



"Preserving Traditions with Imagination"

April 2016



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Music Engraving for the Church Musician

R. Michael Sanchez

One of the blessings that we as church musicians have is the availability of music notation software. It allows us to quickly produce legible sheet music for our groups with the added bonus of being able to hear it played back to us on the computer to ensure there aren't any mistakes.

This article is meant to help church musicians produce sheet music that is easier for your musicians to read and to avoid some of the pitfalls that come with using music notation software. The better a piece of sheet music looks, the easier it is to read. Also, the better a piece of music looks, the more

seriously musicians tend to take it. These two things help facilitate rehearsals as well as performances.

The act of “typesetting” music is called music engraving. Back before music notation software, music engravers used metal plates to etch—or “engrave”—music in to and then printed the sheet music using a printing press. Today, music engraving is done almost exclusively on computers. While there are no metal plates used in the process anymore, the “engraving” name stuck.

A bit about me to set the stage: I've been using Finale since 2002. I started like most people do: I had a friend show me how to input notes and went from there. Even though I had learned the basics of Finale, I still did most of my music notation by hand and grew to be quite good at it over the years. While I was in college, I took a Finale class which opened my eyes even more to the power of music notation software. A few years later, I worked a stint as a contract engraver for OCP and learned even more about the intricacies and the art of music engraving. Since learning to use Finale all those years ago, I've developed a very modest client list of folks who use my services on a semi-regular basis. While it's far from being a full time job, I enjoy doing it on the side for a few extra dollars here and there.

These days, there are a wide variety of music notation software (or MNS) choices, but the “Big Two” are Finale and Sibelius. Most church musicians that I know use one or the other. Since I'm hoping to make this article of use to as many people as possible, I'll stick to general concepts that can be applied to all MNS. Since most of us work with choirs, there'll be an emphasis on considerations for engraving choral music. Note: I've made the assumption that folks reading this can do the following in their preferred MNS: input notes, rhythms, dynamics, expressions, articulations, and lyrics. Most importantly, I assume that you'll be familiar with how to use the Help Manual on your software!

Fonts

Fonts play a large part in giving your music character. The two types of fonts we'll discuss today are fonts for lyrics and fonts for the music itself.

Lyric fonts are crucial for choral music, and an appropriate font is essential for an easy-to-read product. A font that you use for lyrics should be "lean and mean," meaning they should be on the narrow side while still being legible. Avoid stylized fonts like Comic Sans, Papyrus, and Rockwell Extra Bold. Also, lyric fonts should be a font with serifs, as serifs aid in reading. Keeping the font size anywhere from 9-12 points is best. When possible, use "curly" quotes and apostrophes: this may take some figuring out, but is well worth the trouble! Two fonts that meet the above requirements are Palatino and Garamond. Finale has a font called Finale Lyrics, which I very much like. Do not use Times New Roman, Georgia, or any similarly wide font, as they are inappropriate for choral music and will cause all sorts of spacing issues.

For music fonts, I'd highly suggest you stick with whatever the default font is on your MNS. It's likely the most developed font and is therefore best suited for your needs. The Big Two have a type of handwritten music font, but I would advise against using them, as they are mostly used for jazz and Broadway settings. Finale's default font is Maestro and the Sibelius default font is Opus.

For those who are interested in jumping down the rabbit hole even more, the November 2.0 music font is absolutely gorgeous, and you can purchase it by following this link:

<http://www.klemm-music.de/notation/november2/en/index.php>

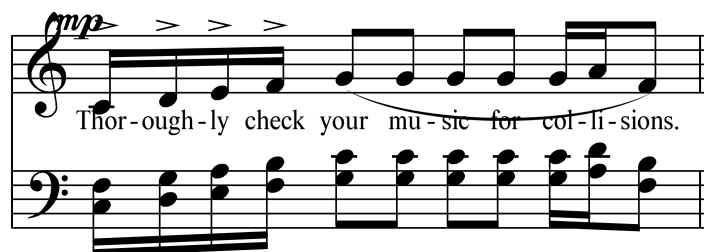
General Engraving Concepts

What's nice about MNS is that the software algorithms take care of many things you don't ever have to worry about. For example, did you know that the customary distance between the left edge of a staff and its clef should be equal to one space (a "space" is the distance between two adjacent staff lines)? Or how about that the time signature of a piece is indented 3 spaces from the leftmost edge of the clef? With MNS, you don't ever have to worry about little settings like that.

