Are your Sundays... frantic, unorganized, last minute?

START A WORSHIP COMMITTEE!

WITH ONE ACCORD
A Team Approach to Worship Planning

Learn how to start a worship committee... how to plan a service...how to effectively incorporate the arts in worship...how to create ‘worship moments’... how to evaluate your services.

Featuring material from
the book The Beat Goes On!
Music as a Corps Ministry
by Dr. Harold Burgmayer

Proverbs 15:22 says, "Plans fail for lack of counsel, but with many advisers they succeed."
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Contents

Introductory Information

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- Corps Worship Assessment Tool
- Worship Planning Grid
- DVD
  - Introductory/Video
  - Challenge/Response Video
  - Agendas - downloadable, reproducible handouts
  - Fundamentals - downloadable, reproducible handouts

Session 1 – How to Design a Worship Series

Evaluate: Using the Corps Worship Assessment Tool

Focus: How to design a worship service
- Learn Challenge/Response concepts
- Chart out a typical Sunday service plan at your corps
- Review worship planning schedule/worship series overview
- Plan week one of chosen worship series as a group using Challenge/Response concepts

Follow-up: Identify and recruit service participants

Fundamentals
From The Beat Goes On – Sunday Morning: A Lifeline to the Church (Chapter 2)
- What Word, What song?
- What plan?
- What offering?
- Who makes this happen?
- How to make this work?

Review weeks two & three worship outlines from the worship series

Session 2 – Sunday Morning: A Lifeline to the Church

Evaluate:
Review summary of the Corps Worship Assessment Tool
- How did it go? Evaluate week one service
Focus: Sunday Morning: A Lifeline to the Church
- Review chapter 2 (Sunday Morning: A Lifeline to the Church) concepts/questions
- Plan weeks two and three of chosen worship series as a group

Follow-up: Identify and recruit participants for services two and three
- Identify any additional committee participants
- Importance of “Huddle” each Sunday

Fundamentals:
From The Beat Goes On – From Minstrels to Ministers: Daring to Draw Near (Chapter 1)
- Ways to cultivate a worshipping community of musicians—and artists through corporate devotions, small groups and one-on-one mentoring.
- The role of Salvationist musicians and artists in worship, evangelism, and concert settings.
- Giving attention to the lifeline of Sunday worship and getting it right with our musical offerings, including practical ideas to enhance worship and communication.

Review week 4 & 5 worship outlines from the worship series

Session 3 – From Minstrels to Ministers: Daring to Draw Near

Evaluate:
- How did it go? Evaluate weeks two and three services

Focus: From Minstrels to Ministers: Daring to Draw Near
- Review chapter 1 (From Minstrels to Ministers: Daring to Draw Near) concepts/questions
- Plan weeks four and five of chosen worship series as a group

Follow-up: Identify and recruit participants for services four and five

Fundamentals:
From The Beat Goes On – Then Sings My Soul! The Song Leader (Chapter 18)
- Locate the words and music for Sunday worship, including how to copy “right,” make text readable, and use the metrical index.
- Look at a script for song leading.
- Find new songs and effective congregational song accompaniments.
- Practice best patterns for three basic time signatures.
- Start a song with a downbeat or “pick-up,” or how to end a song with a cut-off.

Review weeks six and seven worship outlines from the worship series
Session 4 - Then Sings My Soul! : The Song Leader

Evaluate:
- How did it go? Evaluate weeks four and five services

Focus: Then Sings My Soul! The Song Leader
- Review chapter 5 (Then Sings My Soul! : The Song Leader) concepts/questions
- Plan weeks six and seven of chosen worship series as a group

Follow-up: Identify and recruit participants for services six and seven

Fundamentals:
From *The Beat Goes On – More Than A Song: Leading the Worship Team* (Chapter 18)
- Design a playlist
- Prepare the music and “layer” arrangements
- Create seamless transitions
- Prepare effective praise band rehearsals

Review week 8 worship outlines from the worship series

Session 5 - More Than a Song: Leading the Worship Team

Evaluate:
- How did it go? Evaluate weeks six and seven services
- Revisit the Corps Worship Assessment Tool to evaluate improvement

Focus:
- Review chapter 18 (More Than a Song: Leading the Worship Team) concepts/questions
- Plan week eight of chosen worship series as a group
- A Team Approach: Next Steps

Follow-up: Identify and recruit participants for service eight
WITH ONE ACCORD
A Team Approach to Worship Planning

Getting Started

Plans fail for lack of counsel, but with many advisers they succeed. -Proverbs 15:22

Every corps has the opportunity and challenge of creating a worship experience that has the potential to touch lives each Sunday morning. This curriculum has been created to help your corps form a team of individuals into a fully functioning worship committee that can creatively plan and participate in relevant and vibrant worship.

In order to take the first step in this process, corps officers must in faith face the two great fears of worship committees: Loss of control and loss of spontaneity in worship.

Loss of control
Make no mistake about it: Corps officers cast the vision and plot the course in response to the needs of their people. Designated individuals or an entire committee may plan and structure a service outline based on an officer’s sermon theme and scripture, but even best-intended plans are subject to final adjustments and revisions by the officer - the one who has the most collective picture of the service from start to finish.

Loss of spontaneity
When structure is sacrosanct it becomes ritual. Ritual can soon evolve into what Jesus referred to as “vain repetition.” Earnest worship planners are always prepared to be overridden by the Holy Spirit. To state the obvious, worship is not about us - it’s about God. As long as this mind-set is evident within a worship committee, officers need not fear worship becoming a slave to form and structure.

A worship committee offers many benefits:

- A group of people who can support and share the corps officer's vision for the spiritual health of the corps.
- This group can join in the creative process of planning worship services.
- More individuals are involved in identifying those who can participate in worship and can contribute their talents or gifts such as music, drama, media, organization, etc. [This group should include leaders of any vocal or instrumental music groups.]
- Committee participants feel a greater sense of purpose, and commitment to the ultimate mission of each service.
- Sundays cease to be rituals and become celebrations of God’s goodness and faithfulness.
At the direction of the corps officer, this team must devote itself to:

- Identifying the spiritual needs of the congregation.
- Seeking God's Word and Spirit to speak to these needs.
- Developing personnel and resources to present God's truth effectively.
- Establishing a regular time for the team to meet and coordinate services.
- Developing the service elements around chosen sermon themes, including congregational singing, scripture and other readings, prayer, special music, drama, etc.
- Building services with effective flow, direction and purpose, transitions, as well as opportunities for impactful moments of meditation, worship and response.
- Establishing a regular "huddle time" prior to Sunday services allows participating members to be clear on their respective responsibilities and to take the time to pray for each part of the service.
- The materials contained in this resource are designed to help implement and teach the above goals.
What's Included?

Session 1-5 materials – Downloadable, reproducible handouts are contained on the DVD. Five agendas are provided to guide the worship committee through a variety of subjects, exercises and discussion questions. Each outline contains the following components:

🔍 Evaluate: Evaluation should be part of every meeting. We must look back before we look forward. Without the discipline of feedback, the committee will never grow in excellence and effectiveness.

👀 Focus: This is the theme of the committee meeting. Focus materials will be provided for each session. This theme is often the subject of the reading materials included for members to read prior to the next meeting. This part of the meeting looks at the next few weeks of worship services.

💬 Follow-up: Identify and recruit service participants. Assignments and deadlines are determined for committee members.

🛠 Fundamentals (Homework): Downloadable, reproducible handouts are contained on the DVD giving guidelines on a variety of subjects. Reading materials are included predominately from the book *The Beat Goes On* - Music as a Corps Ministry by Dr. Harold Burgmayer. These are intended to help teach members of your committee worship concepts.
### Suggested Format/Schedule Options

This material contains four sessions which should never be spaced more than four weeks apart. Session 1 and 2 could be grouped fairly close, but all others should happen once every other week. There are four recommended approaches to scheduling: one that begins in early fall; the second starting at the beginning of the calendar year; the third involves planning for Advent; and the fourth involves planning for Lent. Exploring and adopting an existing worship series can provide materials for an encouraging start. This gives a theme and outlines for committee members to view and adapt as needed.

<table>
<thead>
<tr>
<th>Option #1: Program Year</th>
<th>Option #2: New Year Start</th>
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<tbody>
<tr>
<td>Session 1</td>
<td>September 1</td>
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<td>Session 2</td>
<td>September 15 (worship series)</td>
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<td>Session 3</td>
<td>October 1</td>
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<tr>
<td>Session 4</td>
<td>October 15</td>
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<tr>
<td>Session 5</td>
<td>November 1</td>
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<table>
<thead>
<tr>
<th>Option #3: Advent</th>
<th>Option #4: Lent</th>
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<tbody>
<tr>
<td>Session 1</td>
<td>November 1</td>
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<tr>
<td>Session 2</td>
<td>November 15 (Advent Worship Series)</td>
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<td>Session 3</td>
<td>December 1</td>
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<tr>
<td>Session 4</td>
<td>December 15</td>
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</table>

Once this committee has met for the five sessions, it should become evident to all that having a functioning worship committee is very helpful to the worship at your corps. If the committee is interested in continuing, a once a month or once every other month committee meeting is recommended. If the committee decides to continue, sermon themes/titles along with corresponding scripture will need to be developed by the corps officer so the committee can plan appropriately. It would be ideal for the corps officer to try to stay 6-8 weeks ahead of the actual meeting date. These themes should be published by the corps officer in a grid format (see sample below). This worship grid should include the worship resources and personnel from your corps and should be given to all members of the committee at each meeting.
<table>
<thead>
<tr>
<th>1st Draft Due:</th>
<th>Songsters</th>
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</thead>
<tbody>
<tr>
<td>Planner</td>
<td></td>
</tr>
<tr>
<td>Preacher</td>
<td>Band/Ensemble</td>
</tr>
<tr>
<td>Text</td>
<td>Drama</td>
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<tr>
<td>Theme</td>
<td>Special music</td>
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<tr>
<td>Title</td>
<td>Testimony</td>
</tr>
<tr>
<td>Worship Leader</td>
<td>Sound</td>
</tr>
<tr>
<td>Pianist</td>
<td>Media</td>
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</tbody>
</table>

It's very possible that the corps officer will be the planner in the early stages of a worship committee formation. As the members of the committee evolve and mature, involve these members as planners. The corps officer is encouraged to utilize worship series such as the Advent and Lent materials produced each year by the Central Territory. These weekly outlines can be given to members of the committee to plan and adapt. Together as a group the corps officer can then work with the planners to help finalize how the service should look. This gives the corps officer opportunity to teach members of the committee how a service should flow, etc. Additional guidelines are available on a variety of subjects, such as song selection, etc. The corps officer is encouraged to use these materials to share worship concepts to the members of the worship committee.

