

# How to Encourage Congregational Singing

Dr. Scott Aniol

# What will help congregations sing?

Typical solution: Simple + Engaging



*As a song gets “simpler” melodically and harmonically, it becomes boring. The only way to make it “engaging” is with factors that actually discourage congregational singing.*

## John McWhorter

*Doing Our Own Thing: The Degradation of Language and Music  
and Why We Should, Like, Care*

“I have claimed that the United States has undergone a shift in its relationship to self-expression that has had an effect beyond anything traceable to education or larger currents of intellectual history. . . . The musical sensibility of most Americans of Boomer age and younger parallels their sense of language, preferring the visceral, spontaneous, and elementary over the objective, planned, and elaborated” (198).

## John McWhorter

### *Doing Our Own Thing: The Degradation of Language and Music and Why We Should, Like, Care*

“In [earlier] America, . . . the two main elements the listener pricked up their ears to were melody and harmony. . . . Rhythm was garnish. . . . Today, however, the American typically listens mainly for two things: 1) rhythm and 2) the vernacular authenticity of the singer’s vocal tone. Certainly we haven’t tossed out melody and harmony altogether. But we can certainly do without them if the beat is fine enough” (199-200).

# John McWhorter

## *Doing Our Own Thing: The Degradation of Language and Music and Why We Should, Like, Care*

“Most pop today is driven less by what the composer writes down than the performer taking raw materials and fashioning it into an individually charismatic performance. . . . In the same way, speech is immediate and personal when uttered, but loses its power when transcribed word-for-word on paper, denuded of its situational context and the nuances that intonation conveys. . . . New pop is spoken music; old pop was much more written (209-10).

## John McWhorter

*Doing Our Own Thing: The Degradation of Language and Music  
and Why We Should, Like, Care*

“Because a culture busy getting down no longer required real songs, America ate this music up such that today, a good two generations have grown up with a musical sensibility based on beat and shaggy vocal passion. That is: Whatever residual response one has to the melody and harmony, take away the beat and the cool voice and we lose interest, while music based entirely on melody and harmony appeals only to the few”  
(212).

# What has caused the problem?

Melodic/Harmonic  
Interest

Rhythmic  
Complexity



## Holy, Holy, Holy 3

NICAEA

1. Ho - ly, Ho - ly, Ho - ly! Lord God Al - might - y!  
 2. Ho - ly, Ho - ly, Ho - ly! All the saints a - dore Thee,  
 3. Ho - ly, Ho - ly, Ho - ly! though the dark-ness hide Thee,  
 4. Ho - ly, Ho - ly, Ho - ly! Lord God Al - might - y!

Ear - ly in the morn - ing our song shall rise to Thee.  
 cast - ing down their gold - en crowns a - round the glass - y sea;  
 though the eye of sin - ful man Thy glo - ry may not see,  
 All Thy works shall praise Thy name in earth and sky and sea.

Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and might - y!  
 cher - u - bim and ser - a - phim fall - ing down be - fore Thee,  
 on - ly Thou art ho - ly; there is none be - side Thee,  
 Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and might - y!


God in three per - sons, bless - ed Trin - i - ty!  
 which wert and art and ev - er - more shalt be.  
 per - fect in pow'r, in love, and pu - ri - ty.  
 God in three per - sons, bless - ed Trin - i - ty.




# All People That on Earth Do Dwell 17

Psalm 100

OLD HUNDREDTH



1. All peo - ple that on earth do dwell, sing to the  
2. Know that the LORD is God in - deed; with - out our  
3. O en - ter then His gates with praise, ap - proach with  
4. Be - cause the LORD our God is good, His mer - cy  
5. Praise God, from whom all bless - ings flow; praise Him, all



LORD with cheer - ful voice; Him serve with mirth, His  
aid He did us make; we are His flock, He  
joy His courts un - to; praise, laud, and bless His  
is for - ev - er sure; His truth at all times  
crea - tures here be - low; praise Him a - bove, ye



praise forth tell; come ye be - fore Him and re - joice.  
doth us feed, and for His sheep He doth us take.  
name al - ways, for it is seem - ly so to do.  
firm - ly stood and shall from age to age en - dure.  
heav'n - ly host; praise Fa - ther, Son, and Ho - ly Ghost!