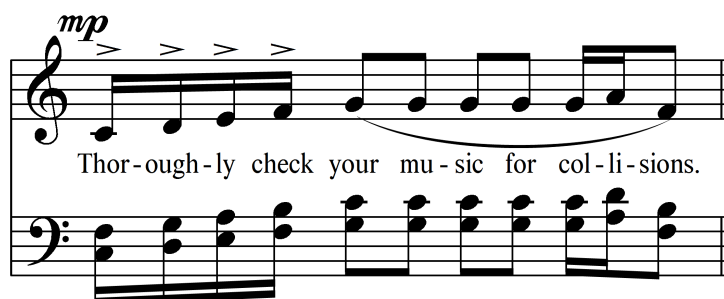
The paragraphs that follow are *general* guidelines. That is, if you follow them, you'll most likely get a better product than if you just simply input notes into your MNS and printed out the result. Yes, it takes a bit more time, but I think we can all agree that elegantly engraved music is much more pleasant and easier to read!

Spacing

Collisions are where elements of your piece overlap each other. With a very few specialized exceptions, this is BAD, BAD, BAD! Satan, get thee behind me! Nothing makes your music seem more amateurish than collisions. See below:



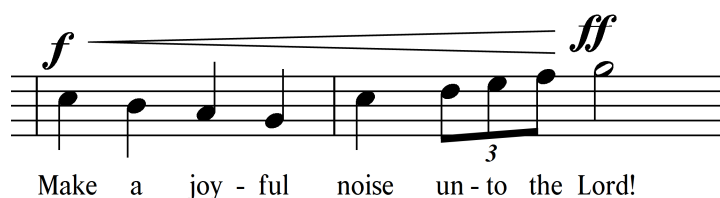
Common collisions are: lyrics with stems and notes, lyrics with dynamics, dynamics with stems, dynamics with staves (although this can look good if done in the correct manner), slurs with lyrics, slurs with expressions, and slurs with articulations.



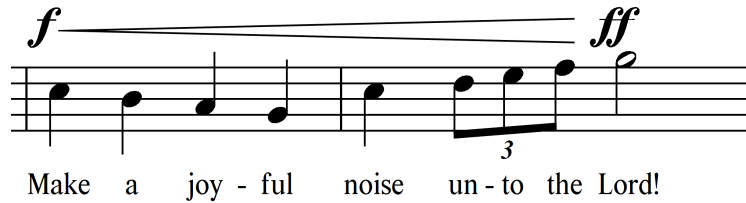
In the corrected example above, notice the difference that was made by eliminating the collisions. Are both examples legible? Sure. But as I said before, the better the engraving, the better looking your music is, the easier it is to read and perform from and the more likely your musicians will take the music that you've put in front of them seriously.

Dynamics should always be placed above the staff in vocal music so as to avoid confusion with lyrics. When dealing with SATB music written on four staves, dynamics need to be placed on the top of each staff, while 2-stave SATB music only needs dynamics placed on the top staff (unless there's a need for the staves to be at 2 or more different dynamics, then you'd put the dynamics above each staff where appropriate). Also, dynamics should be placed slightly to the left of where you'd like for the dynamic to occur (see previous example).

Try lining elements up whenever possible. Look at the two examples below:



Aligned dynamics and better crescendo positioning:



In the first example above, the placement of the forte and fortissimo is technically correct (no collisions, correct horizontal placement, etc.), but we can make it a little better. In the second example, notice how I moved the forte up so that the bottom of the “f” lines up with the bottom of the “ff”. I also extended the crescendo to the left, so as to make the two measures seem like one coherent phrase or one unit. With music engraving (much like in performing music), it’s always the little things that make a huge difference. Looking at the two examples above, which is easier for the eye to read from?