If the corps officer is the weekly worship planner, encourage the committee to brainstorm ideas for the chosen themes. If the services are already planned, bring them to the meeting for the committee to review, similar to handing out the service outlines from a published worship series.

**What’s Next?**

1. **Familiarize yourself with the tutorial.** Examine the session outlines, as well as the discussion questions. Study the section called Fundamentals. Members of the committee will be assigned to read this material as homework before the next meeting. Follow-up questions will be discussed in the next week’s session. This material is included to help you teach your committee the fundamentals of effective worship.

2. **Gather a team.** There may be an obvious group of people to invite, such as staff, volunteers or music leaders. Perhaps you have been running the whole show in your ministry. Now is a great time to gather a group of people around you who are ready to be encouraged and challenged in helping to shape and own their corps’ worship services. You may wish to include young emerging leaders or students who can step up to take leadership in coming years.

3. **Schedule your sessions.** This tutorial is set up in five 2-hour sessions. Agendas are included for each of these sessions. The corps officer or worship planning leader should adapt these agendas for his own situation. Planning meetings should never go longer than 2.5 hours. Set dates for all sessions and do not cancel them.

4. **Gather materials for the session.** Each agenda will identify the needs for that particular meeting.
5. Prepare for sessions in advance. Read through the appropriate pages in the handout and pray for clarity and insight about the topics you and your team will be discussing.

Now is the chance for you and members of your corps to take the next vital step in laying a strong foundation for effective worship. May our ministry be blessed and impacted by the skills and knowledge gained by your team members as you re-ignite your dedication to changing lives through effective worship.
### Corps Worship Assessment - External Evaluation

#### A. Environment

<table>
<thead>
<tr>
<th></th>
<th>Exceeds expectations</th>
<th>Meets expectations</th>
<th>Approaches expectations</th>
<th>Does not meet expectations</th>
<th>Comments/Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Media (audio and video) is used effectively to reinforce elements of the worship service.</td>
<td>4</td>
<td>3</td>
<td>2</td>
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<tr>
<td>2. The lighting is effective.</td>
<td>4</td>
<td>3</td>
<td>2</td>
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<tr>
<td>3. The temperature is comfortable.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td>4. Childcare is provided during the service.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>5. Ushers on duty for every service and have a plan for welcoming visitors and seating latecomers.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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</tbody>
</table>

**Environment Score: __________________**

#### B. Service Components

<table>
<thead>
<tr>
<th></th>
<th>Exceeds expectations</th>
<th>Meets expectations</th>
<th>Approaches expectations</th>
<th>Does not meet expectations</th>
<th>Comments/Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Call to Worship is inspiring, uplifting and useful to help prepare each participant to experience God’s presence.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td>2. Prayer is interspersed throughout worship in a variety of ways, allowing all to participate and grow personally and corporately in this spiritual discipline.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td>3. Scripture is presented to enhance personal understanding and application.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>4. The offering is a meaningful worship component and is free of interruptions or distractions.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>5. The worship outline includes elements relevant to the cultures and ages of the congregation.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

**Service Components Score: __________________**
### C. Music and Gospel Arts

<table>
<thead>
<tr>
<th></th>
<th>Exceeds expectations</th>
<th>Meets expectations</th>
<th>Approaches expectations</th>
<th>Does not meet expectations</th>
<th>Comments/Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The songs selected are singable and encourage congregational participation.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2. A blend and balance of hymns and praise songs are used.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>3. Music accompaniment (piano, guitar, instrumental ensemble or recording) is designed to enhance and support congregational singing and is appropriate for the acoustics of the room.</td>
<td>4</td>
<td>3</td>
<td>2</td>
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<td></td>
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<tr>
<td>4. Music leaders select music that supports the theme of the service.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>5. Other performing arts such as drama and dance are used effectively to enhance worship.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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</tr>
</tbody>
</table>

Music & Gospel Arts score: __________________________

### D. Preaching and Prayer

<table>
<thead>
<tr>
<th></th>
<th>Exceeds expectations</th>
<th>Meets expectations</th>
<th>Approaches expectations</th>
<th>Does not meet expectations</th>
<th>Comments/Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The sermon’s content is firmly rooted in scripture.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td>2. There is a clear application of scriptural truth to daily living.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td>3. The content and language of the preaching relates to culture and ages of the congregation.</td>
<td>4</td>
<td>3</td>
<td>2</td>
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<tr>
<td>4. An invitation is provided for people to respond to the leading of the Holy Spirit.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td>5. The sermon is presented with clarity, projection, passion and authenticity.</td>
<td>4</td>
<td>3</td>
<td>2</td>
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</tr>
</tbody>
</table>

Preaching and Prayer score: __________________________
## E. Worship

<table>
<thead>
<tr>
<th>Factor</th>
<th>Score</th>
<th>Priority (1-4)</th>
<th>Potential Action Steps</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Environment</td>
<td></td>
<td></td>
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<tr>
<td>B. Service Components</td>
<td></td>
<td></td>
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<tr>
<td>C. Music &amp; Gospel Arts</td>
<td></td>
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<tr>
<td>D. Preaching</td>
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<tr>
<td>E. Worship</td>
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</tbody>
</table>

| 1. Every element of the service is intended to facilitate worship.   | 4     | 3              |                        |
| 2. The service flows from horizontal worship (about God) to vertical worship (to God). | 4     | 3              |                        |
| 3. The service has a discernible theme with the ultimate objective of connecting with God. | 4     | 3              |                        |
| 4. Meeting elements and resources are balanced to include prayer, music, testimony, stewardship, teaching and preaching. | 4     | 3              |                        |
| 5. The worship leader communicates clearly and with spiritual sensitivity. | 4     | 3              |                        |

**Worship Score:**

- **Factor Evaluation Scale**
  - 16-20 – Exceeds expectations
  - 10-15 – Meets expectations
  - 9 or less – Needs attention

**Corps**

**Evaluation date**

**Reviewed by**

**Follow up consultation date**

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**Factor Evaluation Scale**

16-20 – Exceeds expectations
10-15 – Meets expectations
9 or less – Needs attention
<table>
<thead>
<tr>
<th>Date</th>
<th>Planner</th>
<th>Piano/Organ</th>
<th>Preacher</th>
<th>Special Music</th>
<th>Theme</th>
<th>Sound Person</th>
<th>Title</th>
<th>Media Person</th>
<th>Scripture</th>
<th>Other</th>
<th>Songsters</th>
<th>Band</th>
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<tbody>
<tr>
<td>Date</td>
<td>Planner</td>
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<td><strong>Special Music</strong></td>
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WITH ONE ACCORD
A Team Approach to Worship Planning
Session 1 Agenda

How to Design a Worship Service

"Plans fail for lack of counsel, but with many advisers they succeed." (Proverbs 15:22)

In Session 1, we will:
- Design a worship service
- Learn Challenge/Response concepts
- Learn congregation song concepts
- Review the worship planning schedule for the chosen worship series
- Plan week one of the chosen worship series as a group using Challenge/Response concepts

Materials needed:
1. Corps Worship Assessment forms
2. Week 1 agendas
3. Fundamentals material handouts
4. Worship planning schedule
5. Worship Series – week 1
6. White board, markers
7. Pencils
8. DVD

🎯 Getting Started (5 minutes)
- State the purpose of the committee: To help your corps form a team of individuals into a functioning worship committee that can creatively plan and participate in worship that is relevant and vibrant.
- Prayer
- Show Introductory Video

Evaluate: Ask everyone present to complete the Corps Worship Assessment form (30 minutes)

Discussion: As we look over responses to the assessment form, ask:
- What picture are you getting of our corps?
- What do you see as our strengths and weaknesses?
- Were there any surprises?
- Collect assessment forms for later tabulation and summary.

Focus: How to Design a Worship Service (35 minutes)

Goal: Plan week one of the chosen worship series as a group using Challenge/Response concepts

On the white board, ask committee members to list the typical order of a Sunday worship service at their corps.
Review:
- Introduce the **Challenge/Response Concepts** on how to design a worship service (see pages 3-5 below)
- Show Challenge/Response Video
- Review **Congregation Song Concepts** (see page 6-7 below)
- Compare your typical service above to challenge/response concepts
- Review worship schedule
- Plan week 1 of the worship series using challenge/response concepts

**Follow-up (5 minutes)**
- Identify and recruit service participants for week 1

**Fundamentals (5 minutes)**
- To reinforce the concepts taught in Session 1, distribute and read before Session 2: **The Beat Goes On** – Chapter 2: Sunday Morning: A Lifeline to the Church materials containing the following themes:
  - What Word, What song?
  - What plan?
  - What offering?
  - Who makes this happen?
  - How to make this work?
- Looking ahead, distribute and ask committee to read before Session 2: Weeks two and three worship outlines from the chosen worship series

Close with a season of prayer (10 minutes)
CHALLENGE/RESPONSE CONCEPTS

Definition of Christian worship:
Worship is the expression of a relationship in which God the Father reveals himself and his love in Christ and by his Holy Spirit administers grace, to which we respond in faith, gratitude, and obedience. (Robert Schaper, In His Presence)

Ways to Approach the Ordering of Worship
- The Random Approach – list of items to be included and planner simply assigns them an order without thought.
- The Blank Slate Approach – planner attempts to do something fresh and creative every week. Creativity is the object.
- The Thematic Approach – a certain word or theme is selected and all worship components reinforce the theme.
- Fill-in-the-Blank Approach – the order of service remains unchanged from week to week except for a few variables: the sermon title, the hymns/choruses to be sung, and the date at the top of the page of the bulletin.
- The Dialog Approach – Challenge/Response – God Speaks/We Respond – the order is the gospel.
  - God approaches.
  - God speaks.
  - The person responds.
  - God sends.

Discussion: Does your corps worship services reflect any of the above styles?

The Thematic Approach – Typical Salvation Army worship services are usually thematic in nature. There are two initial problems with thematic worship:
1. The theme can unknowingly overtake some more important priorities of worship.
2. Thematic worship can become more concerned with getting all the ideas for interpreting the theme into the service than with considering the ways in which the worship acts are related.

