

**Tres Dias Guide for**

**The Music Director**

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Sing to the Lord a new song. Shout for joy to the Lord, all the earth, burst into jubilant song with music; make music to the Lord with the harp, with the harp and the sound of singing.

Psalm 98: 1, 4-5 (NIV®)



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# INTRODUCTION

This publication is a guide to the mechanics of being a Music Director. Because music is used in such a variety of ways throughout all the Tres Dias communities, this Guide presents just the basic considerations with which you should be concerned as a Music Director on a Tres Dias Weekend.

The Guide should also help to prepare you for fulfilling your responsibilities at pre-weekend team meetings.

As you plan a schedule of music for the Weekend, always be sensitive to God's leading. Considering His wishes will help you to plan the music to be worshipful, meaningful and appropriate to the dynamics - - - in relation to the place where you are on the Weekend.

After proper preparation and prayer, you can be sure that the music on the Weekend will be a blessing to all who are in attendance.

Let us give God the Glory!





# TRES DIAS GUIDE FOR THE MUSIC DIRECTOR

## I PURPOSE OF MUSIC ON THE WEEKEND

Music plays a major role in setting the tone and pace of the Weekend. It is primarily a "vehicle of worship", offering praise to God and comfort and assurance to the team and candidates. Music enhances the Weekend, but it should not be overwhelming. Although the music must be planned to follow the Weekend dynamics, the music team should remain flexible enough to allow changes during the Weekend as the Spirit leads you (and the Rector) and as it is appropriate to the activities. Remember that music provides an emotional release and helps set the mood for various activities.

Music provides an equal opportunity for all to participate by making a "joyful noise". Joyous singing helps to form the candidates and team into a loving community.

Music is a teaching tool. As we sing together, much can be learned by really listening to the words.

Music is also a praying vehicle. Saint Augustine once commented: "He who sings, prays twice."

Music should support the Weekend Scripture verse (thematically) and various Rollos (e.g., "Amazing Grace", "Here I Am, Lord", etc.). It is very moving to have a Weekend song based upon the Weekend Scripture (either a selected song or one composed specifically for the Weekend). If such a song is selected or written, it should be sung periodically during the Weekend and especially at the **Closing**.

It is important that there be a variety of different types of music sung on the Weekend; e.g. traditional hymns, spirituals, familiar contemporary Christian music and possibly even a few newer contemporary Christian songs. However, keep in mind that it is not your job to teach them a lot of new songs; it works better when they can sing songs most of the team (and especially the candidates) already know.

Special music (by a small group or a solo) may be used on occasion during the Weekend, e.g. "I Will Rise Again" during the Thursday evening "Way of the Cross" meditations (if used in your community) or "Morning Has Broken" at the Friday morning chapel. Keep in mind that music is periodically needed to "fill-in" gaps in the schedule. Be prepared to play extra songs when and if the Rector indicates there is a need to "fill-in" at points where there is available time.

## **II THE TRES DIAS SONGBOOK AND OTHER COPYRIGHTED MATERIALS**

The Tres Dias Songbook was printed according to copyright laws and with the hard work of many loving and devoted members of the Tres Dias community. Those using the Tres Dias Songbook are asked to respect those laws and avoid making copies of any songs in the Tres Dias Songbook; similarly, this applies to any other copyrighted music used or distributed during the Weekend.

If using music under a CCLI license, it is important to report the usage according to the requirements of the CCLI license.

## **III THE ROLE OF THE MUSIC DIRECTOR**

### **In Relation to the Rector**

Under the Rector's direction and the leading of the Holy Spirit, the team will form into a close-knit community. Each team member must lovingly and willingly perform his/her specific function so that by the time the Weekend begins, the community is complete, cohesive and ready to build community with the candidates. The Rector will rely on the Music Director to lead the singing at all pre-weekend team meetings and on the Weekend - - and to be ready with appropriate music at the appointed times (as per the Detailed Weekend Schedule, and/or as may be directed by the Rector).

### **In Relation to the Spiritual Directors**

The Spiritual Directors and the Music Director need to work together to select music for the liturgies\*. Spiritual Directors should advise the Music Director concerning music in general, since it affects the spiritual tone of various activities.

