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## **The Worship Architect Chapter 15 Presentation**

### **The Hospitable Worship Leader**

#### **A. Engaging Worshipers as Participants**

##### **1. Worship Architect Serves as Host for the Assembly (p. 262-63)**

- a. A host/hostess in worship which a church may refer to as a worship leader.
- b. Corporate worship is not self-guided but involves doing things together.
- c. “The best service on paper is not a great service until it is ‘worshiped’ in real time with real people.” (p. 262). Participation is key.
- d. Postmodernism - where personal engagement and involvement are highly valued. (p. 263).

##### **2. Word Study (p. 263-65)**

- a. Participation - to take part, share in, to partner in.
- b. Partner - a person who shares or takes part with another.
- c. So to participate is to agree to be a partner in an effort. This is not a time to be passive.
- d. Ms. Cherry goes on to mention how the words for worship in the bible are active words. The people in the bible are physically doing something as they worship such as bowing down, singing praises, shouting Amen, kneeling, and rejoicing.
- e. Ms. Cherry states, “There is nothing passive about the words used in Scripture to portray worship. Worship is organized and directed action to God, through our Lord Jesus Christ, in the power of the Holy Spirit. What’s more, it is done in partnership with one another.” (p. 265).
- f. God attends worship to witness us serving him. We minister to God and ministering is work.

##### **3. Moving from Passive to Participatory Worship (p. 267- 70)**

- a. **Principle 1:** Recognize that participation is the very thing that this generation desires. Kinesthetic, aural, and visual senses should be used to engage the whole person. Dr. Marcia Mcfee's Worship Design Studio is a great resource for participatory worship using the senses.
- b. **Principle 2:** Recognize that participation involves partnering with others. Use activities that connect people such as passing the peace, sharing joys and concerns, washing feet or hands, or anointing.
- c. **Principle 3:** Recognize that most people may be shy. Some may be more introverted than extroverted and need encouragement to participate. Provide opportunities to be active rather than passive and involve all groups as much as possible - children, youth, young adult, seniors, minorities, handicapped.
- d. **Principle 4:** Recognize that historically congregations were used to being an audience. Be mindful of having the congregation be active through gestures or movements.
- e. **Principle 5:** Recognize that worship is work. Others must be invited to do the work of the church such as ushers, worship leaders, scripture readers, musicians, amp techs, fellowship hosts, love feast(eucharist) preparers.
- f. **Principle 6:** Recognize the congregation's need to respond to God so that they can encounter Gods' presence. Symbols and spoken or implied responses will assist with this.
- g. **Participatory worship** requires the following
  - 1. God must be the source not the topic of worship.
  - 2. Plan for the people to be active not passive.
  - 3. Ask yourself if God is pleased with the worship.

4. Conclusion (p. 270)

- a. Worship requires that each person sense their importance and necessity in worship. This is done through participation.
- b. The Worship Architect makes sure:
  - 1. Worship is designed to invite participation by everyone.
  - 2. Everyone is encouraged to offer themselves in worship.
- c. To experience God is to participate in a conversation with God which engages God. This requires us to be active.

***THE WORSHIP ARCHITECT. A Blueprint for Designing Culturally Relevant and Biblically Faithful Services. Constance M. Cherry. Baker Academic. 2010.***

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**Handbook for Cantors Presentation**

**The Cantor in Liturgical Celebration**

**A. Preparation (p. 19-20)**

**1. Vocal Warm-Ups**

- a. This can be done anywhere.
- b. Start gentle with humming then vocalize with vowel sounds. Use a consonant with your vowels.
- c. Sing through your material if time permits. Or perhaps just review the tough spots.

**2. Arrival**

- a. Arrive in plenty of time to review material and warm-up other voices.
- b. Check in with worship leader and other musicians to review the days liturgy.
- c. Do mic checks and have your music and instrumentation in place before the assembly begins to arrive.

**3. Attire**

- a. Remember you are part of the ministry of the church so your dress should be appropriate in serving God and the assembly.

**4. Timing**

- a. You may relax after your preparations are made. You may even greet some of the assembly.
- b. Be sure to give yourself some quiet time to reflect on the liturgy before worship begins.

**B. Teaching Music to the Assembly (p. 20-24)**

1. In consultation with the music staff and those involved in the liturgy, you should decide how to introduce new music and how often.