As themes are developed, it is advantageous to use the Dialog Approach as well, following a fourfold order or progression. Worship is a journey—
1. A journey into God’s presence (Gathering)
2. Of hearing from God (Word)
3. That celebrates Christ (Response)
4. That sends us into the world changed by our encounter with God (Sending).

To accomplish this, each movement flows into its neighboring movement(s) in such a way as to impel the progression forward. In the end, we find that though we started out as distracted individuals gathered from various life situations, by God’s grace, we are transformed into a community eager to reach the world. Through having been gathered and addressed by the Word, we respond and are sent.
<table>
<thead>
<tr>
<th>CHALLENGE</th>
<th>PURPOSE</th>
<th>TYPICAL WORSHIP COMPONENTS</th>
</tr>
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</table>
| **The Gathering**<sup>4</sup> | 1. To unite our spirits in God's presence  
2. To prepare us to hear the word of God. | Call to worship, songs, prayers, greeting one another, doxology, offerings/gifts, prayers of the people, testimonies of praise, musical selection, dance (interpretive prayer, song, scripture), drama, announcements |
| **The Word**<sup>5</sup> | 1. People may be addressed by God through the Holy Scriptures.  
2. The Word is revelation—God reveals His truth through the readings and the sermon. | Scripture, sermon, prayers for the Holy Spirit to illuminate the scripture, silence, video clips that comment on the word, solo that reflects the text, drama |
| **RESPONSE** | | |
| **The Response**<sup>6</sup> | 1. God reveals; we respond.  
2. Response may be celebrative or reflective. | Time to respond and ways to respond – silence, extended congregational singing (vertical and horizontal), solo that reflects the text, invitation to conversion or discipleship/holiness, meditation, intercessory prayer, spontaneous prayer, testimonies, the offering |
| **The Sending**<sup>7</sup> | 1. Worshipers are empowered by a blessing (benediction) to do God's will (charge). | Scriptural benediction, prayer, challenge/charge, congregational hymn/chorus, announcements, postlude |

Session One Pg.4
Typical Salvation Army worship service order:

- Praise Band – 3 songs – Gathering/Response (10 minutes)
- Announcements and Offering – Gathering/Response (7 minutes)
- Welcome/Call to Worship – Gathering/Word (3 minutes)
- Prayer – Gathering/Response (2 minutes)
- Song – Response (3 minutes)
- Scripture – Word (3 minutes)
- Drama/testimony – Word/Response (5 minutes)
- Songsters/Band/Solo – Response (4 minutes)
- Sermon – Word (20 minutes)
- Invitation/song – Response (5 minutes)
- Benediction – Sending (2 minutes)

The problem with the above order is the gathering section is too long and the response time is too short. While the Gathering time is prolonged (23 minutes), a further imbalance of elements is seen in the minimal opportunity for congregational response at the end of the service. (5 minutes)

An alternative worship service order using the challenge/response principals:

🌟 Challenge

- Call to Worship – Gathering or Word (3 minutes)
- Praise Band – 1 song – Gathering/Response (3 minutes)
- Prayer – Response/Invocation (2 minutes)
- Drama/responsive scripture – Word (5 minutes)
- Song – Response (3 minutes)
- Prayer – Response (2 minutes)
- Songsters/Band/Solo – Response/Word (4 minutes)
- Sermon – Word (20 minutes)

🌟 Response

- 2-3 songs – Response (7 minutes)
- Offering – Response (4 minutes)
- Benediction – Sending (1 minute)
- Benediction song – Sending (3 minutes)

The most important principal in the above plan is that whenever the Word is presented, whether it is drama, scripture or the sermon, there needs to be appropriate Response time immediately following.
CONGREGATIONAL SONG CONCEPTS

Necessity of Congregational Song – Christians singing their faith is a necessity for engaging in biblical worship. There are at least six excellent reasons to believe that congregational song is indispensable to Christian worship.

1. We sing because the church was born in song.
   Scripture options:
   Sing praises to God, sing praises: sing praises to our King, sing praises. (Psalm 47:6, NIV)

   Come, let us sing for joy to the LORD; let us shout aloud to the Rock of our salvation.
   (Psalm 95:1, NIV)

2. We sing because there is a biblical mandate for corporate singing in worship. (use one of the above)

3. We sing because it is a primary communal activity. It breaks down individualism and builds up a sense of togetherness.

4. We sing because it is inclusive. Singing is suitable for everyone, regardless of qualification.

   Let everything that has breath praise the LORD. Praise the LORD. (Psalm 150:6, NIV)

5. We sing because it is a vehicle for expressing our faith. The songs we sing testify to what we believe as Christians; they assert the doctrines of our belief and practice.

6. We sing because it provides much inspiration for the community. Inspiration comes through meaningful texts, beautiful melodies, and the sound of a variety of voices combining to empower the message of the songs.

Song Flow – Sustain momentum by arranging the music flow that takes worshipers on a journey from one song to the next, rather than jerking them with starts and stops between every piece. The two examples below contain two contrasting song orders. Some songs are upbeat with a horizontal theme (meaning the song texts are about God). Some songs are more meditative and vertical (meaning the songs are directed to God). Whenever a vertical song is sung, it is important not to follow it with a horizontal song or any other item that would detract from the ‘moment’ of worship to God.

<table>
<thead>
<tr>
<th>Vertical (to God)</th>
<th>Horizontal (about God)</th>
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<tr>
<td>Sample #1</td>
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<tr>
<td>HC# 161 – My Great Redeemer’s Praise (Horizontal)</td>
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<td>HC#219 – King of Kings, Majesty (Vertical)</td>
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<td>HC#164 – Before the Throne of God Above (Horizontal) Prayer</td>
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Sample #1 above starts with an upbeat horizontal song “My Great Redeemer’s Praise”, then goes to a meditative vertical song, “King of Kings, Majesty,” but this ‘moment’ is lost by returning immediately to the horizontal theme of “Before the Throne of God Above.” It is better to follow a vertical song with another vertical song or a prayer to complete this worship moment.

The order of the same three songs in Sample #2 improves the flow of this series of songs:

**Song Medley**

**Vertical (to God) versus Horizontal (about God)**

**Sample #2**

HC#161 – My Great Redeemer’s Praise (Horizontal)

HC#164 – Before the Throne of God Above (Horizontal)

HC#219 – King of Kings, Majesty (Vertical)

Prayer
Chapter Two aims to assist current and emerging music leaders, and their corps officers, in making Sunday morning worship vital and vibrant. We ask:

- **What word, what song?** How is the uniqueness of the church community reflected in the service order and choice of songs for Sunday worship?
- **What plan?** What worship elements will intentionally connect to our present congregation?
- **What offering?** How do we assure that our music is an offering?
- **Who makes this happen?** How can corps officers partner with the ministry team to make the Sunday service a true worship experience?
- **How to make this work?** How can music leaders best manage their allotted rehearsal time to meet the weekly demands of Sunday worship and more?

Enter into His gates with thanksgiving, and into His courts with praise; be thankful unto Him, and bless His name. –Psalm 100:4 (KJV)

**A CALL TO WORSHIP**

A visitor, it is said, walked into the quietness of a Quaker meeting, turned to someone nearby, and inquired, “When does the service begin?” The answer came back, “As soon as the meeting is over.” Far more than a clever play on words, this response illustrates how our service should emanate out from the meeting hour on Sunday. Salvationists “worship and proclaim the living God, by daily living which demonstrates all that we profess with our lips.”

“A lot is at stake on Sunday mornings,” says Nancy Beach in her engaging book *An Hour on Sunday*. Some opt for a sleep-in, the Sunday paper, watching a ballgame, or supporting their child’s sporting event. A few are undecided on whether to go to service that day while others rush to church, just making it. She notes that it is a big challenge to get a visitor to come back. In many places the members of the music sections are among the most faithful because of their week-to-week responsibilities in the worship service.

While our culture may show signs of apathy and even disdain for church, there are also signs that people are engaged in a profound search for spirituality. Whether that seeking is a byproduct of economic uncertainty or the hard knocks of life, our society shows a genuine hunger for truth, for hope, for inner peace, and genuine community. We must act on a belief that Sunday mornings at our local corps can be a gateway to God’s dramatic work in the hearts and lives of people.
Heart to God, Hand to Man

In Chapter One we pointed out the danger of activity becoming the enemy of adoration. “Service flows out of worship,” cautions Richard Foster. The Salvation Army is well known for extending its “hand to man.” A healthy corps will care for the poor, visit the infirmed, and minister to youth and elderly with weekly programs. Nancy Beach contends that all these good works necessarily reach back to Sunday worship.

Our old slogan rightly commences with “heart to God.” Commissioner Robert Street reminds us, “Christ says ‘Come to Me’ before He says ‘Go into the world.’ We find the springs of our spiritual life in our turning to God in private moments of prayer and devotion, as well as in our worship together.” The Sunday meeting is what unifies the congregation’s mission. It is what propels the people to want to serve God during the week. And it draws them back the following Sunday to be restored and invigorated to face another week. The meeting defines what matters to a corps and its leaders. In short, the Sunday meeting is a “lifeline to the church’s life.”

Richard Foster speaks for many of us when he says, “Many times we may not ‘feel’ like worship. Perhaps you have had so many disappointing experiences in the past that you think it is hardly worth it. There is such a low sense of the power of God. Few people are adequately prepared.” Then Foster resolutely advises, “But you need to go anyway. You need to offer a sacrifice of worship. You need to be with the people of God.” Isaac Pennington says that when people are gathered for genuine worship, “They are like a heap of fresh and burning coals warming one another as a great strength and freshness and vigor of life flows into all.”
Deep calls to deep
So how do we draw people toward the warm glow of Sunday morning worship? There are “attractions” that can kindle such a fire:

1. If we purchase tickets to a movie, we do so expecting to be touched by the emotion of that film. Singing in particular can be a medium for the expression of emotion, reaching to an inner place.

2. Prayer is countercultural. In a world of ever-present ringtones, tapping keystrokes, background music, and noise, finding a place of real stillness leaves even the skeptic with a sense of wonder and awe. “Tis to the quiet heart He loves to come,” states one Salvation Army songwriter.8

3. Art and beauty draw us closer to God. C. S. Lewis called these “drippings of grace,” which can awaken a thirst for God. Countless pairs of ear buds and blaring speakers attest to the draw of music on our daily lives. When we peer into a piece of music, it is like a mirror that provides a glimpse deep into our souls.

4. The stories of changed lives, testimonies to dramatic transformation, touch our own story. An intangible is unearthed. We recognize Christ in each other and affirm there is something more we want in our lives. In true worship we are changed, as we take our first baby steps in faith, confession, asking for forgiveness, or praying for a loved one. A changed life is infectious.