Keep things from crowding or being too spaced out. You no doubt have countless scores, octavos, and other sheet music that has music that is properly spaced out. Oftentimes with your MNS, it’s just a matter of moving a measure up or down a staff to get the correct spacing. More ambitious users can mess with individual measure sizes (which is a common thing in professional engraving settings).

Layout

Whenever possible, it’s best to have each system consist of a full phrase or a logical division of a phrase (the halfway mark, for example). It helps keep your musicians from getting lost. If they do happen to get lost, it’ll be easy for them to hear the musical phrase and then find it on the page. This is especially true with instrumental parts, where they have no lyrics to follow as a reference.

Consider page turns as you lay out your music. Try fitting full measure rests at the end of the page so that the musician has ample time to turn pages. If that’s not possible, try to put measures with long notes at the end of pages. This allows the musician to turn the page early and not have to be reading waves of 32nd notes in the final measure before a page turn. Keep from putting full measures of rest at the first measure of the top of a new page: this can cause your instrumentalists to worry unnecessarily about making a quick page turn, especially if the end of a previous page has notes on it. Finally, try to keep large leaps, wild changes in dynamics, tempo changes, and meter changes from occurring at the page turn. However, sometimes these things are unavoidable.

Beaming

If you pick up your trusty Schirmer score for Handel's *Messiah*, you'll see that the beaming of anything smaller than a quarter note is done by syllable, irrespective of the rhythm. See the examples below for a comparison of "old style" beaming and the correct way to beam today:



The correct way to beam vocal music today:



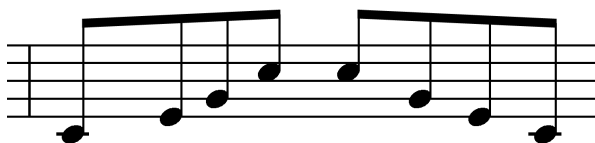
Keep in mind: it is still correct (and needed) to use slurs to show syllabification! More on that a bit later.

Lyrics

Proper placement of lyrics is essential. Singers need to be able to easily read notes, rhythms, and syllables at the same time, and anything that deviates from standard practices hinders that ability.

If there is one word/syllable per note:

- Center each syllable squarely under its note.
- Longer words or syllables that have only one note should have the first two or three letters to the left of the notehead. This facilitates reading the rhythm accurately and prevents collision of the text. Most MNS will take care of this, but you may have to make manual adjustments from time to time.

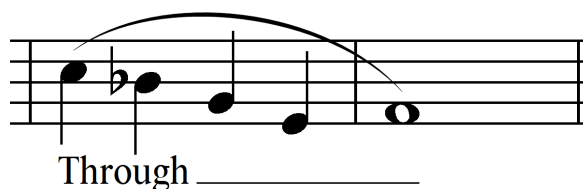


Through all of this, there was the Lord.

If there is a word/syllable with more than one note:

- The syllable should be left aligned under the first notehead. In other words, the left edge of the first letter should be lined up with the left edge of the note. If you are at the beginning or middle of a word, use evenly-spaced hyphens until you reach the next syllable. Most MNS will take care of adding