WORDS: Psalm 100; st. 1-4, William Kethe, 1561; st. 5, Thomas Ken, 1674

LM

MUSIC: Louis Bourgeois, *Genevan Psalter*, 1551

# Amazing Grace 211

NEW BRITAIN

1. A - maz - ing grace! how sweet the sound that  
2. 'Twas grace that taught my heart to fear, and  
3. Through man - y dan - gers, toils, and snares, I  
4. The Lord has prom - ised good to me, His  
5. The earth shall soon dis - solve like snow; the  
6. When we've been there ten thou - sand years, bright

saved a wretch like me! I once was lost, but  
grace my fears re - lieved; how pre - cious did that  
have al - read - y come; 'tis grace hath brought me  
Word my hope se - cures; He will my Shield and  
sun for - bear to shine; but God, who called me  
shin - ing as the sun, we've no less days to

now am found, was blind, but now I see.  
grace ap - pear, the hour I first be - lieved!  
safe thus far, and grace will lead me home.  
Por - tion be as long as life en - dures.  
here be - low, will be for - ev - er mine.  
sing God's praise than when we'd first be - gun.

WORDS: John Newton, 1779, st. 1-4; Anonymous, ca. 1790, st. 5

MUSIC: *Virginia Harmony*, 1831; arr. Edwin O. Excell, 1900

CM

## 150 When I Survey the Wondrous Cross

HAMBURG

1. When I sur - vey the won - drous cross on which the  
 2. For - bid it, Lord, that I should boast, save in the  
 3. See from His head, His hands, His feet, sor - row and  
 4. Were the whole realm of na - ture mine, that were a

Prince of Glo - ry died, my rich - est gain I  
 death of Christ my God! All the vain things that  
 love flow min - gled down! Did e'er such love and  
 pre - sent far too small; love so a - maz - ing,

count but loss, and pour con - tempt on all my pride.  
 charm me most, I sac - ri - fice them to His blood.  
 sor - row meet, or thorns com - pose so rich a crown?  
 so di - vine, de - mands my soul, my life, my all.

*Chorus*

Oh, the won - der - ful cross, oh, the won - der - ful cross

Bids me come and die, and find that I may tru -

- ly live. Oh, the won - der - ful cross, oh, the

won - der - ful cross; All who gath - er here by grace

draw near, and bless Your name.

D.C. Fine

CREATOR

# 51

# God of Wonders

The heavens declare the glory of God, and the sky proclaims the work of His hands. Psalm 19:1

*Unison*

1. Lord of all cre - a - tion, 7 of  
2. Ear - ly in the morn - ing I will

wa-ter, earth, and sky, The heav-ens are Your tab - er - nac -  
cel - e - brate the light. 7 When I stum - ble in the dark -

- le; glo - ry to the Lord on high.  
- ness I will call Your name by night.

*Chorus*  
*Sing cue on D.S.*

God of won - ders be - yond our gal - ax - y, You are ho - ly,

ho - ly! The u - ni - verse de - clares Your maj - es - ty; You are

WORDS: Marc Byrd and Steve Hindalong  
MUSIC: Marc Byrd and Steve Hindalong

GOD OF WONDERS  
Irregular meter

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## Your Grace Is Enough

The musical score is written in G major and 4/4 time. It consists of six systems, each with a vocal line and a bass line. The chords are indicated above the vocal line.

**System 1:** Chords: G, G/B, C2. Lyrics: 1 Great is your faith - ful - ness, O God. 2 Great is your love and jus - tice, God.

**System 2:** Chords: Em7, D. Lyrics: You wres - tle with the sin - ner's heart. You use the weak to lead the strong.

**System 3:** Chords: C2, G. Lyrics: You lead us by You lead us in

**System 4:** Chords: G/B, C2. Lyrics: still wa - ters in - to mer - cy, the song of your sal - va - tion,

**System 5:** Chords: Em7, D, C2. Lyrics: and noth - ing can keep us a - part. and all your peo - ple sing a - long.

# COME AS YOU ARE

Words and Music by DAVID CROWDER,  
MATT MAHER and BEN GLOVER

In a slow 2

Musical notation for the first system, featuring guitar chords C and Fmaj7. The music is in 6/8 time and marked *mp*. The system consists of a treble and bass clef staff with a piano accompaniment.