5. We can plan and rehearse with all the right techniques and methods, yet the moment of revelation and measure of worship is Spirit touching spirit, our spirits ignited and warmed by divine fire.

Let’s consider ways to craft services with the potential for God to do His mighty work in the hearts of our worshiping community. As Nancy Beach reminds us, “Our goal is for God to anoint our work, resulting in what we call transcendent moments.”9

WHAT WORD, WHAT SONG?
As corps officers and music leaders, we can limit the dynamism of the hour on Sunday when we fall back on prescribed blueprints from our own history. “Tradition is the living faith of the dead. Traditionalism is the dead faith of the living,” states church historian Jaroslav Pelikan. How easy it is to succumb to a pattern of the “same old, same old,” mirroring the choices and actions of our predecessors. A simple first step is to ask which traditions are still vibrant and retain value. This could be the family altar time, the pastoral prayer, or the singing of hymns that link us to former generations.

In our humanness, we are apt to replicate what we grew up with. Or we try to live in the afterglow of a mountaintop experience we personally long to savor. Our congregation was not present at either of these places; therefore it is not their experience. It is far more beneficial to prayerfully ask the Spirit what music, what word, what prayer will touch our people today. I am fond of the analogy of ministry as “a generous flood of life-giving river,” suggesting vibrant refreshment, power, and even positive ions!”10

“...
What do we see? Whose vision? Where do we start?

What we offer the fellowship of believers must come from taking careful stock of the ever-changing landscape of our community. While tradition and history have value, be sure to keep worship fresh by living in the moment, reflective of where your people are now. In many churches, whole services are designed around a specific people or culture, with some young (contemporary services), older (classic, traditional), or a blend of generations (blended, mosaic).

The Holy Spirit’s work is not confined to one style of worship. In fact, as Hillsong songwriter Darlene Zschech says, an old song, shared in a moment of adoration, becomes a new song.11 The Salvation Army affirmation statement on worship says, “We sing the ancient song of creation to its Creator, we sing the new song of the redeemed to their Redeemer, we hear proclaimed the word of redemption, the call to mission and the promise of life in the Spirit.”12

What music?

Just speaking about church music is loaded emotionally. To add cultural adaptation to the discussion intensifies an already arduous quest. For instance, some find it difficult to recognize that Salvation Army music-making in their neighborhood, in this day and age, may not rest in the exclusive realm of a brass band. And yet, I have worked in an inner-city corps for years and have been consistently surprised by the level of appreciation for even a beginner’s band playing simple hymn tunes, something that seems far removed from that neighborhood’s musical preferences.

One can hardly imagine a silent Salvation Army, devoid of its free-flowing music-making. For an officer to discover with his or her ministry team what this sounds like is an “Army essential.” Where there are no capable live musicians, this may mean using a CD of a brass band playing hymn tunes or an iWorship DVD track as folks enter the chapel or to accompany congregational singing. Aspire to some kind of live music-making by establishing an after-school music school, the specifics of which we consider in the next chapter. Where there are already musicians, the officer and team of music leaders choose to respect what is already happening, hopefully well-represented in a weekly commitment to rehearsal and Sunday meetings. Officers should pose three essential questions to their music leaders: “What is the mission/purpose of your group?” “What can I do to help you?” and “How can I belong?”

New song?

The church has proven over generations that there is great value in structure, even ritual. Yet there are times when we should ask if the order of service template has grown tired, or at best, predictable. Is it time to revisit the Song Book or venture into more contemporary songs? Forbearance is essential with bridging classic and contemporary song. There is a time for the bedrock songs of the church that carry the doctrinal heritage of our faith. On the other hand, one of the ways that God speaks to His people, at this moment, is through new song. It is a theme repeated over and over in the Psalms.

The music used in a corps will often reflect either the preferred musical style of its music leaders and corps officer, or, better yet, the preferred music style of the people of the corps. What might work best would be the preferred music styles of all, since preference is so personal. It is of vital importance for the music leaders and officers to identify the musical languages that most successfully communicate with their people.13
Sharing the vision

Often, a veteran music leader struggles to see the potential for widening the reach of even historically mainline ensembles like the songsters and band on Sunday mornings. The leader may need help in catching that vision. Someone, possibly the officer, can share ways to ease the musical section into a fresh avenue of expression. The goal is for the congregation, following the guidance of the Holy Spirit, to become the sole proprietor of our song.

In my long service as bandmaster, there were two occasions when my concept of Salvation Army banding was sorely tested and stretched. In both cases, our paramount concern in making adjustments to our music-making was to maintain the vitality of our congregational song, which benefited our Sunday mornings as a worshipping body.

Throwing the baby out with the bathwater!

The first occasion followed attendance by our officers at a church growth workshop. The relevance of the corps band and songsters was brought into question. This conversation, with my strong feelings to the contrary, fortunately didn’t get past the leadership circle. Later, I learned that the church growth advocates were not aware of the number of Salvation Army corps with resilient, longstanding “homogeneous groups” called corps bands. In many places, corps bands were the sole support for congregational singing.

The officer, himself trained as a Salvationist musician, was delighted when, as bandmaster, I opted to reach toward the musical style that was being advocated, with hopes of reaching a wider audience. We began to use the then–new Hallelujah Choruses with our still–intact corps band. Looking back, it may seem odd that the first praise and worship choruses sung at our corps were without the aid of a guitarist or even an adequate drummer.

Within a decade, we had not only an outstanding corps band but a genuinely effective praise team. Some Sundays the corps band traded off leadership of the congregational singing with the praise team. Joint efforts proved anointed, particularly on “high holy days,” when both groups and congregation united as one exultant voice.

A change of scenery

Those banner days were short–lived. Within a span of just a year and a half, thirty-five soldiers moved on, mostly due to relocation for school and vocation. This included a number of key musicians. The corps band was severely handicapped, and not even one guitarist could be found to lead worship choruses, although we had two fine drummers! We could sense that the praise team was sorely missed, and thankfully, the corps officer was not ready to give up on live music–making.

Despite our losses, we determined to again create anointed moments of transcendence in music. We moved the ensemble down next to the piano in the congregation, and I led the singing and band selections from the piano with the ensemble in a supporting role. Again I was indebted to the Hallelujah Choruses series, which offered a nice mix of Salvation Army songs, hymns, and new worship choruses for piano with the option of adding brass and rhythm players. (See Chapter Fourteen for details on practical Salvation Army brass publications, including the Hallelujah Choruses). The physical placement of all the meeting participants off the platform was certainly a plus, as it brought us closer together, facing in the same direction, as one voice.
In one instance, adapting to the available conditions at hand brought a congregation suffering loss closer together as a family. In both cases, the congregation benefited from new song, bringing a vibrant freshness and relevance some thought we lacked to our weekly worship. In this way, the music served the service.

**Not getting detoured?**

Blaise Pascal once wrote to a friend, “I have made this letter longer than usual because I lack the time to make it short.” In an accelerating, sound byte–oriented society, too much talk earns a switch–off. Few of us fare well at extemporizing. In addition to sermons, testimonies, annoucements, and prayer, introductions to musical offerings can also become long–winded. Each element requires forethought so that the path of the worship service is not detoured or slowed. With the advent of projected media, there are a number of ways to reduce rambling chatter.

Canadian Salvationist Kim Garreffa cautions worship leaders to limit their sermonizing by respecting the time allotted to them. “If the Spirit is moving and people come to the mercy seat at worship time, that is different. But my officer and I always work together, and I allow him to dictate how much the worship time will be extended.” Kim adds, “I am, first and foremost, a servant to the congregation, to my worship team, and to my officer.”

**A nugget every Sunday**

“Our goal is to avoid a smattering of scattered mountaintop experiences,” says Nancy Beach. “We aim to see people in our services challenged, convicted, and changed with an increasing regularity.” She teaches that a good reference point for worship planning is to recall when our soul has been either overwhelmed or quieted by music or art in the church.¹⁴ This is a good conversation for corps officers to have with their music leaders. Many times after a service, I discover that the moment of transcendence was not in a point of a sermon but from a line of a song or a Scripture passage that seems to burn within me. A touching presentation in song or a challenge in testimony can act as a catalyst for anointed moments. Salvation Army worshipers yearn for more of what Fanny Crosby called “a foretaste of glory divine.”

**Spirit touching spirit, UNintentionally**

A sermon based on James’ and John’s request to sit on either side of Jesus in Glory led to such a moment for me. The “God–Man sent to earth” squelched their arrogance and brought the conversation back down to earth, as Jesus defined greatness as being a servant of all. (Mark 10:43) The enigma for the disciples, and for us listening in, is the premise that learning to serve is the standard for greatness in God’s economy. I heard the familiar mantra: “No work is below us ... It is earthy, and even gritty, to befriend the forsaken.”
The speaker then quoted familiar lines of Bramwell Coles at a rapid fire pace, almost as an afterthought: “How can I better serve Thee, Lord? or Thou who hast done so much for me” ... until a three-letter word in the final phrase of the chorus stunned me. “Lord, for Thy service, fit me I plead.” Much like the disciples, I usually elected to grandstand and self-promote in the name of my faith. I knew in my heart that I was a far cry from ministering with a towel; I was unwilling in my heart to get my hands dirty, much less reach out to the unlovely.

Whenever I had previously considered this passage, I looked for ways to “pay penance” by forcing my sights downward toward the disenfranchised. On this Sunday morning I reversed course and chose to aspire upward to this brand of greatness, wondering how God could “fit” me for His service. Like many, I had wallowed in the words of servant models like Mother Teresa and St. Francis. Yet I had never come close to that dangerous place of vulnerability. On that Sunday morning, one little word became for me a transcendent “nugget.”

In response to those who may say that they are not being spiritually fed, some officers maintain that on any given Sunday, there will be such a nugget that speaks directly and personally to the heart. Some are intentionally planted by the worship planner and others in response to the Holy Spirit. God is there, anxious to meet with every member of a congregation. It is the responsibility of each congregant to “enter into His gates with thanksgiving,” (Psalm 100:4) expectant and seeking nourishment. As songwriter Richard Blanchard put it, “Bread of heaven, feed me till I want no more.”