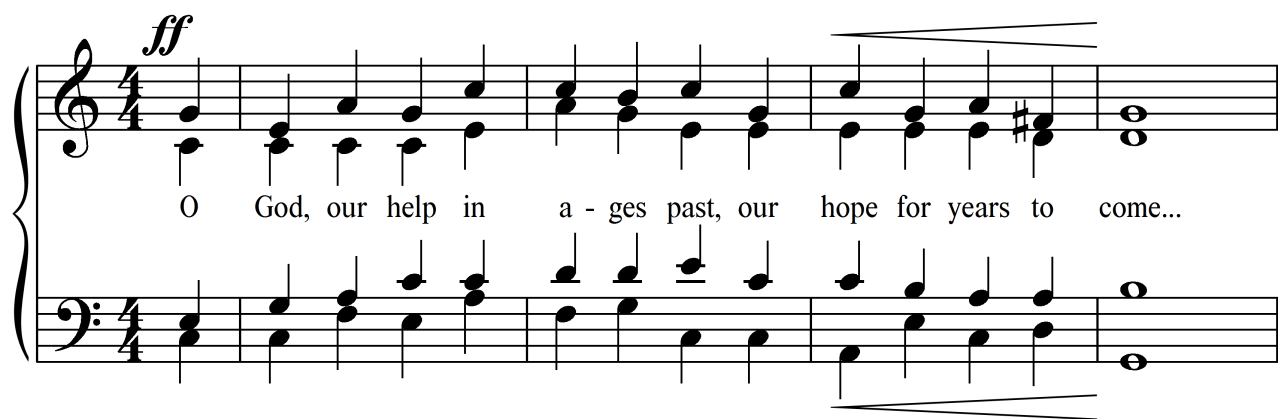
and spacing out the hyphens automatically. If you are at the final syllable of the word, then simply add a word extender. The word extender should terminate precisely at the right edge of the final note.



Hyphens in long passages:



The new, corrected version:



In the corrected example directly above, you see that the text no longer collides with the tenor part, the crescendo markings don't collide with the stems, and how the fortissimo doesn't collide with the staff.

While always avoiding collision of the text, it's best to preserve the rhythmic proportions of a passage as much as possible. You should never have something extreme such as a 16th note taking more horizontal space than a quarter note. Horizontal spacing is a HUGE can of worms, but if you're thoughtful about how you space your notes, you can make some pretty educated guesses on what will be best.

The before and after examples below will show an acceptable solution to a spacing problem. Keep in mind that if I were preparing this for a professional engraving job, I'd spend some more time on this measure to correct some of the small imperfections that bug me. The corrected version would be a "rough draft" that I would put a bit more work into before it was acceptable for professional publishing.

Before: collisions with the text, improper spacing between the "a" of 1 and beat 2, missing slurs to show syllabification.



Try to be thoughtful with spac-ing.

With more thoughtful spacing (and no collisions!):



Try — to be thought-ful with spac-ing.

Printing

Now we're ready to print! There are two main types of printing you'll do: printing for your musicians, and printing something for a service bulletin.

If you're printing for your musicians, it's really rather easy. While you have your piece of music open in your MNS, you can print from your computer. If you're interested in saving a little money (or getting music to your groups between rehearsals), you'll need to print to a PDF. You won't want to send your MNS file that you've been working on to your group, because if they don't have the same program, they won't be able to open it up. If you send it as a PDF, you can quickly E-Mail it to them and they will be able to open it up with no problem and print it from home.

Sometimes we're called to create an insert for a bulletin. Whether it's a hymn, psalm refrain, or a chant tune, it's all possible. In fact, the musical examples that you've seen in this article have all been created in Finale: after I created them, I simply selected the excerpts that I wanted to show and saved them as a graphics file. This is where you'll need to consult your MNS Help Manual to see how to do it on your particular program. When you do it, here are a few things to remember:

- Export your selection as a PNG or TIFF file. These are graphics files that work well with printed music. They will reprint nicely in a bulletin, and they are easily manipulated so that your church secretary can resize it to his/her liking. These are very common file types, so you shouldn't have a problem saving and opening them. Try saving in both types of graphics files and see which prints out best with your church setup. Remember: music that looks good on your computer screen may not print out very well, that's why you should always take the time to make a test print.
- Save the graphics file with a high resolution. This gives your church secretary more leeway in resizing your insert.
- DO NOT save your insert as a PDF if it is going into a bulletin. These tend to be difficult to work with and can cause formatting issues—most work processing programs that churches use to create bulletins will have an easier time with a PNG or TIFF graphics file.

Closing Thoughts

I've only scratched the surface of the surface with this article. For most all of the tips that I've listed, there are plenty of exceptions and special circumstances. There are also elements that I didn't even touch upon: line thicknesses, stem lengths, page layout, beaming angles, margins, etc. Most MNS takes care of those things automatically, although you do have the choice of messing with those settings, and I encourage you to do so. As a former boss of mine would say, "Go ahead and play with the settings. You're not going to break the computer!" Default settings for MNS are easy to restore, so if you find that you've gone too far afield, you have an easy out.