Musical notation for the second system, including lyrics "Come out of sad - ness, from wher -". The system features a treble clef staff with lyrics and a piano accompaniment. Chords F6 and C are indicated above the staff.

Musical notation for the third system, including lyrics "ev - er you've \_ been. Come, bro - ken - heart - ed; let res - cue be - gin. \_". The system features a treble clef staff with lyrics and a piano accompaniment. Chords F, C, and G are indicated above the staff.

Musical notation for the fourth system, including lyrics "Come find your mer - cy; oh, sin - ner, come \_ kneel. Earth has no sor - row that". The system features a treble clef staff with lyrics and a piano accompaniment. Chords Am, G/B, C, F, and C are indicated above the staff.

What will help congregations sing?

Better solution: Singable + Rich





## John Wilson

“Looking at Hymn-Tunes: The Objective Factors”

“We must remember first that singing is not just an affair of the voice. It is just as much, if not more, an affair of the mind. A good voice and plenty of breath are fine things to have; but if you cannot imagine in your mind’s ear the pitch of the next note in a tune you cannot sing it. And in matters of rhythm, if you cannot visualize the length of a note you will not know when to stop singing it, which may be just as awkward” (124).

# John Wilson

“Looking at Hymn-Tunes: The Objective Factors”

Attributes of a hymn tune:

1. its *Melodic Outline*
2. its *Rhythm*
3. its *Harmony*
4. its overall *Structure*

# John Wilson

## “Looking at Hymn-Tunes: The Objective Factors”

Attributes of a successful hymn tune:

1. The melody will have a judicious mixture of leaps and steps.
2. The melody will maintain its poise as it moves, balancing rise and fall without spending too long on the heights or in the depths.
3. The melody will respect congregational limits in matters of pitch and vocal climax.

# What makes a song singable?

- ◆ Fairly straightforward rhythms in the melody.
- ◆ Melodic repetition.

## 41 This Is My Father's World

TERRA BEATA

1. This is my Fa-ther's world, and to my lis-t'ning ears  
 2. This is my Fa-ther's world; the birds their car-ols raise;  
 3. This is my Fa-ther's world; O, let me not for-get

all na-ture sings, and 'round me rings the mu-sic of the spheres.  
 the morn-ing light, the lil-y white de-clare their Ma-ker's praise.  
 that though the wrong seems oft so strong, God is the Rul-er yet.

This is my Fa-ther's world; I rest me in the thought  
 This is my Fa-ther's world; He shines in all that's fair;  
 This is my Fa-ther's world; why should my heart be sad?

of rocks and trees, of skies and seas; His hand the won-ders wrought.  
 in the rust-ling grass I hear Him pass; He speaks to me ev-ry-where.  
 The Lord is King, let the heav-ens ring! God reigns; let earth be glad!

## 61 Great Is Thy Faithfulness

## FAITHFULNESS

1. Great is Thy faith - ful - ness, O God my Fath - er; there is no  
 2. Sum - mer and win - ter, and spring - time and har - vest, sun, moon, and  
 3. Par - don for sin and a peace that en - dur - eth, Thine own dear

shad - ow of turn - ing with Thee; Thou chang - est not, Thy com -  
 stars in their cours - es a - bove join with all na - ture in  
 pres - ence to cheer and to guide; strength for to - day and bright

pas - sions, they fail not; as Thou hast been, Thou for - ev - er wilt be.  
 man - i - fold wit - ness to Thy great faith - ful - ness, mer - cy, and love.  
 hope for to - mor - row: bless - ings all mine, with ten thou - sand be - side!

Great is Thy faith - ful - ness! Great is Thy faith - ful - ness!