**Spirit touching spirit. Intentionally**

A powerful example of creating intentional moments of transcendence is what some call “cardboard testimonies.” Before a worship gathering, individuals are each given a cardboard box which has been broken open to a flat surface. On one side, each person uses a large marker to prayerfully record a “giant” that has plagued their spiritual walk. On the reverse, a corresponding spiritual transformation is noted in large letters:

<table>
<thead>
<tr>
<th>Giant</th>
<th>Flipside</th>
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<tbody>
<tr>
<td>Went through the motions</td>
<td>God moves me</td>
</tr>
<tr>
<td>Depression was my friend</td>
<td>God ended that friendship</td>
</tr>
<tr>
<td>Lying in religion</td>
<td>Living in relationship</td>
</tr>
<tr>
<td>Took a wrong path</td>
<td>Now I follow Jesus</td>
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Later in the meeting, with only an underscore of soft music, the testimonies are unveiled one at a time. First the side with the confession is held up, and then the flipside with the statement of redemption. The succinct yet powerful accumulation of testimonies creates an openness of penitence and consecration within the congregation. Those observing reflect on where they may stand with their own “giants” and may feel compelled to pray for those who daringly shared their confessions. A vital encounter takes place when our spirits recognize Christ moving in another. It follows naturally that we become more like Christ, making His light shine in us even brighter, which continues the cycle. This is just one more reason to “not forsake our own assembling together.” (Hebrews 10:25, NASB)
WHAT PLAN?

Mining for gold, with Intentionality

In order to create these possibilities, effective worship planners try to envision how the worshipers will respond to all aspects of the worship service:

... by varying topical themes

Nancy Beach teaches that a balance is required between topics that are vertical, about God and His nature, and those dealing with human relationships, which we call horizontal. After a series of weeks of one or the other, it may be time to shift the focus. Holidays, of course, suggest meeting topics, and we can also draw a rhythm from the seasons. September and January are good times to discuss new beginnings; topics related to fresh-start resolutions, such as time management, physical fitness, finances, and spiritual disciplines.15

... by targeting your audience

Targeting the make-up of your Sunday congregation, considering their needs, worries, and issues, makes it easier to connect with them in worship services. For the newest arrivals or the unchurched, drama, contemporary music, and multimedia presentations are familiar and prove an effective entry point. To determine if your service is reaching the unchurched, ask yourself what would be attractive and compelling enough for the parents of your child’s dance, music, or athletic teams to want to return to your corps again.

... by catering to diverse musical tastes

Several generations ago, Marshall McLuhan taught us that the packaging affects the message. As he said, “the medium is the message.” This principle is played out every day in our media with the branding of everything from fast food to corporations and political candidates. If there are radio stations for nearly every conceivable musical preference, then what music we choose for worship goes beyond which church holiday we may be observing. It says something about our brand of church.

Some music in church culture speaks deeply to the generation of my four young adult daughters but earns limited airplay from their parents. The same is true for my parents’ generation. They are understandably confused by the appeal of a rock and roll band—once deemed the devil’s music—singing songs about Jesus. From the seventies on, the music of pop culture has infiltrated the church. Via the information highway, it has rapidly become a global language.

Among the older generations, there are those who quietly rebel against what Thomas Begler calls the juvenilization of the church, which requires all generations sharing a worship space to sing the preferred songs of adolescents.16 Unfortunately this juvenilization has trickled down into today’s congregations, which are sorely void of holiness teaching and preaching, and its foremost participatory proponent, holiness hymnody. Into this vacuum, we pour our “young” worship songs, stalling a great deal of maturation into spiritual adulthood.17 The well-intentioned focus to meet kids where they are brands youth culture as the most accepted culture, which unobtrusively “exalts young people as the spiritual gold standard of authenticity and passion.”18

Fortunately there are church musicians, including Salvationists in praise bands, who seek to remedy this imbalance by cherishing the richness and depth of our sung theology. Knowing several generations are in the room with diverse tastes and passions, these song leaders try to touch the different generations with different styles. Sometimes
we pray that some folks can adjust a bit out of their culture while we stretch a bit out of ours. Some mainline churches have responded to this diversity of tastes by becoming like a movie multiplex, offering different style services which cater to different target audiences at different times.

... by ministering to the children
Excusing the young ones to junior church or including a children’s five is a hybrid of this mentality. The family sits together for much of the adult service and then the children receive age–appropriate spiritual instruction. If your congregation includes young couples, a well–managed nursery is a must. Parents are not going to come to church to watch their children. They can do that more easily at home.

What’s the plan?
A former boss of mine was fond of saying “failing to plan is planning to fail.” There is a lowest common denominator afloat which permits “anything for Jesus” in our offerings. This requires little, if any, forethought. Habitually the bar is set so low that, “even if only one person is reached, we did not labor in vain.” We might understand the good intent of this oft–maligned prayer, but the subtext reads, “Why should anyone listen? We’re not at all prepared.” We tend to forget the depth of God’s holiness, and our unworthiness, when we approach God with a careless, even cavalier familiarity.19

We must aim higher, so that every person present experiences the life–changing beauty and power of God’s presence. In The Salvation Army we believe in the priesthood of all believers, meaning that a child can hear from God as profoundly as the adult morning speaker. As a military metaphor, this might be called total mobilization.

Ephesians 4:15 admonishes us to speak the truth in love. First we need to decide who we are trying to reach. As stated in Chapter One, one goal is to transform “spectators into participants.” Different arenas and thereby different audiences, be it an open–air, worship service, or a concert, call for different approaches. Too often any intentionality is confined to the safety of our fine–tuned box (pun intended) with our “club offerings.” For bandsmen this can be a well–worn march book or a shortlist of Sallie devotional favorites, both having questionable relevance to an uninformed listener. Praise band leaders can just as easily fall into the comfort of a Top Five list.

A planned service is not less spiritual than one that seems to unfold spontaneously. Experience and time spent in prayer and the Word aid the subconscious germination of ideas for worship through the Holy Spirit. It is a balancing act to know when to make a dramatic change in direction, but a circus performer wouldn’t dare get on that tightrope in front of a crowd without hours of preparation and coaching. Even in my worship experiences in Africa, what gives the impression of being spontaneous is born out of years of repetition and prayer. The songs are familiar and the movements even standardized, allowing for a freedom of joyous expression in the Spirit.
This echoes the **generational resonance**, as Major JoAnn Shade calls it, of using a classic hymn that we can picture our grandparents singing. All the more reason that we should nurture our collective memory of these treasures in song! A few years back, a visit to a Lutheran Christmas Eve service sung in German uncannily linked Herr Burgmayer to his ancestors in Bavaria.

The overall target length of the service, and particularly the flow of the meeting, is of vital importance. The entire worship team strives to be on the same page in regard to the content, intentionality, and length of each respective meeting element. Various models of worship design are outlined in Appendix 2.1. The influences of Revivalism, Methodism, the Quakers, and Pentecostalism have marked Salvation Army worship. Elements of church liturgy and the lectionary bring richness to the worship experience. Other worship leaders may prefer a free–and–easy approach, with lots of inspirational singing and a strong appeal following a Bible message.

**Salvation Army worship**

In a presentation entitled “Worship—The Jewel on the Crest,” Colonel Richard Munn identifies eight features unique to Salvation Army worship:

1. **Simple Buildings** ... where the poor are comfortable.
2. **Portable Holiness** ... worship in gyms, outdoors, and social service centers.
3. **Heritage of Brass Bands** ... a uniquely unifying component.
4. **Latin American and African Pentecostalism** ... an increasing presence.
5. **Pageantry** ... ceremonies, flags, crest, drums, enrollments, and more.
6. **The Priesthood of the Believers** ... cherished, if not implemented.
7. We called ourselves a “Church” three or four decades ago ... and then, reluctantly.
8. **Religious–Charitable** nomenclature.

We should not assume that the unchurched, the newcomer, young people, or even longstanding stalwart soldiers comprehend or embrace the richness of our often exuberant style of worship and outreach. If the Sunday service is a **lifeline to the church’s life**, then it defines what matters to a corps and its leaders. Colonel Munn reminds us that our unique altar furnishings, sacramental position, and military metaphor all emanate from the Salvationists’ concept of God. This continues to evolve over our history into the Army’s working theology of worship, as Munn outlines:
Meeting with God
Another essential hallmark of Salvation Army worship has been a freedom in worship, in response to the promptings of the Holy Spirit. We can allow for freshness in our order of service. For example, should the use of the mercy seat be limited to after the sermon or should it be open all the time? The meeting leader learns to read the room and act as a conduit for response and reflection. One might pause, awaiting God’s direction to move forward. While projected images aid focus in worship, they needn’t restrict us from using an unplanned song, creating a “God moment” in response to the Spirit. We can feed the words, call out a chorus number, or have the projectionist catch up to the chorus on the fly. What is essential is to guard these holy times by not allowing any business of church—announcements and unnecessary chatter—to infringe on the experience of the Holy. We hold our gifts loosely, even daring to deviate from the tech sheet and remain consistent with our ministry mission. Everything says, “It is not about me or my group, but focused on meeting with God, here today, in this place, at this very moment in time.”

Play skillfully for your community of faith
The Psalmist exclaims, “Sing to Him a new song; play skillfully, and shout for joy!” (Psalm 33:3) It is a call to musical excellence, yes, but is about more than getting every note in the right place. It is a summons for leaders to become “experts in the styles of music which work best for their community of faith,” some of which are far removed from those with which they may have grown up. We must seek to “become fluent in our faith community’s primary musical languages,” working continually to become better and better.22 David understood this when he said, “I will not offer burnt offerings to the Lord my God which cost me nothing.” (2 Samuel 24:24, NASB)
In this light, there are a number of challenges with playing skillfully in Salvation Army culture. For one, in this day of a preponderance of recordings and instantaneous communication, a bandmaster in Africa can hear an offering by the International Staff Band based in England within minutes of an actual performance. Today's media increasingly allows Christians from all corners of the globe to celebrate with the very same praise songs. In a positive sense, we embrace the multiculturalism of One Army when Westerners attempt to assimilate into our music–making cultural elements such as the drumming and dance of Africa or the brass sections in salsa worship bands in South America.

Considering the ever–burgeoning musical sophistication of Army music–making, a natural tendency is to try and emulate the Sunday morning offerings used in a city like London in an American suburb like Levittown, Pennsylvania, my hometown. It is possible that the concept of playing skillfully can become about the music leader's elevating the people into a learned preferred style. More often, it is meeting the people where they can freely celebrate the Giver, not the gift. The old song reminds us, “Tis a gift to be simple.” Years ago, Erik Leidzén acknowledged this when he declared that his Salvation Army offerings were written for “the little old lady in the third row.”