In order to help the Weekend flow more smoothly, the Spiritual Directors and the Music Director should meet during pre-weekend team meetings and also during the Weekend to discuss and review music plans so the music is appropriate to the dynamics at various points in the Weekend - - and especially during the celebration of Holy Communion.

\* Substitute "worship format" or "worship times" hereinafter when the words "liturgy" or "liturgies" are used if these words aren't generally used or understood in your community. The word "liturgy" is derived from the Greek language and means "work of the people".

## **In Relation to the Team**

Team members who play musical instruments should be encouraged to bring them to team meetings and to the Weekend. It is not mandatory that they play, but they should be invited to assist. The Music Director coordinates the services of all musicians, as needed. The Music Director should not be intimidated if some team members have been Music Directors previously and/or if they are better musicians. If this situation arises and becomes uncomfortable, discuss it with the Rector.

Don't be hesitant to take control. It is recommended you indicate that suggestions from the team are welcome and will be taken under advisement (with the Rector). They may be incorporated into final plans whenever possible and appropriate to the dynamics at that point in the Weekend. A brief discussion on the responsibilities of the Music Director during a pre-weekend team meeting could be helpful.

## **IV PRE-WEEKEND TEAM MEETINGS**

### **Preparation**

It is extremely important that the Music Director be prepared for all pre-weekend team meetings. The Music Director should do the following to prepare for pre-weekend team meetings:

1. Locate the songbooks (if used) and find out who is responsible for providing them for team meetings.
2. Prepare a recommended list of songs to be used, appropriate for the dynamics at various points in the Weekend, and discuss your plans with the Rector and the Spiritual Directors.
3. Arrange to obtain copies of songs not in the Songbook (through CCLI and/or other appropriate sources).
4. Provide music stands; whether they are your own or borrowed, make sure that they are plainly marked with the owner's name.
5. If possible, meet with the other musicians on the team before the first team meeting to review the song selections which will be used. Practicing songs together will familiarize the musicians with the majority of songs and form the musicians into a cohesive group.

6. Memorize the song "**De Colores**"; advise the other musicians to do the same.
7. Before the first pre-weekend team meeting, discuss the strategy of music during team meetings with the Rector. A part of the strategy will include whether the Rector wants to allow input from team members regarding what songs may be sung at team meetings - - in addition to those which must be practiced in preparation for the Weekend.

### **Music at the Team Meetings**

The use of music during team meetings should follow a pre-arranged schedule planned by the Rector, Spiritual Directors and the Music Director. This is especially important relative to the length of singing time, the selection of songs and liturgies, etc.

The Music Director should explain his/her job to the Music Team and what expectations he/she has of them. The Music Director should also mentor possible future Music Directors.

The musicians must tune their instruments under the direction of the Music Director and set up any equipment before the start of each team meeting; this will help the meeting begin on time.

The Music Director should remind the musicians to be adequately prepared for the Weekend. For example, guitarists should have such things as a capo, extra strings, extra picks or any other items which frequently break or wear out.

If you (the Music Director) must miss a meeting, inform the Rector and arrange for one of the other musicians to lead the music at that meeting.

Songs which will be sung on the Weekend should be practiced during team meetings; this is especially the case with the song: "**De Colores**" (Tres Dias Songbook #2). While "**De Colores**" may be completely familiar to you, remember that the composition of a team is to include one-third new Pescadores who have not previously served as a team member, and for whom the song may just be a distant memory. Also, if the Rector wants to allow team members the opportunity to request certain songs at team meetings, this should be done only after the songs have been practiced which will definitely be used on the Weekend.

## **V THE WEEKEND**

### **General Responsibilities of the Music Director**

The Music Director will become more confident and familiar with the Weekend (including the daily duties of the Weekend) by making an outline such as in the Appendix, or by using the Rector's final "**Detailed Weekend Schedule**", and typing in or writing in information which is needed for the music team. It would be well to make copies of the outline for other members of the music team. This outline should include a list of songs, with page numbers from the Tres Dias Songbook (if used), that will be sung at various times and locations throughout the Weekend. The outline should also indicate where the instruments should be at any given time. Be sure to include in the list, songs which must be covered during song practice. This will make everyone more familiar with those songs when they are used later. Also, be sure to include some extra songs for each day that are appropriate for the dynamics of that day (and time). Preparing an outline before the Weekend helps prevent last minute "hurried" decisions, especially with regard to music used at a liturgy.

