



Chapel Music Protocol

The Chapel Music Guild

Historically, the function of a guild has been to organize and solidify a group with similar interests, or vocations, (often artistic in nature) in order to realize and perpetuate high standards. Some guilds associated a sense of personal sacrifice in their belonging to the organization. A guild was populated by individuals who were acknowledged experts in their vocation or handicraft and those were working toward the level of master craftsmen. The learning period for younger members of the guild was realized in two phases. The first was the apprenticeship phase. This phase enabled the learner to work closely beside a master craftsman, learning the rudimentary skills of the trade. This phase might be likened pedagogically to the “grammar” phase of a classical education. As the apprentice moved closer to the end of this phase, he became increasingly more independent in his work and analytical in his problem solving, moving him into the “logic” portion of his education. Once the apprenticeship was completed the student would have entered the final “rhetorical” portion by submitting a work which he had created independently for adjudication by the master craftsmen in the guild. If they judged it as excellent, the apprentice was granted the title of journeyman. Now he could become a working professional who continued to perfect his skills. His product was continually evaluated by the master craftsmen in the guild. When he had proven his abilities consistently over the required term, only then could he be eligible for consideration to be voted a master by the other masters of the guild.

It is this historically proven model which Patrick Henry College has chosen to use, in conjunction with a Classical curriculum, to prepare its students to become the master craftsmen in our culture. This model fits particularly well when applied to the office of worship leader because of its artistic and service oriented nature. Leadership in music and in faith orientated pursuits demands that a very high level of accountability be applied in the practicum phases to ensure that outcomes in these areas demonstrate integrity. On one hand a worship leader must be trained to be an excellent musician so that the vehicle of our expression does not interfere with the expression itself. On the other hand, a worship leader needs to understand that he is part of a “musical diaconate” (Acts 6) which is to not only meet the practical needs of the body, but also qualify as a confirmed spiritual leader. The intersection of these characteristics within the office of a worship leader underscores the efficacy of this pedagogical model as we seek to train up musical leaders who will move on to lead with integrity in the local church.

It is with this in mind that we have structured the chapel music program at Patrick Henry College. Our students will enter a guild of musical leaders who will work to perfect their skills through guided practice by mentorship at various levels and grow in their faith through a consistent application of the Holy Scriptures and prayer. Not all students will be chosen to be team leaders within this structure, but all participants will apply the same set of principles to their learning.

President's vision for chapel music/worship, 2007-2008

Dr. Graham Walker

July 2007

- Seek the presence of Jesus. To grasp His truth, as actuated by His presence through the Holy Spirit, is the primary purpose of our chapel services.
- Corporate reading and proclamation of scripture is necessary. "Faith cometh by hearing, and hearing by the word of God." (Romans 10:17)
- Technical/musical excellence is imperative as a means not an end; its purpose in chapel music is to provide an un-distracting vehicle for our reaching toward Him and His reaching toward us. Performance is a legitimate activity, but it is not the aim of chapel—even in "special music" items. Become like clear glass through which others see Him. "*He must increase, I must decrease.*" (John 3:30) (In other words, it is our goal that the musicians/leaders play with excellence to keep others from distraction. They are to become invisible so that a corporate focus on Christ is the central attraction.)
- Create something akin to a **musical diaconate** who, as a group, function as stewards of this task for the body of Christ at PHC. Their role is analogous to deacons in serving the needs of the body of Christ. Their first duty and privilege is to pray – that God will guide their planning and inhabit our chapel praise (cf. Psalm 22:3).
- Let the repertoire presented by the musical diaconate be characterized by these principles:
 1. Good lyrics reflect Bible truth or verbatim scripture. If an adherent of a non-Christian religion could comfortably sing the words, it might not be suitable. (Remember George Harrison's pop hit, "My Sweet Lord"?)
 2. Suitable music is of high aesthetic caliber (within any musical genre) and is singable. In other words, whether it's old or new, music may be beautiful (or not) and singable by groups (or not). (Meandering melodies undermine congregational unity).
 3. Always offer the riches of the past. As a classical Christian college, we are conservators of the past, stewards of the inheritance of God's work and anointing given to earlier saints.
 4. Frequently offer the riches of contemporary inspiration. As a college seeking to train contemporary leaders, we must appreciate the vernacular without living from it or for it.
 5. A guild group's presentation should encourage congregational singing within the physical limitations of the worship space (Town Hall).

A typical sequence...

Please note that this is a suggested sequence, not a required one. This sequence is provided to illustrate the elements of a worship sequence which should be utilized. This list is not exhaustive and can be reordered.