In Chapter Fourteen, we substantiate that a Salvation Army brass band is remarkably effective in a variety of styles. In the past several generations, bands have learned to pepper our meetings and concerts with rock, country, jazz, and Latin stylings. If our ministry goals are connection and communication, using idioms that our congregations understand can help members feel natural speaking their musical language in praise and worship to God.

Other expressions?
We can also ask if we have added other art forms, such as dance, timbrels or drama, to our toolbox, perhaps in combination with established songsters, band, or praise band. Bringing in special guests, musicians, or artists can lift the expectations of a Sunday morning. Do we effectively use children, who can bring their own spontaneity to any occasion? There are, of course, traditions that transcend generations. Silent Night sung by candlelight to close a Christmas Eve service unites worshipers across generations, even centuries. But perhaps the other 90 percent of a Christmas service can be out of the mold. The church should be the first place searching for freshness. In order to do this, worship planners rub shoulders with worshipers, listening, searching, and noticing what inspires them. It takes courage to take a risk, step out, and permit an idea to break new ground, but sometimes we need that new song.23
1. Recall times when your soul has been overwhelmed or quieted by music or art in the church. What were the circumstances, and to what effect?

2. Consider specific ways that your services can be honed down or permitted the freedom to change course.

3. Are you fully utilizing the mercy seat? Discuss with music leaders/pianists signals or approaches to be taken when there is a response at the mercy seat.

4. Do you agree that on any given Sunday, there can be nuggets, such as a phrase of a song or Scripture portion, that can touch each individual congregant uniquely?

5. How easy is it to follow what is happening in your worship service? How much would the language you use be understood by non–Christians?

6. What do you think are the primary musical languages of your corps? What can you do to enrich your musical vocabulary to embrace the place where your congregation will feel a freedom in worship?

**WHAT OFFERING?**

**Working with artsy types**

Unfortunate negative stereotypes are associated with church artists, and Salvationist musicians are not exempt. The mainstream media would have us believe that artsy types are temperamental, difficult, moody, and deaf to criticism. They are characterized as stuck in a flighty, undisciplined lifestyle, which permits sketchy punctuality and meeting attendance. As one pastor quipped, “I just leave those artsy types alone.”24

However, an honest appraisal would acknowledge that most artists within the Church have hard–working servant’s hearts. In order to master their craft, they follow a disciplined regimen. And most are never late! Some years ago, for the jacket of an album that spotlighted up–and–coming soloists titled *We Are an Offering*, I wrote:

The act of offering one’s musical gift encompasses days, weeks, even years of forethought and preparation. Each day begins with warm–ups to develop a pleasing quality of sound and the ability to get around the instrument. It can be a lonely life in a spare practice room. Armed with only an instrument and a few simple accoutrements—a stand, pencil, and music—the performer, day in and day out, sacrificially gives much to hone his skill to eventually share his gifts for public offering.25

The corps officer will wisely acknowledge and respect worship leaders. In The Salvation Army, this includes song leaders, bandmasters, timbrel, dance, and drama leaders.
These local leaders are people of purpose who sacrifice time and energy in hopes of connecting with the congregation. “Church music is a functional art which must be judged by how well it serves God and the church in a particular cultural context.”

Salvationist songwriter Mark Hood rightly points out that “generations of Salvation Army kids grow up looking for validation and self-worth from how well they play or what group they play in, or in what chair they sit ... We tend to glamorize musicians in the church and elevate them to higher status levels. The problem is that we musicians begin to find our own sense of significance in what we do for Jesus, instead of who we ARE in Jesus.” We fully intend for music and arts in our corps to be a functioning ministry from week to week in Sunday worship. But artist-leaders, because of their training, can easily slip into a minstrel mindset, where the focus falls to the praise of people.

Eugene Peterson counsels artists and church leaders alike:

A life of excellence comes from a life of faith, from being far more interested in God than self ... As a pastor, I encourage others to live at their best and provide guidance in doing it. But how do I do this without inadvertently inciting pride and arrogance? How do I stimulate an appetite for excellence without feeding at the same time a selfish determination to elbow anyone aside who gets in the way? ... The difficult pastoral art is to encourage people to grow in excellence and to live selflessly, at one and the same time to lose the self and find the self.

Peterson continues, “It is paradoxical, but not impossible.” The difference from the real cutthroat art world is the grace that can be extended. The pastor allows the musician-minister to maintain artistic integrity, assuming that they will strive to be the best they can be on a given Sunday, judiciously using the gifts and personnel available to that leader. The rest is left to the Spirit.

Sharing the limelight

It can be difficult for up-front performer types, like teachers, worship leaders, and most involved in the arts to share the limelight. By nature, perfectionists will never find anyone up to their ability, so they focus on doing things themselves. They thereby resist empowering others. The ministry team should not allow a few performers to undermine the corps’ ability to reach its arms out and involve the wider church body in offering their gifts. The sum of the whole will always be greater than the sum of the parts. This takes measured restraint, and a willingness to share the “stage.”

In Chapter One we introduced Kierkegaard’s theatrical metaphor in which the congregation performs for God, the Audience of One, while the worship leaders are directors.
illustration is helpful in getting the focus off the “Entertain me ... Bless me with a song ... Inspire me with your sermon” mentality of what can sometimes seem like pew potato congregations. But it proves troubling for church musicians whose lifelong pursuit has been the applause of their audience. Kennan Birch turns the metaphor in a way that clarifies the all-important interactive relationship of the artist in the church to the Master Artist:

The Artist has given me a ticket to the concert of life. His all-consuming music touches every part of me. Everything I see, hear, touch, taste, smell or even comprehend is part of the music of the Artist. May I never forget that I am the audience, and not the Artist; that I am the receiver, and not the Giver ... May I never choose to ignore the music of the Artist or attribute the music to me and happenstance, for therein would lie my greatest offense ... May my life not be known for the things I have done, but for the music I hear, the praise I express, and for encouraging others to listen to the music ... But the greatest experience lies not simply in enjoying the music and applauding the Artist. It is found when I lay down my life and become an instrument in the hands of the Artist, and He begins to play His music through me. That is where I find meaning and purpose, and a heart that becomes fully alive.31

Ever since Jubal was dubbed “the father of all those who play the harp and flute” (Genesis 4:21), or the Holy Spirit first equipped the artisan Bezalel to craft the Tabernacle furniture (Exodus 31:1–5), artists have viewed the world positively, with sincere sensitivity, out of a big heart. In Windows of the Soul, Ken Gire commends all those who offer their artistic gifts when he writes, “We learn from the artist, from those who work in paint or words, or musical notes, from those who have eyes that see and ears that hear and hearts that feel deeply and passionately about all that is sacred and dear to God.”33 It may sound obvious, but the music leader needs to know that the corps officer sincerely wants the music to work on Sunday morning. As a pastor, choose to cherish and place your benediction on the lives and ministry of your artist–musicians.

Pastor Reuben Welch speaks as though he has just been welcomed into a new appointment when he says,

I myself am on my own journey. I don’t come out of a vacuum. I’m in the process of my own pilgrimage. And I know that you don’t come out of a vacuum either—that you are on your journey. And what I believe with all my heart is that in the grace and mercy of God, our providential meeting together can be God’s time for some new and fresh thing.34

Corps officers must embrace, and even celebrate their leaders. And yes, leaders can do the same for their corps officers. The Apostle Paul reminded fellow believers, “Be devoted to one another in brotherly love. Honor one another above yourselves. Never be lacking in zeal, but keep your spiritual fervor, serving the Lord. Be joyful in hope, patient in affliction, and faithful in prayer.” (Romans 12:10–12) With hopeful hearts, corps officers and locals venture forward. “Consecrate yourselves, for tomorrow the Lord will do amazing things among you.” (Joshua 3:5)
1. What are ways that corps officers can support their musicians and artists in becoming the best music ministers they can be?

2. How can we be sure that the artistic endeavors of our corps are anointed by the Holy Spirit?

3. How does one savor something he or she has done artistically that God has blessed, without being prideful about it?

4. What do you and the leaders around you consider to be your spiritual gifts? Is there opportunity for those around you to exercise their gifts as God intended? How can we confirm one another’s gifts to benefit the church body as a whole?

5. How can you unveil and utilize the gifts of those who have never contributed to a Sunday morning service?

WHO MAKES THIS HAPPEN? Ministry as a Partnership

A worship team

Picture yourself as the bandmaster, songster or worship leader when an officer comes into a new appointment. I recall an officer sincerely inquiring how our worship committee worked. (It must have been working very well!) I grin now to think that he was humbly suggesting he would like to be a part of that process. Yes, yes, yes! Most music leaders are happy to play through possible tunes, be asked for suggestions on theme-related songs, or look for appropriate music to steer a meeting in a certain direction.

The effective meeting planner bears in mind that music groups require preparation time, particularly an opportunity to rehearse the tunes for Sunday. It is safer to ask the meeting pianist before a meeting if they know a chorus than to have her try to sort out the best key while the corps officer transitions into a prayer meeting. An email reminder from the meeting planner asking for any suggestions or clarifications can put the supporting cast on the same page, relieving a great deal of Sunday morning performance pressure.

Who can we depend on?

There is wisdom in the officers learning something about the personalities and possibilities around them. Observe and respect each individual’s make-up. There will be those who copiously highlight their specific responsibilities, are hard-pressed to move ahead or alter a plan, and most of all, dislike last-minute requests. Others live in the moment and may struggle to see the bigger picture. Some music leaders find it difficult to function without a theme.

In terms of service intent, most music leaders wish for more than a few tune numbers left on the conductor’s stand. Also disconcerting is passing off the major points and supporting Scripture to the tech person just before the service. Especially in the first year of a new appointment, the corps officer needs to discover how the music sections best
function leading up to Sunday morning. Conversely, the musicians learn what they can expect from their new corps officer. *Men and women of integrity know how to extend grace to one another, agreeing to do their best in the situation with what they have.*

Evaluate the following elements of worship by placing an “X” on the continuums below which you feel best describes your worship service:

<table>
<thead>
<tr>
<th>Atmosphere</th>
<th>Joyful and contagious</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>High</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music</th>
<th>Alive /bright</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>High</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Welcome to Visitors</th>
<th>Warm and friendly</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>High</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Order of Service</th>
<th>Good balance of familiar and spontaneous</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>High</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theme</th>
<th>Theme seen throughout meeting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>High</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bulletin</th>
<th>Attractive, well-prepared</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>High</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Announcements</th>
<th>Blends into the service</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>High</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Response</th>
<th>Clear opportunity to respond</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>High</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Flow</th>
<th>Parts fit together as a whole</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>High</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Transitions</th>
<th>Parts lead to next with clarity and ease</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>High</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language</th>
<th>Clear endearing communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>High</td>
</tr>
</tbody>
</table>
The Worship Committee

The writer of Proverbs states, “Plans fail for lack of counsel, but with many advisers they succeed” (Proverbs 15:22). One way for the officer to encourage an exchange of worship planning ideas is by scheduling periodic worship planning sessions that cover the essential components of a six– to eight–week series of Sundays. It speeds the process for the officer to have settled on a theme or topics for the series of services beforehand. The members of the worship committee (music and arts leaders, as well as the pastoral team) can then brainstorm to facilitate a creative process.