As musicians, we've all done countless hours of listening to help us find what our own unique sound is. In the same way, music engravers need to study printed music that they find appealing. Do you have a favorite music publisher? Schirmer, Theodore Presser, Alfred, Hal Leonard, Universal Music Publishing, Beckenhorst

Press, Kjos, Carl Fischer, Warner Bros., and many others all have professional engravers working for them. They've spent years honing their craft and are very proud of the work they put out. I encourage you to take the time to peruse some of your favorite publishers—both old and new—and see what you can learn just by looking. Use this article as a starting point for things to look for, then go deeper. Remember: every element had to be purposefully placed and was placed by a professional for a reason.

More and more, you'll find that there are local colleges universities that teach Finale and Sibelius classes. I'd highly recommend that you take one of these classes! Also, with a bit of searching, you'll find that there are various music educator professional organizations that will also sponsor workshops throughout the year.

I hope you've found that this article serves as a means of jumpstarting your exploration of the music engraving world. I've endeavored to give you concrete, easy-to-implement tips that you can immediately start using the next time you open your MNS. Best of luck, and happy engraving!

Resources

There are a couple of books that I'd strongly recommend adding to your library:

- *Behind Bars* by Elaine Gould is the modern resource for any type of engraving question you could have. This book lives on my desk and I'm constantly referring to it. Among professional and amateur engravers, this is the definitive authority if there is ever a question on how to effectively notate something. While many of the "rules" I've given to you are standard, you'll find as you study more that different publishing companies have their own "house styles" that they follow, some of which differ from publisher to publisher. That said, Ms. Gould's book gives a solid foundation for you to refer to and then decide on your own alterations if the need arises.
- *Music Notation: A Manual of Modern Practice* by Gardner Read is a much older resource, but still full of very, very good and useful information. While Ms. Gould's book is the new standard reference book, if you've told an engraver that you've used Mr. Read's book as a resource, they wouldn't complain at all.
- *Music Engraving Today* (2nd ed.) by Steven Powell deals more with the actual act of using Finale or Sibelius. It still gives great advice, but it's a considerably smaller book than the aforementioned two and is by no means comprehensive.

Facebook has a few groups dedicated to music engraving. Simply type in the following group names in the Facebook search bar and you'll be taken to them.

- The first is "Music Engraving Tips," and this is my go-to resource whenever I have a question that my engraving books aren't answering. There are some very fine professional engravers who are quick to offer help, as well as folks like me who've simply studied the art of music engraving and are happy to share their knowledge with you. More often than not, folks will ask a question and post a screenshot of the problem they're facing. I would encourage you to do the same if you join this group. Many times, you'll receive an answer that shows someone taking a screenshot of their proposed solution, which is an immensely helpful tool.

- The other group that you should join is “Music Notation Forum for Church Musicians.” It’s a much smaller group, but if you have church music engraving questions, this is a fine group to ask it in.

Since most of you work with choirs, Juicio Brennan’s “Lyric Hyphenator” website is wonderful! You simply enter in text and it’ll hyphenate it all for you. I’ve used this site for a few years now, and I can’t imagine doing it any other way, it’s such a time saver. You can find it at:

<http://juiciobrennan.com/hyphenator/>

The folks at Finale’s parent company, MakeMusic, have a blog that they write. While most of it tends to be geared toward Finale users in terms of “how to,” you can still get some really wonderful information about general engraving practices and techniques that you can make work in your own MNS.

<http://www.finalemusic.com/blog>

For more advanced users, two articles that I’d particularly recommend on the Finale blog are in their “Creating Distinctive Music Notation House Styles” series. One is on fonts and the other is on line widths.