### **Tuning Instruments**

Stringed instruments require frequent tuning. Therefore, some standard tuning method or device must be used during the Weekend to insure that every instrument is tuned to the same pitch. Some popular devices are pitch pipes, tuning forks and electric tuners.

Since each Weekend can produce a variety of instruments, such as a guitar, accordion, autoharp, trumpet, flute, violin, etc., it may be best to consider which is the most difficult to re-tune and use that instrument as a standard for tuning. It is advised that instruments be re-tuned at least at the beginning of each day and possibly before some of the major events. It is also important that whatever standard pitch is used for tuning, that it be available to the musicians playing at the Closing.

### **The Opening**

In many communities, when candidates arrive for the Weekend, there is often a brief period for a sing-along with the community. Be sensitive to those who may be reticent to sing or might feel uncomfortable. It is suggested you use songs which will not overwhelm the candidates. Spirituals such as "Kum-ba-ya" (#16), "Do Lord" (#30), "It's Me O Lord" (#40) and other well-known hymns might be preferred over more contemporary selections. Candidates may appreciate the familiar at this early stage, even though the community is enthused and excited about the Weekend and the music which has touched them.

Toward the end of the session, the Music Director will introduce the song, "**De Colores**" (#2), and briefly explain the legend surrounding the history of the origin of the song.

### **Song Practices**

There will be times scheduled each day when a list of specific songs can be practiced by the team and candidates. The Rector will indicate when song practices are to occur. The song practice on the evening before the first day should include "**De Colores**" and other songs which are to be used for the liturgy on the first day. At other song practices, the following day's liturgy music should be included. Music planned for special events yet to come on the Weekend also needs to be rehearsed if the team and candidates are to be included in the singing at those events.

Selecting liturgy music was discussed earlier and needs to be coordinated in advance with the Rector, Spiritual Directors and the Music Director. Special events should also be planned with the Rector, since some Rectors are more sensitive about music decisions than others. Advance consultations are important to being well prepared for what is to be accomplished during song practices.

Although song practices include specific selections, some additional songs may be requested by the team or candidates. If this happens, monitor the choices so that the tone of each day is observed. For example, the **Opening** songs are generally the more familiar ones. On the first day, the mood is somewhat introspective. On the second day, there is a lighter, more joyful tone. By the third day, a mix of all types of music is appropriate.

Sometimes the Rector or Spiritual Directors may sense a need to change the mood or to do something to allow the candidates to stretch or get a little exercise. Because of this, it helps to keep an eye on those at the Rector's table for signals concerning choices and/or when to end the song practice.

### **Leading "De Colores" to Meals**

At the conclusion of chapel time or some other event before a meal, a signal will be given to the Music Director to begin singing "**De Colores**" and to lead the way to the dining room. While traveling, it is better not to move or sing so fast that candidates cannot keep up. Other musicians can help by spacing themselves along the route. Try to sing most of the final verse of "**De Colores**" when the majority of the group is in the dining room. Repeating the last verse may be necessary in order to accomplish this.

After "**De Colores**" is sung, you may be asked to lead some extra songs if the meal is delayed. If the Rector requests such an extended period of singing, try to determine the approximate length of it. For times like this, you may want to have a list of songs that can be sung without songbooks or projection of words. Or, you may want to use the songbooks, if they can be distributed quickly.

A clipboard with a list of songs (and page numbers) might be helpful for such situations. Each Weekend will vary; but it is helpful to consider what options are open before the situation arises.

### **Times of Worship**

Songs to be used during each liturgy should have been covered at the song practice on the previous day. Check with the Spiritual Directors in advance to confirm which liturgy, if any, will be used. Also, decide if the Spiritual Directors will announce song titles and page numbers. Spiritual Directors should be cautioned about making last minute changes which surprise the Music Director.