2. Prepare what you will say to introduce the music and be concise. Speak clearly and slowly. Be hospitable in the introduction.
3. Practice using the microphone to speak and sing so you are aware of how and where to stand in relation to the mic.
4. Use the music and or text to determine what you will say to introduce the piece of music. Perhaps listening to the cantor and then repeating what the cantor sings will work. Or reading the text together and then listening to the music would be helpful.
5. One method of teaching a hymn or long refrains is by lining it out. Something the people of the Brethren faith are well known for. The cantor sings a short phrase and the assembly repeats the phrase.
6. Be aware that the assembly may not be enthusiastic at first but as they catch on to the song you may want to continue to use it over a number of weeks. Approach the familiar music in fresh new ways each time you use it.

### **C. Physical Communication and Animation of the Assembly (p. 24-27)**

1. Gesture the assembly when it's time to breathe and start singing by raising your arm up with palm turned upward. I often do this when the praise team is leading congregational singing.
2. If your hands are busy holding music or an instrument you can always gesture with your eyes or nod your head.
3. Your presence should be inviting and welcoming but confident. Smile and engage the assembly by using eye contact.
4. Move into position to cantor at the appropriate time and don't sit down until the music stops. Do not make unnecessary movements with your hands or rock back and forth.
5. Focus on the liturgy and do not day dreaming or fidget around.
6. When it's the assembly's turn to sing, sing with the assembly not over the assembly.

### **D. Dealing with the Unexpected (p. 27-28)**

1. If the microphone is not working or fails discretely check the off/on switch and do not tap or blow into the mic to make sure it is on. You may have to project without amplification.
2. Do not draw attention to your mistakes. You will make mistakes so just move on without a reaction. This also applies to not drawing attention to malfunctions, crying babies, or unresponsive people.

3. Remember to be kind and kindness will find you too.
4. Evaluate how you thought the service went. Find time to discuss concerns in the days following the service.

***HANDBOOK FOR CANTORS, Revised Edition.* Diana Kodner. Liturgy Training Publications. 1997.**

**Handbook for Cantors Presentation**

**Practice and Related Concerns**

**A. Practice (p. 93-101)**

1. Establish a regular and routine time for practice.
2. Be free of distractions and have a keyboard available to find pitches.
3. A metronome can be useful for tempos and maintaining a steady beat.
4. A full length mirror could be helpful to watch your posture (alignment), body language, facial expressions, breathing and mouth as you sing.
5. Use a music stand to keep your hands free to practice gesturing.
6. A dictionary of musical terms may be helpful.
7. Make sure to vocalize (warm-up) before you start to practice.
8. After warm-ups, work on your music, moving from least difficult to most difficult might be the best progression.
9. It may be best to learn the music on neutral syllables/vows before incorporating the words.
10. You can speak or chant the song in rhythm on a single pitch. Then put the text and tune together.
11. As you sing through the music pay attention to breathing, vowel sounds, pitch, and phrasing.
12. Be sure to rest during practice if the voice needs it.
13. It is important to internalize the pitch so it can be produced at site by memory. Do you hear the note in your head before you sing it? This can be accomplished by practicing to sing pitches in half steps and whole steps and by practicing leaps. Practice major and minor intervals.
14. Cantor should use straight tones rather than vibrato.
15. You want to make sure you stay in tune. Consider your breath, alignment, ease/tension. Can you hear the instruments? Are the instruments in tune? Have you had enough rest? Are you maintaining energy through phrases?

16. Intonation Concerns (p. 99-101)

- a. Problems in the Music - singing repeated notes, descending lines, intervals.
- b. Problems in Singing - Ends of phrases and sustained notes, hear the note in your head, sliding voiced consonants, tension, range, dynamics, rest.
- c. Acoustical Concerns - reverberation/Doppler effect, hearing instruments, dead space.
- d. Poor Intonation in Others - assembly response, instruments

**B. Related Concerns**

1. When Is a Cantor Not a Cantor

- a. Choirs have their own ministry and Cantors have their own ministry.
- b. Cantors have a responsibility to the assembly making sure of their participation.
- c. The Cantor does not play the organ. He or she stands before the assembly and leads the assembly in song.

2. The Cantor and Others (p. 104)

- a. Interacting with Others - How do you minister to others?
- b. Cantoring and My Life - How do you minister to yourself? Do you take care of yourself and your relationships?

3. Beyond Sunday Morning

- a. What role do cantors play at weddings, funerals and baptisms? People are least likely to sing in these settings so a cantor can be most useful.

4. Preparation with Other Liturgical Ministers

- a. Those involved in a service should come together to discuss and walk through the liturgy. This could include the cantor, lector, presider, acolyte, and others.
- b. Be sure to review liturgies that occur less often.

5. Inclusive Language

- a. Careful thought must be placed in the changing of text to be more inclusive of the entire community. You must consider the musical and liturgical appropriateness to make sure that the theological integrity remains.

***HANDBOOK FOR CANTORS, Revised Edition.* Diana Kodner. Liturgy Training Publications. 1997.**