Morn - ing by morn - ing new mer - cies I see; all I have need - ed Thy

WORDS: Thomas O. Chisholm, 1923

11.10.11.10.Ref

MUSIC: William M. Runyan, 1923

## Lord, We Bow Before Your Glory 67

KIMARSONEVY

1. Lord, we bow be - fore Your glo - ry man - i - fes - ted in Your Son.  
 2. Such a Sav - ior, now ex - alt - ed, well de - serves our heart - felt praise.  
 3. O that we might know You bet - ter, Je - sus Christ, our liv - ing Lord.

Ra - diant with Your per - fect beau - ty, He is heav'n's Be - lo - ved One.  
 Dy - ing He has death de - feat - ed; ris'n He reigns for end - less days.  
 Let our love grow dai - ly great - er as we hear Your Ho - ly Word.

Sav - ing grace has giv'n us vi - sion, o - pened eyes that once were blind.  
 Now in heav - en in - ter - ced - ing, Je - sus, Friend of sin - ners, prays  
 There You have re - vealed Your glo - ry, there we mar - vel at Your grace.

He on whom we brought de - ri - sion now de - lights our heart and mind.  
 for the weak - est, dai - ly plead - ing; all suf - fi - cient is His grace.  
 Feed our souls and make us like You till we see You face to face.

WORDS: Eric J. Alexander, 2001

8.7.8.7.D

MUSIC: Paul S. Jones, 2001

# What makes a song singable?

- ◆ Fairly straightforward rhythms in the melody.
- ◆ Melodic repetition.
- ◆ Structural repetition.



## I Sing the Mighty Power of God 53

ELLACOMBE

1. I sing the might-y pow'r of God that made the moun-tains rise,  
 2. I sing the good-ness of the Lord that filled the earth with food;  
 3. There's not a plant or flow'r be-low but makes Thy glo-ries known;

that spread the flow-ing seas a-broad and built the loft-y skies.  
 He formed the crea-tures with His Word and then pro-nounced them good,  
 and clouds a-rise and tem-pests blow by or-der from Thy throne;

I sing the wis-dom that or-dained the sun to rule the day;  
 Lord, how Thy won-ders are dis-played wher-e'er I turn my eye  
 while all that bor-rows life from Thee is ev-er in Thy care,

the moon shines full at His com-mand, and all the stars o-bey.  
 if I sur-vey the ground I tread, or gaze up-on the sky.  
 and ev-'ry-where that man can be, Thou, God, art pres-ent there.

WORDS: Isaac Watts, 1715

CMD

MUSIC: *Wittenburg Gesangbuch*, 1784; adapt. William Henry Monk, 1868

# 79 Ho! Ye That Thirst

FOREST GREEN

Isaiah 55

1. Ho! ye that thirst, ap - proach the spring where  
2. My stores af - ford those rich sup - plies that  
3. Be - hold He comes! your Lead - er comes, with  
4. Seek ye the LORD while yet His ear is  
5. With joy and peace shall then be led the

liv - ing wa - ters flow; free to that sa - cred  
health and pleas - ure give; in - cline your ear, and  
might and hon - or crowned; a Wit - ness who shall  
o - pen to your call; while of - fered mer - cy  
glad con - vert - ed lands; the loft - y moun - tains

foun - tain all with - out a price may go.  
come to Me; the soul that hears shall live.  
spread My Name to earth's re - mot - est bound.  
still is near, be - fore His foot - stool fall.  
then shall sing, the for - ests clap their hands.

How long to streams of false de - light will  
With you a cov - nant I will make that  
See! na - tions has - ten to His call from  
Let sin - ners quit their e - vil ways, their  
Where bri - ars grew 'midst bar - ren wilds, shall

ye in crowds re - pair? How long your strength and  
ev - er shall en - dure; the hope which glad - dened  
ev - 'ry dis - tant shore; isles, yet un - known, shall  
e - vil thoughts fore - go, and God, when they to  
firs and myr - tles spring; and na - ture, through its

sub - stance waste on tri - fles light as air?  
Da - vid's heart My mer - cy hath made sure.  
bow to Him, and Is - rael's God a - dore.  
Him re - turn, re - turn - ing grace will show.  
ut - most bounds, e - ter - nal prais - es sing.

