

A TOUR OF THE CHURCH MUSIC INSTITUTE ONLINE LIBRARIES

Using the lens of planning for

PENTECOST SUNDAY WORSHIP, Year B, 2021

ACDA/CMI Webinar, April 26, 2021

Dr. Charlotte Kroeker

I. A Description of the CMI Libraries¹

The Church Music Institute houses extensive, unique reference libraries of sacred choral and organ music for evaluation, study, and reference. Through electronic resources, members find appropriate anthems, service music, and organ music to use in worship from the convenience of their home or office. The choral collection includes an archive of thousands of catalogued sacred octavo anthems for adults, youth, and children with additional compositions added daily. Each anthem has been chosen for quality of text, music, and function in worship by the professional staff of CMI. Anthems from every stylistic period from the Renaissance through those most recently published are placed in permanent, acid-free folders for preservation, so that present and future generations may identify, study, and utilize them in worship. Additional choral music contained in the collection includes cantatas and oratorios, service and liturgical music, and sacred anthems by classical composers donated by universities, seminaries, and church music scholars. Each entry has a sample PDF attached. The organ collection, the newer of the two libraries, includes music based on previously existing tunes, including hymn tunes and chants. Many works are chorale-preludes, and others are re-harmonizations, interludes, and arrangements with other instruments. Sample pages (PDFs) are being added. The collection is built from libraries of scholarly church organists donated to CMI, online collections in the public domain, and newly published music provided by publishers.

II. Why Is Singing Excellent Sacred Texts Important?

A 2019 Chorus America study affirms conclusions from similar studies in 2003 and 2009, that choral singers are remarkable contributors to their communities. They contribute more financially, volunteer more frequently, are likely to take on leadership roles in these volunteer groups, and vote at a rate of 90% in comparison to 55% of the general public. Singers credit singing with others as helping them to be better collaborators, listeners and more tolerant of others. Given that 80% of choirs in the U.S. are in churches, the data speak not only to the importance of choirs in churches but also to congregational singing. If the congregation is the first choir, which church musicians agree is the case, the potential for

¹ From "The American Choral Directors Association and the Church Music Institute" by Charlotte Kroeker in *Choral Journal*, Volume 60, Number 10, June/July 2020, pp. 34-43.

growing the church and its mission through singing takes on even more positive implications.²

Indeed, an examination of hymnody and spiritual songs sung by congregations indicates the values of those congregations. “We are what we sing.” Hymn texts have historically linked faith to service. Musician-theologians have articulated the connection, most notably J.S. Bach, who wrote at the bottom of his *Orgelbüchlein*, a set of chorale preludes for the liturgical year, “To the honor of the most high God alone, to the neighbor, that he may learn from it.” Or, from John Wesley’s *Directions for Singing* in 1761: “That this part (i.e., the musical part) of Divine Worship may be the more acceptable to God, as well as the more profitable to yourself and others. . . .”

III. How can the CMI Libraries be used toward these goals?

- A. As an index for a church, educational institution, or personal library
- B. As a source for historic or new music
- C. As a planning tool to create coherent worship – today’s demonstration

IV. Assumption: The CMI Libraries are always a means to the end of creating coherent, meaningful worship for congregations, not an end in themselves. They are a tool to be used toward the overarching goal of transcendent worship.
As an example, we will demonstrate how they can be used to plan for Pentecost, May 23, 2021 (see generic liturgical outline for scriptures and places where music is needed/possible), where the music follows the chosen scriptures and liturgy for the day.

A. Plan the Congregational Song. Consult a denominational Scripture/Liturgy-to-Hymns index for Pentecost Day, Year B. These indices will suggest texts and tunes which can be used to assess familiarity with your congregation. They can be used to build the congregational song for the day, and as a possible basis for choral anthems, and responses.

The CMI libraries then become helpful to support and enhance congregational singing, as hymn tunes can be searched in both the choral and organ databases. Common tunes and texts for Pentecost (first two columns), with availability in CMI libraries (next three columns) are:

² “The Chorus Impact Study: Singing for a Lifetime.” Washington, D.C.: Chorus America, www.chorusamerica.org.

A CMI Library Hymn Tune Search

HYMN TUNE	POSSIBLE TEXT FOR PENTECOST	# OF CONCERTATOS	ADDITIONAL INSTRUMENTS	# OF ORGAN SETTINGS
ABBOT'S LEIGH	Holy Spirit, ever living or God is here	5	Handbells, Brass, C Instrument (2)	15
DOWN AMPNEY	Come Down O Love Divine	2	Trumpet (2), Horn, Timpani	43
EBENEZER	Come, O Spirit	7	Trumpet, Brass, Handbells, timpani	39
NETTLETON	Come Thou Fount	6	Brass, handbells, percussion, timpani, C instrument	60
SALVE FESTA DIES	Hail Thee Festival Day	1	Handbells, brass	12
VENI CREATOR SPIRITUS	Come Holy Spirit	3	Handbells, brass, timpani	75

Search instructions for hymn tune ABBOT'S LEIGH: For Additional Choir, choose "Congregation;" enter ABBOT'S LEIGH for the hymn tune; SEARCH; Five results will return (as of this writing); click on titles to discover optional instrumental accompaniment. For organ settings, enter ABBOT'S LEIGH in the Tune Name for the 15 results. Click on Tune Name for more information on each entry.