- [announcements: one day/week only]
- Song/hymns
- Scripture reading (assigned scripture for campus study; scripture can also be used with other functions in mind also, i.e. a call to worship, a responsive reading, etc.)
- Corporate prayer
- [Special music (occasionally when planned for)]
- Message
- Closing song/hymn
- Often: a spoken closing benediction (use one of many scriptural texts)

PROCEDURE

Orientation Weekend

- All interested PHC students sign up for and audition
- Auditions will usually be held about a week after school begins

Auditions

- Returning chapel music participants will participate in the auditions process by observing and helping to formulate guild groups
- When auditions are complete, the Director of Music and the returning chapel music participants will constitute new groups comprising the returning students and the new students
- The talent/abilities of the students will be distributed to create coherent and balanced Guild Groups
- Each Guild Group will have an assigned Master Apprentice (a returning student) while the other members will be considered Assistant Apprentices (new or returning students) in order to reinforce the collaborative atmosphere that each group should employ.

Procedure

- Each Guild Group will present their worship sequences on a rotational basis found on the chapel music scheduling calendar. This will allow for all teams to have ample planning and rehearsal time.
- Guild Group members will meet with their groups weekly for a devotional time, worship planning, and rehearsal
- Master Apprentices are responsible for worship planning and its content. However, a collaborative effort is encouraged.
- The music selections flow-chart and the planning guide will be used by all groups when planning worship.
- Worship presentations are to be 15 minutes in length (maximum) and content styles are to be blended typically with a balance on the historical side. (See Dr. Walker's comments above.) Presentations are expected to be well rehearsed and smoothly executed.

Planning

- Each team will sequence their worship presentations well ahead of the assigned presentation date.
- Worship planning forms are to be completed and submitted one week prior to the assigned presentation date.
- Forms will be reviewed by the Director of Music. Comments will be forwarded to the Master Apprentice either on the returned form or in a short meeting.

Peer Evaluation

- All Guild Groups will be assigned on a rotational basis to observe and complete the Chapel Music Guild Peer Evaluation Form. These forms will be reviewed by the Director of Music and then returned to the group's Master Apprentice for review with the group.

“Wing Chapel” Guild Meetings

- All chapel music participants will meet together as the full Chapel Music Guild, led by the Director of Music, during the scheduled Christian Study Group meeting time. This regular meeting will include a devotional time and discussion of musical leadership issues germane to this enterprise.

Master Apprentices

- In addition to worship planning, the Master Apprentices are responsible to nurture the spiritual and musical health of their Guild Groups. They are to mentor their Assistant Apprentices toward spiritual health and musical excellence. A servant-leadership model is to guide them at all times.



PHC Chapel Music Guild Worship Planning Form

Procedure:

1. Each group should program their worship sequence, fill out the Worship Planning Form, and turn it in to Dr. McCollum (preferably a digital copy) **1 week** before they are to present it in Chapel. *(no exceptions please!)*
2. Dr. McCollum will review the worship sequence and discuss it with the team leader prior to the date of presentation.

Team # _____ Master Apprentice _____

Group Members _____

Date of Presentation _____

Theme or unifying idea of the worship sequence (scripture, desired spiritual outcome, etc.)

Worship Sequence Elements (songs, hymns, scripture, prayer, confession, readings, etc.) use back of page if necessary

1.) _____

2.) _____

3.) _____

4.) _____

5.) _____

I have timed this worship sequence and confirm that it does not exceed 15 minutes. (check box)

I have provided all of the required licensing information on the back portion of this form.

Reviewed by: _____

Date: _____

Please provide licensing information *for every song* included in the worship sequence for reporting purposes: (use extra sheets if needed)

1.)

- Song Title: _____
- Words & Music by: _____
- Copyright Info: _____
- PHC-CCLI License #: _____
- Reporting Category (may be more than one type of usage, please indicate all):

SINGLE PRINT	PROJECTION MASTER	PRINT COLLECTION	CUSTOM ARRANGEMENT	RECORDING
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2.)

- Song Title: _____
- Words & Music by: _____
- Copyright Info: _____
- PHC-CCLI License #: _____
- Reporting Category (may be more than one type of usage, please indicate all):

SINGLE PRINT	PROJECTION MASTER	PRINT COLLECTION	CUSTOM ARRANGEMENT	RECORDING
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3.)

- Song Title: _____
- Words & Music by: _____
- Copyright Info: _____
- PHC-CCLI License #: _____
- Reporting Category (may be more than one type of usage, please indicate all):

SINGLE PRINT	PROJECTION MASTER	PRINT COLLECTION	CUSTOM ARRANGEMENT	RECORDING
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4.)