<http://www.finalemusic.com/blog/creating-distinctive-music-notation-house-styles-fonts/>

<http://www.finalemusic.com/blog/creating-distinctive-music-notation-house-styles-line-widths/>

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“No, not that kind of Cantor...”

the Rev. Matthew Tingler

My professor and mentor, the Rev. Dr. Paul Westermeyer often speaks about musician-clergy relationships. He refers to the leadership of the worshipping assembly as a three-legged stool: the pastor, the voice of the assembly, and that of the cantor. Now here in New England, the term Cantor usually refers to the soloist of a Roman Catholic or Jewish congregation. So when I speak in our community about our Cantor Elizabeth Blood, who serves Christ the King, the next question I usually get is, “Oh, and who’s your organist?”

Cantor, from the German *Kantor*, is the historic and somewhat uniquely Lutheran descriptive title for the principal musician of the assembly. Perhaps the most famous example, Johann Sebastian Bach, was the Kantor of the Thomaskirche in Leipzig. The Cantor is the keeper of the congregation’s song – which especially from the Lutheran perspective, is the primary instrument of Christian worship. Organs, choirs, djembe, or kazoos all serve the function of enhancing and enriching the assembly’s voice. Then with the congregation’s song being the principal instrument of the worshipping assembly, the Cantor holds a role like that of the clergy, weaving both prayer and proclamation to craft the assembly’s worship experience in the frame of Gathering, Word, Meal, and Sending. Or to be bold, the cantor preaches and presides at the experience of God in the assembly, using not the sacrament of bath and table, but that of unified breath, heartbeat, and sung, incarnate Word.

So it is absolutely critical that the roles of Pastor and Cantor be those of equals. If this relationship becomes anything other than that of a partnership, the stool wobbles, and the assembly’s experience is weakened either by the music being placed in a liturgical ghetto to be dealt with by those people over there, or by worship becoming a concert with the primary purpose of entertainment rather than Means of Grace and the experience of God. At Christ the King, the Cantor is hired by the congregation, and not by the Pastor. The Cantor also has her own discretionary fund, with her own checkbook. When at all possible, she attends Bible Studies and I attend choir rehearsals. We take time to develop our relationship, and bounce ideas off of each other.

This dipole can be felt within the service as sermon, sacrament, gesture, and hymn all work together in concert. It also has implications for worship planning. Our cantor Elizabeth and I plan our liturgy, hymns, and often music together, usually sweeping through several months at a time. Sermons don’t just influence anthems, but anthems can influence sermons. As true equals then, a push and pull, warp and weft is introduced to the service, and the worship is energized and enhanced. Preaching then happens from the pulpit AND the organ bench, and all work together to bring about the glorious foretaste of the feast to come.

the Rev. Matthew Tingler

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“Gospel Music Sundays”

Larry Reynolds

When pondering this article, I realized that I needed to begin by stating that I am a convert to The Episcopal Church, having been raised in the Campbell-ite tradition of the Christian Churches and Churches of Christ (non-denominational; North American Christian Convention) which began in the early 19th century at the Cane Ridge Meeting House in Paris, Kentucky. Although most of the Christian Churches and Churches of Christ today are following the megachurch tendency toward *praise-n-worship* music on big screens led by pop style bands, the musical heritage of this fellowship of independent

congregations includes the “old time religion” hymns, often referred to as “gospel” hymns. It is this older style gospel music which was the context for my growing up and my youth. Nowadays I just tell people I grew up in the Baptist tradition. It’s much simpler.

Because I had been brought up as a classical pianist and cellist separate from my Baptist-like church music tradition, it really wasn’t until I found The Episcopal Church that I was able to discover the fair beauty of classical church music. Immediately, I became a purist and boldly rejected the old time gospel music of my youth. This lasted for a great many years.

About twenty years ago, I found myself in a new kind of church position as a minister of worship in one of America’s largest Episcopal parishes (weekly Sunday attendance 600+) in a Minneapolis suburb, overseeing a burgeoning music ministry of several singing choirs, handbell choirs, and instrumental ensembles, as well as serving as a sort of canon precentor (or liturgy director) overseeing an equally large worship ministry of acolytes, altar guild workers, lectors, ushers, and vergers. Five years later, the rector and staff made a strategic decision to assign a style of music mainly (and a worship style to some degree), to each of the four Sunday services. The 11 o’clock service was designated as ‘Progressive Worship’ and would feature music in gospel and jazz styles, with occasional world music mixed in. With lots of research, and trial and error, we hit the golden formula, and it was a huge success.