B. Search for an Introit.

Sample Search Instructions: Choose Handbells from the Instrument list; Enter VENI CREATOR SPIRITUS in the Hymn Tune slot. 5 results will return. (The Hopson "Day of Pentecost" entry introduces a dramatic reading of Acts 2:1-17) Hint: If the organ prelude immediately precedes the Introit, we know there are 75 choices (see above), of which one will likely be in a compatible style and key.

C. Search for choral anthem(s) for the day based on Scriptures specific to Pentecost B.

1. Based on Acts 2.

Search instructions: Enter Acts 2 in the Scripture Reference slot and Day of Pentecost B in the Lectionary Reference slot for 226 returns. Yes! Too many!

One option is to use the Sort mechanism to view the titles, composers, level of difficulty or voicings.

Another option is to refine the search, for example, by choosing “Easy” in the level of Difficulty (reduces to 108) and add 2 Part Mixed for 7 returns.

Keep “Easy” and choose 3 Part Mixed for 11 returns.

Keep “Easy” and choose SATB for 57 returns. Etc.

2. Based on Psalm 104.

Search instructions: Write Psalm 104 in the Scripture Reference and choose Day of Pentecost B from the Lectionary Reference dropdown for 99 returns. Want Responsorial Psalmody? Add Congregation as an Additional Choir for 16 returns.

3. Based on Romans 8:22-27.

Search instructions: Enter Romans 8:22-27 in the Scripture Reference slot for 3 returns.

Note: this specific entry will yield texts ONLY for these verses but a search for Romans 8, which includes these verses, yields 700 returns. Refining by adding “Day of Pentecost B” returns 95 from which further refining can be done. **Searching by chapter will always give more options.**

4. Want to use the children and add an extra-cultural element?

Search instructions: In Voicing, choose Unison Children; under Lectionary Reference, choose Day of Pentecost B with 30 returns. Add handbells and 6 returns result. One is “Twelve Disciples in the Temple” based on Acts 2:1-21 and a Japanese Gagaku Melody with a part for the congregation.

D. Prayer Responses and Benediction

1. For Prayer Response Options.

Search instructions: Choose Day of Pentecost B under Liturgical Reference and “Prayer” in the Topical Reference dropdown for 49 returns. Use the “Sort” mechanism to find options right for your choir and circumstances.

2. Benediction

Search instructions: Insert “Spirit” in the Title slot and choose “Benediction” from the Topical Reference dropdown. Of the three options, choose “Spirit of the Lord” by Highben and omit the first two lines that refer to baptism, and voila! It is a benediction for Pentecost! (And lots of other Sundays too.)

V. Some interesting things to note.

- 430 Publishers are represented.
- There are 1,712 octavos with Congregation as an Additional or Optional Additional Choir in the choral library. Whether or not they are used as written for choir, they often provide an introduction, alternate harmonization, descants, and ideas for how to sing hymns with the congregation.
- There are 247 octavos for children as an additional choir.
- 100 different instrumental designations can be searched in the choral library. 1,018 anthems include handbells; 377 feature oboe; 904 use flute; 231 use solo violin; 329 are scored with trumpet; 18 use xylophone; 64 children's anthems use Orff instruments.
- Accompaniment can be searched for piano and organ separately.
- Using the Topical Reference dropdown, 1,431 Communion anthems can be found; 609 anthems are on the topic of Creation.
- Multi-movement works are included in the library.
- Advent 4B includes 674 anthems.
- The organ library can be searched for public domain works by clicking the "IMSLP" box.
- Manuals only organ works can be searched by clicking that box.

VI. Levels of Difficulty Defined

A. Easy

- Melodies are short, simple
- Vocal range is comfortable or limited
- Tonal, less chromatic writing
- Rhythms are simple, uncomplicated, repetitious
- Dissonance limited, logical

B. Moderate

- Melodies have longer phrases, melismas
- Expanded vocal range and tessitura
- Tonality more expanded with some chromaticism, dissonance
- Rhythms more advanced but still repetitious
- Use of counterpoint
- More advanced musical demands (expanded dynamic range, *a cappella*, etc.)

C. Difficult

- Composition perceived to be demanding for any group of performers
- Melodies, vocal ranges, tessituras are extreme
- Complicated rhythmic patterns, mixed meters
- Counterpoint more dense
- Dissonance less predictable, more difficult to sing/hear

VII. How do I find the ACDA discount to access the CMI libraries?

Log into ACDA with membership information. Click on “My Offers” at right hand top of screen. Questions? 214.751.7669.

Thanks for being here today!