# God, Be Merciful to Me 88

Psalm 51

REDHEAD



1. God, be mer - ci - ful to me, on Thy grace I rest my plea;  
 2. My trans-gres-sions I con-fess, grief and guilt my soul op-press;  
 3. I am e - vil, born in sin; Thou de - sir - est truth with - in.  
 4. Bro - ken, hum-bled to the dust by Thy wrath and judg-ment just,  
 5. Gra-cious God, my heart re - new, make my spir - it right and true;  
 6. Sin - ners then shall learn from me and re - turn, O God, to Thee;



plen - teous in com-pas - sion Thou, blot out my trans-gres-sions now;  
 I have sinned a - gainst Thy grace and pro-voked Thee to Thy face;  
 Thou a - lone my Sav - ior art, teach Thy wis - dom to my heart;  
 let my con-trite heart re - joice and in glad - ness hear Thy voice;  
 cast me not a - way from Thee, let Thy Spir - it dwell in me;  
 Sav - ior, all my guilt re - move, and my tongue shall sing Thy love;



wash me, make me pure with - in, cleanse, O cleanse me from my sin.  
 I con - fess Thy judg-ment just, speech-less, I Thy mer - cy trust.  
 make me pure, Thy grace be - stow, wash me whit - er than the snow.  
 from my sins O hide Thy face, blot them out in bound-less grace.  
 Thy sal - va - tion's joy im - part, stead - fast make my will - ing heart.  
 touch my si - lent lips, O Lord, and my mouth shall praise ac - cord.

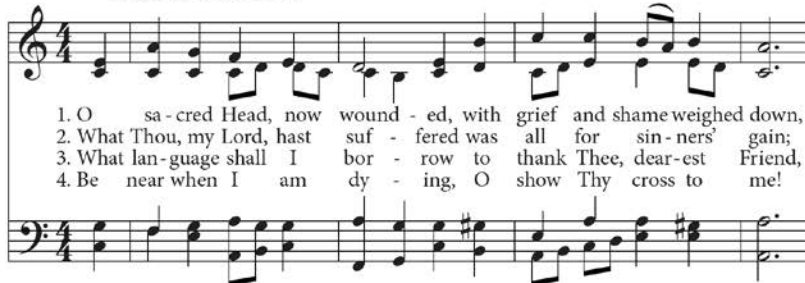


7. Not the formal sacrifice  
 hath acceptance in Thy eyes;  
 broken hearts are in Thy sight  
 more than sacrificial rite;  
 contrite spirit, pleading cries,  
 Thou, O God, wilt not despise.


8. Prosper Zion in Thy grace  
 and her broken walls replace;  
 then our righteous sacrifice  
 shall delight Thy holy eyes;  
 free-will offerings, gladly made,  
 on Thy altar shall be laid.

## 147 O Sacred Head, Now Wounded


PASSION CHORALE



1. O sa - cred Head, now wound - ed, with grief and shame weighed down,  
 2. What Thou, my Lord, hast suf - fered was all for sin - ners' gain;  
 3. What lan - guage shall I bor - row to thank Thee, dear - est Friend,  
 4. Be near when I am dy - ing, O show Thy cross to me!



now scorn - ful - ly sur - round - ed with thorns, Thine on - ly crown.  
 mine, mine was the trans - gres - sion, but Thine the dead - ly pain.  
 for this, Thy dy - ing sor - row, Thy pi - ty with - out end?  
 And, for my suc - cor fly - ing, come, Lord, to set me free.



O sa - cred Head, what glo - ry, what bliss till now was Thine!  
 Lo, here I fall, my Sav - ior! 'Tis I de - serve Thy place;  
 O make me Thine for - ev - er! And should I faint - ing be,  
 These eyes, new faith re - ceiv - ing, from Thee shall nev - er move;



Yet, though de - spised and go - ry, I joy to call Thee mine.  
 look on me with Thy fa - vor, vouch - safe to me Thy grace.  
 Lord, let me nev - er, nev - er, out - live my love for Thee.  
 for he who dies be - liev - ing dies safe - ly in Thy love.