- Song Title: _____
- Words & Music by: _____
- Copyright Info: _____
- PHC-CCLI License #: _____
- Reporting Category (may be more than one type of usage, please indicate all):

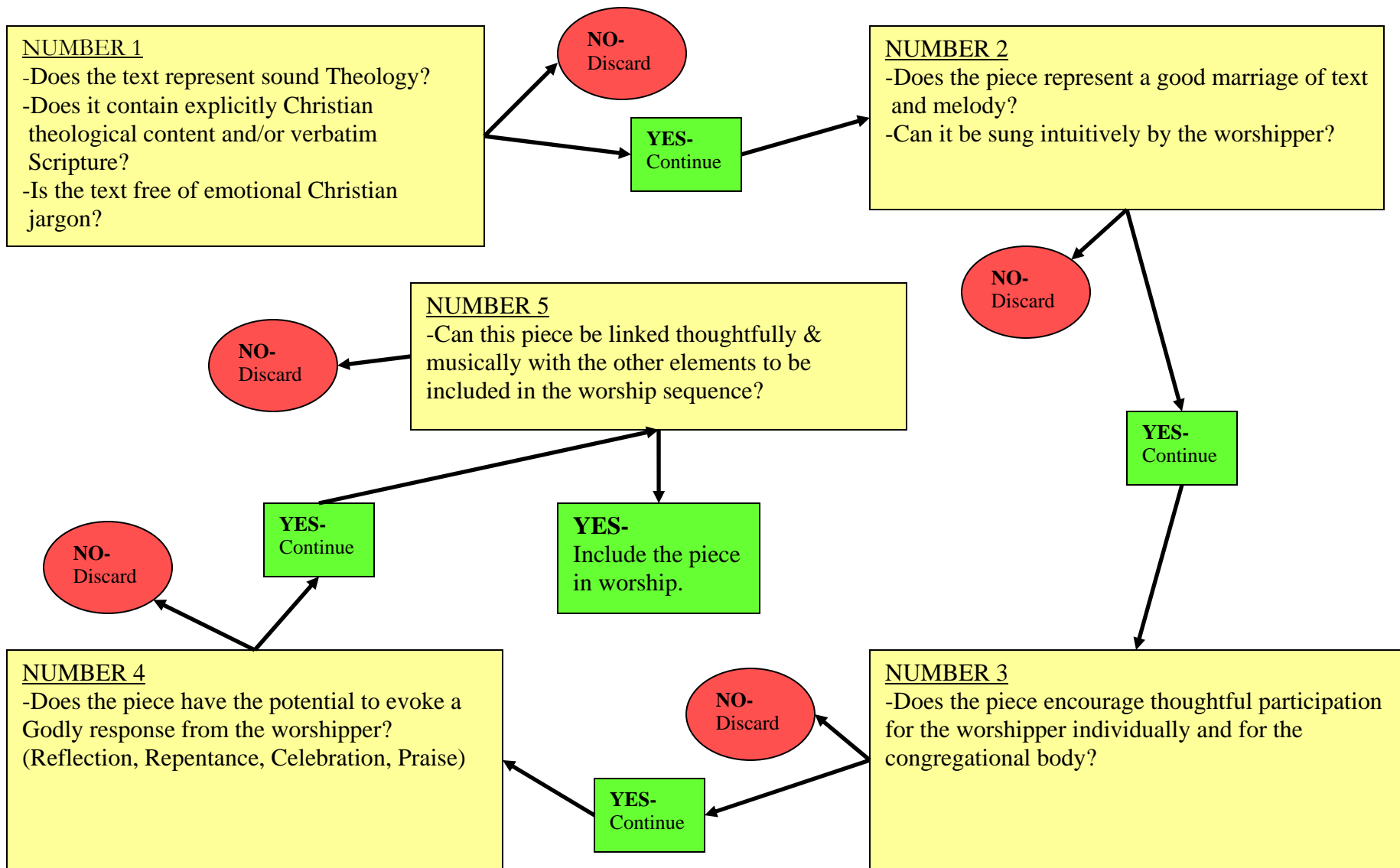
SINGLE PRINT	PROJECTION MASTER	PRINT COLLECTION	CUSTOM ARRANGEMENT	RECORDING
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5.)

- Song Title: _____
- Words & Music by: _____
- Copyright Info: _____
- PHC-CCLI License #: _____
- Reporting Category (may be more than one type of usage, please indicate all):

SINGLE PRINT	PROJECTION MASTER	PRINT COLLECTION	CUSTOM ARRANGEMENT	RECORDING
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Worship Music Selection Flow-Chart





PHC Chapel Music Guild Peer Evaluation Form

Guild Group Observed _____ Group Members _____

Date of Observation _____ Name of Observer (optional) _____

Please Rate the Following Categories:

	Needs Improvement	Fair	Competent	Above Average	Excellent
Musical Preparation.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Delivery & Flow	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Charismatic Leadership	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Spiritual Sensitivity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clarity of Purpose	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

How would you describe this worship experience overall?

DISENGAGED NEUTRAL PARTICIPATORY ENGAGING INSPIRED

Please comment on your reaction to the worship experience. Use the space below to qualify and/or expand on any of the markers above.