Needless to say, I was glad I had a significant background in music of this style, but, after so many years of being away from it, I found that my personal resources were limited. The internet was still limited in those days, but it soon helped me discover choral music published by the Brooklyn Tabernacle Choir, songbooks by Kirk Franklin, jazz instrumental arrangements of hymns by a host of great composers, and choral/vocal arrangements by the Gaithers. So, I went to our local music store (Chester Groth Music, one of America’s largest music retailers) and began ordering lots and lots of this music. One of the clerks who helped me

turned out to be an expert in gospel hymn arrangements for piano, and was able to recommend amazing books to purchase, including many new jazz piano arrangements.

In addition to all the above resources that seemed to be gushing forth, we discovered that our fulltime music associate was professionally experienced in the more *contemporary* gospel style, having toured nationally with a singing group. As a result, he was not only able to develop and direct a fine gospel choir for the newly progressive 11 o'clock service, he excelled both as a gospel soloist and jazz saxophonist (did I tell you he also had a degree in saxophone performance?). In short order, we eventually organized a four member professional quality jazz ensemble (sax, bass, drums, piano) which regularly accompanied the choir and the service. This was my experience for over thirteen years, fifty-two Sundays a year.

Fast forward to just three years ago...I switched church venues and began directing the music ministry in a much smaller urban Episcopal parish in Minneapolis. The congregation had been, at one time, one of the larger parishes in the Episcopal Diocese of Minnesota. Over the past fifteen years, it had experienced significant decline, and was in danger of even more significant loss. A new, dynamic, and extroverted priest who had a reputation for doubling the size of his two previous parishes was hired, and he in turn hired me. He had grown up in the Baptist Church in Georgia, and was a former professional stage and screen actor with a stunning tenor voice. We clicked instantly, and began to develop all sorts of strategies for enriching our one Sunday morning 10 o'clock service, which had an average Sunday attendance of 65-70. The all-volunteer choir numbered nine superb singers.

Once we had expanded the base of the choir's classical choral repertoire, within six months the number of singers increased to more than twenty volunteer singers, many with extensive vocal experience. Then, after nearly a full season of developing a unified sound and achieving a naturally fluid ensemble, I announced we were going to do something completely different on Ascension Sunday. The event was going to be called Gospel Sunday, and we were going to learn how to sing in a new style, using the music of the Brooklyn Tabernacle Choir, Kirk Franklin, and Robert Ray. We would also include many hymns and spirituals from *Lift Every Voice and Sing II* (LEVASII) and the *African American Heritage Hymnal*. We hired a drummer and bass player, and I directed from the piano.

When our first Gospel Sunday came, I must admit I was just a bit nervous. However, having experienced the choir's immediate incredible enthusiasm, not only for learning the music, but for learning a whole new style and performance technique, I knew it would enthrall many in the congregation. I was not disappointed. Most everyone loved it. Now we have presented one Gospel Sunday each fall and each spring for two years. We are even kicking off the local lakeside band shell summer Sunday worship series with a repeat of the music we are singing on Pentecost Sunday.

Lest the reader think we are now a gospel choir, I can assure you we are not, unless we are singing gospel music. On the many Sundays between our twice yearly Gospel Sundays, our choir sings mainly from a classic Anglican choral repertoire (Baird, Howells, Parry, Stanford, Gardiner, Vaughan Williams, Rutter, etc.), with occasional Moses Hogan concert spirituals and other American choral works, including newly composed music by Minnesota composers. On Christmas Eve, we have performed Vivaldi's Gloria and part

one of Handel's Messiah with our parish orchestra as a prelude to midnight mass. Last spring we joined another Episcopal choir in two performances of John Rutter's *Requiem* with instrumental organ and instruments.

