing and lean over to them to tell them the next chord, or key change. That is not fair to the singer or the player. 4. Even if you know the song that is being sung, and they don't seem nervous, you do not know their arrangement, such as key changes, holds. or cutoffs. Just the other day, our choir had a musician decide to play with us. Just out of the blue they sit down to play an instrument. So we are singing this song that we have sung for many years that we are very familiar with, a song that this musician knew because they had heard us sing it for years. Knowing a key change was coming up, Clint looked at the musician to give specific directions so they would not mess up and be embarrassed, in doing so, the bass man did not see the key change hand motion. The soloist missed his cue to come in at the right place. The choir did not know what to do because the soloist did not sing, I hit the wrong note on the piano trying to tell the bass man what the new key was. **WHAT A DISASTER!!!!!!!!!!!!!!** All because somebody decided to play with us without practicing. So again I say, if someone is singing and they do not ask you specifically to play DON'T!!!!!!

Also, there are certain times in the service when not all instruments should be played. I personally believe

that during the invitation the only instrument that should play is the piano, maybe the organist, if they are an experienced musician and if the organ is not amplified to a loud degree. One reason is because of the distraction when all the musicians get up to go play. If they are going to be ready to play as soon as the prayer is over, they have to be on stage before it begins. Therefore many musicians walking to the stage at the end of the message can be quite a distraction. (Also, let me add this here, unless sickness is involved or emergency or lack of seating room, musicians should never sit in the back of the building. Always be up front to save time if needed quickly.) I have seen so many distractions during the invitation time because of guitars, keyboards and organs being left on at a louder sound than necessary for invitation, or a loud buzz or feedback squeal when they touch the guitar. I remember as a girl, hearing a sobering message on hell, and conviction very heavy in the service, when the organist started to play for invitation, she was going to press a soft button, in doing so, she mistakenly hit the drum button. VERY LOUDLY this really "off the wall" drum beat starts, because she was so embarrassed she could not find the button to turn it off and for about 30 seconds we listened to the Hawaiian drum. The whole service was in vain. Conviction was gone. There was nothing that the visiting evangelist or pastor could do or say to get the conviction spirit back. Some would say that I just say this because I play the piano. God knows my heart and that is not true. I even set limits for myself on the piano during the invitation. The invitation should be played softly, no matter what instrument is being played. The invitation is not the time to be showing off your playing skills. No fancy runs on the bass, no full runs and arpeggios, or strange chords on the piano. Just soft and simple. Let me add here again, this is my personal opinion after being a church musician for almost 40 years. If your pastor feels different, then you do as he chooses.

Remember also, you are the accompanist. This is not your show. This is not about you. If you are playing for the congregation, you are keeping the rhythm so that the church can sing together. If you are playing for a choir, you are simply playing accompanying music that will compliment what they are singing. If they are singing from a songbook, a hymnbook in particular, you do not and should not play only what is written in the music. That is the 4 vocal parts and what they should sing. You need to be able to read that and add much more to it, so that it sounds pleasant.

If you are playing for special groups or a soloist, always be careful that you do not capture the attention and draw it away from the singer. Also, remember not to play so full and loud that the singers cannot be heard. Learn to play simple while the words are being sung, and then do fills during the wording breaks, and musical interludes.

Thirdly, know **how** to play. The Bible says to play skillfully. ***You should always do your best, and always strive to make your best BETTER!***

Fourthly, you should know **what** to play. Never be guilty of playing worldly music in the church. If you do not feel condemned about playing worldly music, please don't play in the church. In just a few minutes folks will be trying to worship God, and the devil will use anything he can to get their minds off of the real reason of coming to church. The prelude music should be uplifting and vibrant music. Many people who come in have had a hard day, and are discouraged. The purpose of music is to prepare the heart of the listener to receive the Word of God. I could tell story after story of how God would put some song on my heart and I knew without a doubt that He wanted me to play that song before church started. And somehow, God would use that song to guide the direction of the whole service.

In closing let me say this:

Every church musician contributes to the character of the church: What characteristics is your church receiving from you?

A PRACTICAL APPROACH TO MUSIC **MUSICAL DEFINITIONS - LESSON 12**

Terms relating to TEMPO

(Listed in order from very slow to very fast):

GRAVE Very slow and solemn

LARGO Very slow and broad, with dignity

LENT or **LENTO** Very slow

ADAGIO Very slow and expressive

LARGHETTO Not as slow as LARGO, but slower than ANDANTE

ANDANTE Rather slow, but with a flowing movement ("Walking tempo")

ANDANTINO A little quicker than ANDANTE

MODERATO Moderate speed- not fast, not slow

ALLEGRETTO Light and cheerful, but not as fast as ALLEGRO

ALLEGRO "Merry", quick, lively, bright

VIVO Lively, brisk (usually with ALLEGRO, as ALLEGRO VIVO)

VIVACE Vivacious, faster than ALLEGRO

PRESTO Very quick, faster than VIVACE

Terms relating to CHANGE OF TEMPO:

ACCELERANDO Abbreviated: accel. To increase the speed gradually

STRINGENDO Abbreviated: string. To increase intensity by increasing tempo

AFFRETTANDO To increase the speed gradually

ALLARGANDO Abbreviated: allarg. Slower and louder

RITARDANDO Abbreviated: Ritard. or Rit. Gradually slackening the speed.