During the imaginative phase, any negative judging of ideas is discouraged. Any and all input can be stepping stones toward a crystallization of a concept. Occasionally a fresh idea will synthesize (the one you wish you had thought of!). Once an approach is agreed upon, assignments for either an individual or a group are made to give the meeting practical legs. They sit with it, sing through it, pray through it, and hone in on an effective order of meeting components. On Sunday, they set a huddle time before the service for the cast to go over any last–minute reminders and to pray.

Beyond “sanctified amazement”

The order of service for many corps remains virtually unchanged from week-to-week, requiring only a mere typographical alteration of the date, sermon, and song titles to the Sunday bulletin. In other places, there is hardly a plan, possibly a list of components, or occasionally the worship leaders stand in “sanctified amazement” when the Holy Spirit miraculously brings things together. As Peggy Thomas says, “We can be more intentional. The Holy Spirit can actually move two weeks before a worship service.” One way to give the service focus and direction is to center all the worship components around a theme or series of topics which reinforces a word, Scripture text, or holiday observance such as Advent, Palm Sunday, or Mother’s Day.

The God who speaks/The people who respond

With a little imagination, worship planners can disturb the “boilerplate” template—or lack of one! They can do this by varying the order of service and by recognizing the need for the worship experience to become a dialogue between the God who speaks and we, the people who take the means and time in the service to respond. This is in line with our discussion in the previous chapter of a God who longs for a relationship with us. In Robert Schaper’s words, “Worship is the expression of a relationship in which God the Father reveals himself and his love in Christ, and by his Holy Spirit administers grace, to which we respond in faith, gratitude, and obedience.”
God’s presence is revealed (shown in gray) and challenges us in worship through:

- **The Gathering:** Prelude music, call to worship, songs, prayers of the people, greeting one another, doxology, testimonies of praise, musical selections, dance and drama, interpretive prayer, song, and Scripture.
- **The Word:** Scripture, sermon, prayers to illuminate the Scripture, video clips that comment on the Word, a solo or drama that reflects a text or story.

God’s people respond (shown in blue) in worship through:

- **Response:** Times of reflection, congregational singing (vertical and horizontal—discussed further in Chapter Eighteen, p. 382), intercessory and spontaneous prayers, testimonies, and invitation to salvation or discipleship.
- **The Sending:** Congregational song/chorus, challenge/charge, benediction, announcements, postlude.

### Balancing revelation and response

Looking at what might be considered the template of a standard Salvation Army meeting, we see a comparatively small amount of time given to the worshipers’ response (Response and Sending) to God’s revelation (Gathering and Word).

In this model (other than the announcements and offering time and the possible inclusion of a testimony) the opportunity for worshipers to respond to the challenge and revelation of God’s Word follows the sermon almost exclusively. And that is if the officer chooses to make an appeal or use a sending-out song. The abundance of Gathering elements reflects the pew potato posture (see Chapter One, pp. 32–33) of many churchgoers who wait for worship leaders “to entertain, even bless me.”

As worship leaders, we then spend an inordinate amount of energy bringing our congregants “into” worship, or as is sometimes heard, “preparing them to meet with God.” This imbalance sharply contrasts with the vibrant expressions of our evangelical movement. From its inception it was response-driven, not only deliberating with extended altar calls, but allowing manifold opportunities for singing and testimony in response to the moving of the Holy Spirit.

More than an “hour on Sunday?”

Our “spectator clocks” have been conditioned by television to go off at the hour mark ... The exception is if we are given the opportunity to interact, where we lose track of time ... If those we lead in worship have a sense of being rushed or pushed in their process of personal interaction with God, they shut down and revert to being spectators. But if they have a sense of being nurtured into worship ... they will likely let down their defenses and allow God to work ...

It takes time to do business with God.

—Sally Morgenthaler
Changin’ it up (a little at a time)

The following meeting outline seeks to balance multiple opportunities for response over the course of the meeting. It does break a few taboos. For instance, the praise band offers just one song at the start, but this allows the praise band to help facilitate a response as part of the appeal and sending out following the sermon.

<table>
<thead>
<tr>
<th>Praise Band (1 song)</th>
<th>Gathering</th>
<th>Gathering</th>
</tr>
</thead>
<tbody>
<tr>
<td>Call to Worship</td>
<td>Word</td>
<td>Word/Response</td>
</tr>
<tr>
<td>Drama</td>
<td>Response</td>
<td>Response</td>
</tr>
<tr>
<td>Response Song</td>
<td>*</td>
<td>Word</td>
</tr>
<tr>
<td>Solo</td>
<td>Response</td>
<td>Response</td>
</tr>
<tr>
<td>Prayer</td>
<td>Songsters/Band Selection</td>
<td></td>
</tr>
<tr>
<td>Songsters/Band Selection</td>
<td>Sermon</td>
<td></td>
</tr>
<tr>
<td>3 Songs</td>
<td>Announcements/Offering</td>
<td></td>
</tr>
<tr>
<td>Response Song</td>
<td>Sending</td>
<td>Sending/Response</td>
</tr>
<tr>
<td>Benediction</td>
<td>Sending</td>
<td>Sending</td>
</tr>
<tr>
<td>Benediction Song</td>
<td>Sending</td>
<td></td>
</tr>
</tbody>
</table>

*Peggy Thomas suggests that the music and arts sections can with some imagination (while seeking to appeal to multiple senses—sight, sound, touch, etc.) fulfill or support any of the components of an effective worship service, including the sermon, Scripture, prayer, and invitation.

With fifty-two Sundays in a year, it is easy for ideas to get old quickly and the order of service to look quite identical from week to week. Being consistent in our preparation week in and week out can be challenging. Despite the obstacles, I have observed and experienced marvelous partnerships between corps officers and their musician-artists. These happy confluences resulted from hours of dreaming, prayer, dialogue, planning, and rehearsal.

I have also experienced Sundays where communication, imagination, and forethought were severely lacking. Officers can avoid this by sharing their best intentions for a meeting, particularly in regard to message content. A brief conversation or communication can enlighten others on the worship committee. Suggestions can then be made to enhance worship. Mutuality develops as the musicians become versatile enough to anticipate the officers’ stream of thinking. In exchange, growing expectation and trust are garnered among the officers, the ministry team, and the congregation.

THE REHEARSAL LEADER’S TOOLBOX—Working the Plan

Seasonal rehearsal planning

Repertoire selection is key! Having just the right musical offerings for each Sunday is an on-going challenge. If an ensemble or worship team embraces a selection because of its depth or appropriateness to an occasion, the music leader’s work in rehearsal is eased. Selecting music well in advance makes the rehearsal leader’s job in the weekly practices less stressful. Many music and worship leaders divide the rehearsal year into two terms: September through December and then January through May. Four considerations aid effective repertoire selection over a term:
Chapter 2 | SUNDAY MORNING

1. The “church” calendar
The worship team can first identify the Sundays for which holidays will be observed. These include: Thanksgiving, Advent, Christmas, Lent, Palm Sunday, Easter, Mother’s Day, Father’s Day, and Memorial Day.

2. Salvation Army observances
Next the team identifies Salvation Army program-related Sundays. Examples are: Rally Day, Harvest Festival, Music Sunday, World Services Ingathering, women’s or men’s emphasis, or Corps Cadet/Junior Soldier Sundays where the youth plan and carry out most of the meeting.

3. Sermon series
The officer-speaker can help by providing themes for an upcoming sermon series and other isolated Sundays. The music leaders can then begin to look for pieces best suited for those Sundays. Together they can bring ideas to the periodic worship committee meeting to carve out a six–to–eight week plan for upcoming worship services.

4. Special meetings or upcoming concerts
The corps officers and worship team are wise to take into account any other events or concerts your groups may be working toward, and in what season. It is a good discipline to work from a theme and stick to it.

Failing to plan is planning to fail
Once the list of selections for Sunday worship and other performances for a term has been established, the next step is for the music leaders to map out realistic rehearsal objectives over a period of weeks. This means honestly assessing the group’s ability to absorb the projected list and carefully calculating the rehearsal time available. Plan two or three weeks rehearsal time per selection for adults, and four to six weeks for children.

There is nothing wrong with choosing simpler music with quick rehearsal turnover or repeating songs to balance the time needed for more difficult selections. On the other hand, you may have to abandon or put off some more challenging works because there just isn’t enough rehearsal time available to be ready when needed. Hold in reserve a few easy, backup pieces for Sunday absences related to divisional/territorial events or holidays. Senior sections are given a little breathing room when youth music sections take responsibility for the music for meetings on a periodic basis.

Break down the plan into weekly doses
Once music and worship leaders have settled on the repertoire for a term, they begin to envision a corresponding plan of attack for rehearsals over the long term. One well–known bandmaster rehearses items in four–week cycles. He lays out a four–week grid to completely prepare his next concert over four rehearsals.

It is impossible to cover a full program every rehearsal, so he may slot a march or solo accompaniment for weeks two and four. A devotional selection may be slotted for weeks one and two and

<table>
<thead>
<tr>
<th>Salvation Army/Holiday Observances</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 10</td>
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<tr>
<td>October 7</td>
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<tr>
<td>October 2</td>
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<tr>
<td>November 4</td>
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<tr>
<td>November 18</td>
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<tr>
<td>December</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Weekly Corps Band Spring Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/20</td>
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<tr>
<td>2/27</td>
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<tr>
<td>3/6</td>
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<td>3/25</td>
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<td>3/27</td>
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</tbody>
</table>
used on the Sunday following. The major works should be rehearsed every week, but perhaps covering just isolated sections in detail. Carefully come up with a strategy over the long term.