WORDS: Attr. to Bernard of Clairvaux, 12th cent.; German tr. Paul Gerhardt, 1656 7.6.7.6.D  
 English tr. James W. Alexander, 1830

MUSIC: Hans Leo Hassler, 1601; adapt. Johann Sebastian Bach, 1729

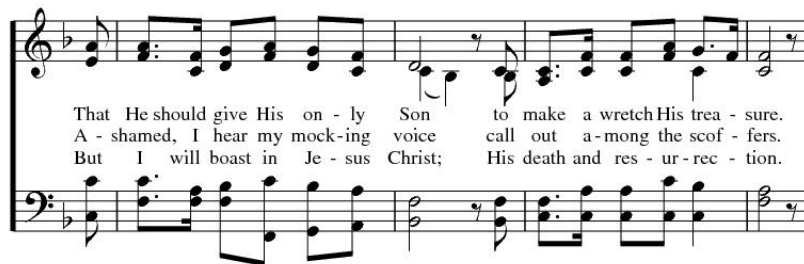
HIS FAITHFULNESS, GRACE, LOVE, MERCY

# 101 How Deep the Father's Love for Us


*God proves His own love for us in that while we were still sinners Christ died for us! Romans 5:8*



1. How deep the Fa-ther's love for us, how vast be-yond all mea - sure;  
2. Be - hold the Man up - on a cross, my sin up - on His shoul - ders;  
3. I will not boast in an - y - thing: no gifts, no power, no wis - dom;



That He should give His on - ly Son to make a wretch His trea - sure.  
A - shamed, I hear my mock - ing voice call out a - mong the scof - fers.  
But I will boast in Je - sus Christ; His death and res - ur - rec - tion.



How great the pain of sear - ing loss; the Fa - ther turns His face a - way  
It was my sin that held Him there un - til it was ac - com - plished.  
Why should I gain from His re - ward? I can - not give an an - swer.



As wounds which mar the Cho - sen One bring man - y sons to glo - ry.  
His dy - ing breath has brought me life; I know that it is fin - ished.  
But this I know with all my heart: His wounds have paid my ran - som.

WORDS: Stuart Townend  
MUSIC: Stuart Townend; arr. Bruce Greer

TOWNEND  
Irregular meter

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FAITH, TRUST, HOPE

# 506 In Christ Alone (My Hope Is Found)

The LORD is my portion, therefore I will put my hope in Him. Lamentations 3:24

1. In Christ a - lone my hope is found; He is my light, my strength, my  
 2. In Christ a - lone who took on flesh; Full-ness of God in help - less  
 3. There in the ground His bod - y lay; Light of the world by dark - ness  
 4. No guilt in life, no fear in death; This is the power of Christ in

song; This Corn - er - stone, this sol - id ground, Firm through the  
 babe. This gift of love and right - eous - ness Scorned by the  
 slain. Then burst - ing forth in glo - rious day, Up from the  
 me. From life's first cry to fi - nal breath Je - sus com -

fierc - est drought and storm. What heights of love, what depths of  
 ones He came to save; 'Til on that cross as Je - sus  
 grave He rose a - gain! And as He stands in vic - to -  
 mands my des - ti - ny. No power of hell, no scheme of

peace When fears are stilled, when striv - ings cease; My Com - fort -  
 died The wrath of God was sat - is - fied; For ev - ery  
 ry Sin's curse has lost its grip on me; For I am  
 man Can ev - er pluck me from His hand; 'Til He re -

WORDS: Keith Getty and Stuart Townend

MUSIC: Keith Getty and Stuart Townend; arr. Bruce Greer

IN CHRIST ALONE

8.8.8.8.D. (L.M.D.)

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FAITH, TRUST, HOPE

er, my All in All; Here in the love of Christ I stand.  
 sin on Him was laid; Here in the death of Christ I live.  
 His and He is mine, Bought with the pre - cious blood of Christ!  
 turns or calls me home, Here in the power of Christ I'll stand!