On the first day, the liturgy will usually be more formal and the songs more familiar, low-key and introspective. Songbooks, song sheets or song projection should be available for use wherever a liturgy is held. All participating musicians should be made aware of when and where they should be ready with their instruments. Songs used during distribution of the elements can be practiced along with other worship music sung the previous day. When the elements are being distributed, it is best that the songs which are sung are familiar and do not require songbooks or projected music.

On the second day, the songs used during a liturgy are generally more joyful. Again, these songs should have been rehearsed during the song practice on the previous day.

The Music Director may or may not be responsible for the liturgy music at the **Closing**. This should be discussed with the Rector and Spiritual Directors. In some communities, the community is responsible for music at the **Closing** (in coordination with the Rector).

### **Piety Chapel**

Following the **PIETY** Rollo, the team and candidates walk to the chapel for prayer. This is a reflective time; no travel music should be used. After brief prayers in the chapel, a special song may be sung by a designated person or by the entire group. In any case, this should have been scheduled and rehearsed in advance. There may be a signal from the Rector to indicate when the song is to be sung.

### **Agape Feast (In Communities Where Celebrated)**

Usually, the song "When the Saints Go Marching In" (#29) is sung as a prelude to and during the travel to the location where the Agape Feast will be celebrated. During the Agape Feast, the songs "Pass It On" (#27), "Love" (#7) and "Shalom" (#76) are also sung, along with any other special music.

### **Sunday Lunch**

At lunch on Sunday, typically, many communities sing the song "Have You Seen Jesus, My Lord", prior to being seated. If this is a practice in your community, make certain sheet music (with chords) is available for the musicians and song sheets (with the words and preferably the music) are available to the rest of the team and candidates.

### **Apostolic Hour**

When the Rector so directs, everyone moves to the specified location for the **Apostolic Hour**. The group may walk in silence or with music accompaniment. If music is used, the Music Director leads the way with "**De Colores**" or some other appropriate selection.

Practices vary regarding use of music during this ceremony. Soft playing of instruments or singing quietly during the distribution of crosses is customary for some communities, while others proceed without music. In any case, the musicians will need their instruments at the **Apostolic Hour** for possible singing and especially for playing and leading the way to the **Closing**. Some Rectors may plan to have special music sung solo or by a small group. Readiness to sing spontaneously is always important. Some Rectors may ask the group to sing "**The Lord's Prayer**" or some other selection which fits the mood.

Singing a cappella can be a helpful variation, but the Music Director needs to be prepared with a starting pitch to avoid uncomfortable ranges in singing. Determine what the Rector desires and these concerns won't catch you off guard. When the Rector gives the signal, the musicians prepare to move to the **Closing**.

At that time, the Music Director invites all to sing "**De Colores**" once again. Allow time for the entire group to gather as you proceed slowly to the **Closing**.



## **The Closing**

Sometime before the Weekend, discuss with the Rector who will be the lead musician at the **Closing**. The Rector will let you know if you are expected to arrange this. The person selected to be the lead musician should be given a list of songs which are to be used for the liturgy at the **Closing**. It is also important to have music stands and Tres Dias Songbooks (if they will be used) ready for this group. An auxiliary (angel, cha, etc.) may have been assigned this task; but it is a good idea to check. It is also helpful to write the name of the assigned lead musician on the song list so that the other musicians will know who to follow. As the Music Director leads the group into the **Closing**, the community (and possibly community musicians who are attending the **Closing**) will join in singing "**De Colores**". It should be decided before the **Closing** whether the musicians on the Weekend will sit with the **Closing** musicians or with the team and new Pescadores.

Some Rectors may ask the team and the new Pescadores to share a song that was special on the Weekend. The Music Director should have been informed ahead of time to prepare song sheets for this event. The Music Director or accompanying musicians should also be prepared with the necessary chords, words and music stands.