RALLENTANDO Abbreviated: Rall. Slowing down, gradually.

RUBATO Literally means "Robbed"- a lingering on some notes and hurrying of others; free from strict tempo, but preserving the value of the rhythmic notation.

A TEMPO Return to original tempo after a RITARD

TEMPO I (PRIMO) Return to original tempo after a RITARD

Words that often accompany TEMPO Markings:

MOLTO Very much; e.g., MOLTO RITARD means to slow down exceedingly

MENO Less; e.g., MENO MOSSO means less fast (slower)

PIU More

NON TROPPO Not too much, e.g., ALLEGRO NON TROPPO means fast, but not too fast

POCO A POCO literally "little by little". Used in combination with tempo markings. e.g., ACCEL. POCO

A POCO means to increase the speed gradually over a span of measures.

Terms relating to DYNAMICS (from soft to loud):

PIANISSIMO (abbr: pp). Very soft

PIANO (abbr: p). Soft

MEZZO Medium or moderately

MEZZO PIANO (abbr: mp). Medium soft

MEZZO FORTE (abbr: mf). Moderately loud

FORTE (abbr: f). Loud

FORTISSIMO (abbr: ff) Very loud

DIMINUENDO (abbr: dim.) or the sign means gradually getting softer

CRESCENDO (abbr: cresc.) or the sign means gradually getting louder

POCO A POCO "Little by little". Indicates a gradual increase or decrease in volume of sound; e.g.,

CRESC > POCO A POCO means to increase the volume gradually.

ACCENT A stress on notes so marked

SFORZANDO (abbr: sfz) A strongly accented note or chord

SFORZATO (abbr: sfp) strongly accented by then immediately PIANO

SUBITO Suddenly. Usually to indicate a dramatically sudden change in dynamic level of sound; e.g., from pp to SUBITO ff.

Terms relating to STYLE:

AGITATO With agitation- excitedly

ALLA In the style of (always used with other words) e.g., **ALLA MARCIA**- in the style of a march.

CON With (as a connecting word), e.g., **ANDANTE CON AMORE**- slowly, with tenderness

ANIMATO With animation, in a spirited manner

APPASSIONATO With intensity and depth of feeling

BRILLANTE Bright, sparkling, brilliant

BRIO Vigor, spirit

CANTABILE In a singing style

DOLCE Sweetly and softly

ENERGICO, CON With expression

FUOCO, CON With fire or much energy

GRANDIOSO In a noble, elevated style

GRAZIA, CON With a graceful, flowing style

LEGATO Smooth and connected, in a flowing manner (Opposite of STACCATO)

MAESTOSO With majesty and grandeur

MARCATO In a marked and emphatic style

PESANTE Heavily, every note with marked emphasis

QUASI In the manner of; e.g., **QUASI UNA FANTASIA**- in the style of a fantasia

SCHERZANDO In a light playful and sportive manner

SCHERZO A jest, one of the movements of certain symphonies, a composition of light and playful character

SECCO Dry, plain, without ornamentation

SEMPRE Always; e.g., **SEMPRE STACCATO**- to continue playing in a short and detached style

SPIRITO, CON With spirit, or animation

STACCATO Short and detached, with distinct precision (the opposite of LEGATO)

TENUTO Sustained for the full time-value

TRANQUILLO With tranquility, quietly, restfully

Miscellaneous Terms:

ACCIDENTALS Flats and double flats, naturals, sharps and double sharps

ALLA BREVE "Cut time" The half-note is the unit of the meter

ARPEGGIO A broken chord (Each note of the chord played in succession)

ATTACCA Begin the next movement immediately

CADENCE The close or ending of a phrase

CADENZA An elaborate solo passage with fancy embellishments to display the proficiency of a performer.

CHROMATIC Proceeding by semitones

CODA Literally "A tail"- the closing measures of a piece of music

CON With; e.g., CON SORDINO means "with mute"

DA CAPO (abbr: D.C.) from the beginning

DAL SEGNO (abbr: D.S.) to the sign

DIVISI Divided, one performer plays the upper notes, the other plays the lower notes

FERMATA A pause, marked

FINE The end

G.P.General Pause; a dramatic moment of silence for the entire ensemble

SEGUE To the next piece without pause

SENZA Without; e.g., SENZA SORDINO means without mute

SORDINO A mute (used by brass and string players)

TACET Be silent

TEMPO PRIMO (Sometimes TEMPO I), means to return to the original tempo after a RITARD or ACCEL.

V.S. Abbreviation found at the lower right corner of a music page, which stands for "Volti-subito" and means to turn the page quickly.

COL LEGNO Applies to string instruments. Bowing or tapping the string with the wood of the bow instead of the hair.

GLISSANDO To slide. Pulling or drawing the finger quickly up or down a series of adjacent notes. Also poss. on trombone and other inst.