*Optional modulation to last stanza*

# What makes a song singable?

- ◆ Fairly straightforward rhythms in the melody.
- ◆ Melodic repetition.
- ◆ Structural repetition.
- ◆ Melodic range not larger than an octave and a third (Bb3-D5).

## John Wilson

“Looking at Hymn-Tunes: The Objective Factors”

“The pitch of the highest acceptable note depends on so many factors, both psychological and vocal, that generalization is difficult. For unison singing in a mixed congregation, a top *E* is only just acceptable if all the conditions are good. What is important to singers, if they are to make the extra effort, is the appropriate placing of the high note and the way it is approached” (129).



# What makes a song rich?

- ◆ Lyrics with profound theology.
- ◆ Lyrics with poetic depth.
- ◆ Interesting melody that uses both steps and leaps.
- ◆ Interesting harmony that supports the melody.

# Considerations When Leading

- ◆ Instrumentation
- ◆ Volume
- ◆ Tempo
- ◆ Leader's singing
- ◆ Acoustics
- ◆ Lighting

# Develop a Sound, Biblical Theology of Worship

- ◇ Worship = communion with God
- ◇ Communion with God is possible only through the gospel
- ◇ Corporate worship is a formative enactment of that communion through the gospel

# Gospel-shaped Liturgy

## The Gospel:

God reveals himself

We recognize our guilt

God provides atonement through Jesus Christ

We hear his Word and obey

We experience full communion with God and his people

We are sent out into the world

## Gospel-Shaped Service:

God Calls us to Worship  
We Praise God

God Calls us to Confession  
We Confess our Sins

God Declares us Forgiven in Christ  
We Thank God

God Speaks to Us  
We Profess our Faith and Trust

We Commune with God and His People

God Blesses and Sends Us

# Understand How Singing Fits in this Theology

- ◇ Gospel shaped liturgy
- ◇ Songs fit the liturgy, not "mood"

# Revivalist Liturgy

## “Song Service”

*Song*

*Song*

*(Song? ...)*

## Preaching

*Sermon*

## Invitation

*Song*

# Praise & Worship Liturgy

## Invitation

*Song*  
*Song*

## Adoration

*Song*  
*Song*

## Engagement

*Song*  
*Song*

## Intimate Worship

*Song*  
*Song*  
*Song*  
*Song*

## Exultation & Praise

*Song*  
*Song*

## Sermon and other

# Gospel-shaped Liturgy

**God Calls us to Worship**

*Song?*

**We Praise God**

*Song?*

**God Calls us to Confession**

*Song?*

**We Confess our Sins**

*Song?*

**God Declares us Forgiven in Christ**

*Song?*

**We Thank God**

*Song?*

**God Speaks to Us**

*Song?*

**We Profess our Faith and Trust**

*Song?*

**We Commune with God and His  
People**

*Song?*

**God Blesses and Sends Us**

*Song?*



# Plan Songs in Such a Way that They Reflect this Theology

- ◇ lyrically
- ◇ liturgically
- ◇ aesthetically

# Introduce new songs carefully

- ◇ Recordings
  - ◇ Informal meetings
  - ◇ Use groups/soloists
  - ◇ Antiphonal/responsorial singing
  - ◇ Emails
  - ◇ Song of the month
  - ◇ Repetition early, then into the
- rotation
  - ◇ Hymnals / bulletin inserts
  - ◇ Hymn services, festivals, hymn sings

# Cultivate a manageable “canon” of songs

- ◇ 120 songs max
- ◇ Quarterly rotation
- ◇ As new songs are introduced, songs of lesser value are trimmed
- ◇ Hymnal

# Help the people in the congregation understand why they are singing

- ◇ Formal teaching of the congregation
- ◇ Careful placement within the liturgy
- ◇ Carefully planned introduction of songs/liturgy

# Lead in such a way that they can sing

- ◇ Careful teaching of your musicians
- ◇ Lead, don't perform

# Teach the congregation to sing

- ◇ Singing schools
- ◇ Hymnals
- ◇ Encourage children to take music lessons

Teach children to sing the best songs