## **VI OTHER CONSIDERATIONS**

### **Candidates With Musical Talent**

Candidates should be encouraged to participate in the Weekend as a candidate first; but if interested, they should at certain times, be given the opportunity to play along with the team musicians. Each Weekend varies, but ordinarily, song practices on the first and second day are the most appropriate times to invite them to play. Table leaders or the Music Director can tell the Rector if a candidate would like to share their musical gift as a solo at some point during the Weekend. The Rector will make such decisions based on the circumstances, personality (of the candidate) and prayer.

### **Team Members With Musical Talent**

If special music is desired at specific events on the Weekend, the Rector and/or the Music Director may ask one (or more) team member to participate. The Music Director's part in this may vary; but it is important to know when any special offerings are to occur. It is imperative that the team knows that special music should not be offered without the prior consent of the Music Director and Rector.

### **Special Music From Outside the Weekend**

The Rector may invite a specific individual to share some special music at a particular time on the Weekend (such as at a meal). Because a Tres Dias Weekend is a cloistered environment, such an invitation is prayerfully made and is the responsibility (exclusively) of the Rector. Individuals who make requests to sing during the Weekend should be reminded to wait for the Lord to invite them (through the Rector).

It might be helpful to discuss with the Rector, how to lovingly decline someone who appears without an invitation. Embarrassment can be managed or avoided if some thoughts are put together on this before the Weekend.

### **CD or Tape Player**

If a CD player or a tape player is to be used at any time on the Weekend to play special music, it is the responsibility of the Music Director to bring the player (or arrange to have it brought) to the Weekend. It is recommended that a back-up player also be available, since on more than a few occasions, the primary player has malfunctioned during a Weekend.

### **Jam Session (Sing-Along)**

In some communities, the Rector may choose to encourage a "jam session", (consisting of team and candidate musicians and singers) on Friday evening after the days activities have concluded. If used, it should be stressed that these are "unofficial events", and are not a part of the actual Weekend. Unlike the rest of the Weekend, team and candidates can choose to participate or not participate, as they wish.

Remember, the Weekend is for the *candidates*.

TO GOD BE THE GLORY!!!

# APPENDIX

## Sample Tres Dias Weekend Music Schedule

Thursday P.M. At Opening with sponsors:  
#73 "Enter, Rejoice and Come In"  
#26 "Alle, Alle"  
#31 "Amazing Grace"  
#36 "He<sup>1</sup> s Got the Whole World in His Hands"  
#46 "Go Tell It On the Mountain"

With candidates, team and sponsors: Introduce "**De Colores**".

Friday A.M. After morning chapel:  
"**De Colores**" to breakfast

NOON Liturgy in chapel:  
#16 "Kum Ba Ya"  
#35 "Just As I Am"  
#26 "Alle, Alle"

Song Practice:  
#5 "Just a Closer Walk With Thee" "**De Colores**"  
to lunch.

P.M. After "**PIETY**" chapel:  
#5 "Just a Closer Walk With Thee"

Song Practice:  
#10 "Take Our Bread"  
#11-A "Spirit of the Living God"  
#11-B "Welcome Table" "**De Colores**" to supper

Evening chapel:  
#11-A "Spirit of the Living God"

Saturday A.M. After morning chapel:  
"De Colores" to breakfast

NOON Liturgy following "SACRED MOMENTS OF GRACE" Rollo:

Song Practice:

#75 "Sing Hallelujah" "De Colores" to lunch

P.M. After "LEADERS" Rollo:

"De Colores" to supper

Song Practice:

March to **Agape** (in communities where celebrated):

#29 "When the Saints Go Marching In"

**Agape** (in communities where celebrated):

#27 "Pass It On"

# 7 "Love"

#76 "Shalom"

Evening chapel:

#75 "Sing Hallelujah"

Sunday A.M. After morning chapel:  
"De Colores" to breakfast

NOON After "CHRISTIAN COMMUNITY IN ACTION" Rollo:

"De Colores" to lunch. Sing Grace to tune of Edelweiss or some other appropriate song. Sing "Have You Seen Jesus, My Lord", if used in your community.

P.M. After "LIVING THE FOURTH DAY" Rollo:

"De Colores" to **Apostolic Hour**

Apostolic Hour: "De Colores" to **Closing**

Liturgy at **Closing**