Having traveled through much time and accumulated enormous musical mileage since those early Episcopal days when I confidently rejected my Baptist-like musical past, forty-two years later, I thoroughly enjoy the dazzling spectrum of musical styles, sometimes within a single service. It is indeed a pleasure and honor to serve and inspire great worship where God is glorified in so many shades and colors.

Larry Reynolds

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A note from John-Westley:

Greetings! I hope you all had a blessed Holy Week and Easter and find yourself getting ready to celebrate Pentecost Sunday! Pentecost Sunday is one of my favorite feast days in the church but this year it will be bitter-sweet. May 15, 2016, will be my final day as the Director of Music at St. Joseph's Episcopal Church. I truly love this parish and have enjoyed every moment with them. The choir is like my family and Father Scott is not only an amazing Rector and Boss but a great friend.

Starting June 1, 2016, I will be the new Director of Music Ministries for St. Paul's Episcopal Church, Peoria, IL. I am overly humbled to accept this position and cannot wait to be a part of the future of this brilliant parish. St. Paul's has an incredible history; it used to be the Cathedral of the Diocese of Griffin. Now it belongs to the Diocese of Chicago and is moving forward as a thriving parish in the diocese. The Co-Rectors Jenny Replogle and Jonathan Thomas are simply amazing. Jenny, Jonathan, and I are all in our 30s and see the future of St. Paul's as a bright one full of community involvement. Please keep me in

your prayers as I make this transition to a new ministry and in my travel to the Midwest! This Southern boy is going to have to learn what snow is and how to wear a coat!

Finally, as we wrap up our second year of Church Music Forward; Martha and I would like to say "thank you!" Thank you for being the voice of CMF and thank you for believing in our ministry. I couldn't ask for a better partner; Martha is brilliant, thoughtful, and such a delightful spirit. Also, thank you to our board of advisors who encourage us to move forward and support us in our vision.

Church Music Forward isn't a product; it is a vision that we all share and contribute to. It is a community of like-minded musicians and supporters of music who aren't afraid to offer new ideas to the traditions we all love and adore. "Preserving tradition with imagination." It is your imaginations we want to hear; what are you doing in your parish that is shedding new light on what we call tradition? What is your parish's music program lacking and how can you move it forward? These are all questions we have, and CMF is here as a dialogue between us so we can share, create, and experience the future together as a community.

My challenge to you all is to find a way you can contribute to CMF. Offer a piece of music, even if it is eight measures. If you have written something that you use in your parish and you love it, share it! Have a topic you are passionate about? Write an article to be shared in one of our upcoming quarterly newsletters. Maybe you just have something to say? Share your questions or comments on our Facebook group!

I challenge you to start a conversation. Use CMF's safe environment to ask questions to colleagues and get thoughtful, useful, and most-of-all non-judgmental answers.

Thank you for allowing Martha and me to carry our vision that God gave us, but please remember without you none of this is possible. So, when someone asks you what Church Music Forward is, please reply "I am Church Music Forward, we all are Church Music Forward."

Musically,

John-Westley Hodges

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Co-Editor, Church Music Forward

Current Director of Music, St. Joseph's Episcopal Church

Future Director of Music Ministries, St. Paul's Episcopal Church

Board of Directors- Mississippi Conference on Church Music and Liturgy



An announcement and invitation from the Rev. Christopher L. Webber, author of many books, *Welcome to the Episcopal Church*, *Welcome to Sunday*, and *American to the Backbone: the Fugitive Slave who Became One of the First Black Abolitionists*, amongst them.

COMPOSERS WANTED:

Composers are needed for a new hymnal to include 100 new texts that I have written. I am the author of hymns in the new Presbyterian Hymnal, *Glory to God*, the hymnal of the Anglican Church of Canada, *Common Praise*, and others. Most of the new texts are written in standard meters for which music is available, but many are in non-standard meters for which new tunes are needed. Many of those in standard meters, might also benefit from new tunes. Contributors would, of course, share in royalties. Ability to use Sibelius or an equivalent program would be important. I invite any who are interested to e-mail me (clw@clwebber.com) for further information.