The final week before a performance (in this case, the Week 4 Rehearsal) limits the time for “nitty-gritty” work, giving more attention to a run-through of the program.

### FOUR-WEEK REHEARSAL PLAN GRID

The bold numbers \([6]\) are a possible rehearsal order with an estimated time allotment \([10’]\) for each piece. The bold highlighted titles \([Morning Glory]\) must be performance-ready for that coming Sunday worship or concert.

<table>
<thead>
<tr>
<th>REPETTOIRE for upcoming 4 weeks</th>
<th>WEEK 1 REHEARSAL ready for October 2</th>
<th>WEEK 2 REHEARSAL ready for October 9</th>
<th>WEEK 3 REHEARSAL ready for October 16</th>
<th>WEEK 4 REHEARSAL ready for October 23</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Morning Glory</strong></td>
<td>6 Morning Glory (\text{back half}) 10’</td>
<td>7 Morning Glory (\text{front half}) 10’</td>
<td>2 Morning Glory (\text{finish for Sunday}) 10’</td>
<td></td>
</tr>
<tr>
<td><strong>I’ll Fly Away</strong></td>
<td>2 I’ll Fly Away (\text{finish, play down}) 10’</td>
<td></td>
<td>6 I’ll Fly Away (\text{review for concert}) 10’</td>
<td></td>
</tr>
<tr>
<td><strong>Tomado de la Mano</strong></td>
<td>4 Tomado (\text{transitions from back}) 15’</td>
<td>3 Tomado de la Mano (\text{finish}) 10’</td>
<td></td>
<td>8 Tomado de la Mano (\text{review}) 10’</td>
</tr>
<tr>
<td><strong>Holy Ground</strong></td>
<td></td>
<td>1 Holy Ground (\text{overview, work transitions}) 10’</td>
<td>3 Holy Ground (\text{finish}) 10’</td>
<td></td>
</tr>
<tr>
<td><strong>St. Clements Variations</strong></td>
<td>7 St. Clements (\text{final section}) 10’</td>
<td>6 St. Clements (\text{front two variations}) 15’</td>
<td>4 St. Clements (\text{work back half, review opening}) 15’</td>
<td>3 St. Clements (\text{play down, review trouble-spots}) 15’</td>
</tr>
<tr>
<td><strong>The King</strong></td>
<td>3 The King (\text{overview}) 15’</td>
<td>2 The King (\text{by section}) 10’</td>
<td>8 The King (\text{details, spot check}) 10’</td>
<td>4 The King (\text{review}) 10’</td>
</tr>
<tr>
<td><strong>In the Love of Jesus (Euph. Solo)</strong></td>
<td></td>
<td></td>
<td></td>
<td>6 In the Love (\text{euph. solo overview}) 10’</td>
</tr>
<tr>
<td><strong>Northern Brass</strong></td>
<td></td>
<td>7 Northern Brass (\text{overview}) 10’</td>
<td></td>
<td>7 Northern Brass (\text{work from back}) 10’</td>
</tr>
<tr>
<td><strong>Song Accompaniments</strong></td>
<td>1 Victory in Jesus (2+1) (\text{Since Jesus (2+1)}) (\text{Closing Song} \ldots) 10’</td>
<td>4 Shine, Jesus, Shine (\text{with praise team}) 5’</td>
<td>1 Closing Song (\ldots) 5’</td>
<td>1 Closing Song (\ldots) 5’</td>
</tr>
<tr>
<td><strong>Devotions/Announcements</strong></td>
<td>5 Chapter 2a (John) 20’</td>
<td>5 Chapter 2b (Katie) 20’</td>
<td>5 Chapter 3a (Dave) 20’</td>
<td>5 Chapter 3b (Emma) 20’</td>
</tr>
</tbody>
</table>
A plan of attack

Next, music leaders hone in on a plan for the weekly rehearsal. Factors such as anticipated absence or lateness, the time it takes a group to become focused, and the deadlines for that week weigh heavily on the rehearsal order. Estimate the time and rehearsal placement best suited to work through each piece. The pace of the rehearsal should vary in style and tempo to keep interest high.

Music sections, be it worship band, brass band, or songsters, are well advised to commence and conclude rehearsals with moderately demanding pieces. Rehearse the most challenging music in the early to middle of the rehearsal when musicians are likely to be most receptive and attentive. Aim to get things absolutely correct early on, including the piece’s style. Allowing compromises with dynamics, phrasing, articulation, expression, (or wrong notes!) are difficult to unlearn. Pace is crucial. For instance, an extended amount of work on a series of slow devotional songs will tire the singer’s voices quickly.

Here is one possible rhythm for an adult rehearsal:

1. Old material/Warm-ups—Gathering time/Just get going! (bright)
2. New material—Go easy on the detail (devotional)
3. Current material—Hard, nitty-gritty work (polish)*
4. New material—Just read, get overview (keep relaxed)
5. Old material—Spot–check transitions or selected trouble spots and then sing or play Sunday’s songs on the platform, creating a confident finish.*

*Some groups include devotions, prayer, and announcements as a break about two-thirds through rehearsal. Others prefer it at the conclusion.

1. Consider ways that seasonal or term planning can benefit your week–to–week rehearsal regimen. Look for ways to more efficiently manage the rehearsal time available, yet be properly prepared for Sunday worship or a concert.

2. Plan an evening’s rehearsal of current repertoire at your corps. Stick to the time constraints you currently have. Carefully craft the rehearsal sequence and strategies to maximize effectiveness.

Worship – A Jewel on the Crest?

Over half a century ago, A.W. Tozer famously described worship as “the missing jewel of the evangelical church.” The remainder of Tozer’s statement is less familiar, but well worth considering as Salvationists: “We’re organized; we work; we have our agendas. We have almost everything, but there’s one thing that the churches, even the gospel churches, do not have: that is the ability to worship. We are not cultivating the art of worship. It’s
the one shining gem that is lost to the modern church, and I believe we ought to search
for this until we find it.”

As Salvationists, we should not be pulling out of the parking lot on Sunday wondering
if we have met with God. Something significant can happen each Sunday if we worship
in spirit and in truth, reach out to our people with intentionality, and seek moments of
transcendence. Worship is not only the ultimate purpose for which we were created, it
must be the vital lifeline to all that we do as a movement. Yes, “the service begins as
soon as the meeting is over.” As one benediction has it, “Go in peace and serve the Lord.”

Is the search for the missing jewel still on in The Salvation Army today? That’s a
question worth asking each and every Sunday.

1. In Psalm 69:9, David wrote, “Zeal for your house consumes me.” Ask yourself,
   “How is my zeal for God’s church? Is my passion for the Bride of Christ increasing
   or waning from Sunday to Sunday?”

2. Are you intentional in your worship planning? Do you have a worship committee
   that regularly looks at the effectiveness and flow of the worship service? How can we
   best communicate with each other to keep everybody on the same page?

3. Have your worship services remained fresh and vibrant? Is there a vehicle for a
   free flow of ideas? How could the exchange of ideas be improved? Survey the
   sample worship planning models and meeting plans found in Appendix 2.1.
   Glean ideas that may benefit your corps’ Sunday worship.

WORSHIP DESIGN RESOURCES

Alternative Worship: Resources from and for the Emerging Church, Johnny Baker
et. al. (Baker Book House). Includes resource CD.

Designing Worship Teams: Discovering and Birthing the Drama of Twenty-First Century
Worship, Cathy Townley (Abingdon Press)

God’s Singers—The Worship–Leading Choir, Dave Williamson (in:ciite media), available
in leader’s or singer’s versions.

Emerging Worship: Creating Worship Gatherings for New Generations, Dan Kimball
(Zondervan)

Five Keys to Engaging Worship, John Chisum (Engage Press)

In His Presence: Appreciating Your Worship Tradition, Robert Schaper (Thomas Nelson)

Praying Twice: The Music and Words of Congregational Song, Brian Wren (Westminster/
John Knox Press)

The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically
Faithful Services, Constance Cherry (Baker)

The Worship Workshop: Creative Ways to Design Worship Together, Marcia McFee,
(Abingdon Press)

Taking Flight with Creativity: Worship Design Teams that Work, Len Wilson and Jason
Moore (Abingdon Press)

The Words We Sing, Nan Corbitt Allen (Beacon Hill Press)
TOOLS FOR WORSHIP

**Hallelujah Choruses** CD/DVD congregational accompaniment tracks.
For more information, see The Salvation Army Brass Band Publications listing at the conclusion of Chapter Fourteen.

**Hymn Tune CDs**—The Chicago Staff Band and Norridge Citadel bands have recorded 218 melodies from the *Salvation Army Tune Book* onto 12 CDs for congregational use.

**Salvation Army Song Book**, including comprehensive thematic, metric, and Scripture references, as well as word and tune searches and applications. (The Salvation Army)

**Salvation Army Tune Book**, in miniature 1st cornet tune book or piano version.
(The Salvation Army)

**The Worship Sourcebook**, John Witvliet and Emily Brink, eds. (Baker Book House)
WITH ONE ACCORD
A Team Approach to Worship Planning
Session 2 Agenda

Sunday Morning: A Lifeline to the Church

"Plans fail for lack of counsel, but with many advisers they succeed." (Proverbs 15:22)

In Session 2, we will:

☆ Review summary of the Corps Worship Assessment Tool
☆ Review Chapter 2 (Sunday Morning: A Lifeline to the Church) concepts/questions
☆ Plan weeks two and three of chosen worship series as a group using challenge/response concepts

Materials needed:
1. Corps Worship Assessment forms
2. Week 2 agendas
3. Fundamentals material handouts
4. Worship planning schedule
5. Worship Series – weeks 2 & 3 outlines
6. White board, markers
7. Pencils

💧 Getting Started (5 minutes)
☆ Prayer

🔍 Evaluate:
☆ Review summary of the Corps Worship Assessment Tool.
☆ How did it go? Evaluate week one service using challenge/response concepts.

 сос Assembly: Sunday Morning: A Lifeline to the Church (35 minutes)
Discussion questions: (from The Beat Goes On - Sunday Morning: A Lifeline to the Church - chapter 2)
☆ Recall times when your soul has been overwhelmed or quieted by music or art in the church. What were the circumstances, and to what effect?
☆ Do you agree that on any given Sunday, there can be nuggets, such as a phrase of a song or Scripture portion that can touch each individual congregant uniquely?
Consider specific ways that your services can be honed down or permitted the freedom to change course.

How easy is it to follow what is happening in your worship service? How much would the language that you use be understood by non-Christians?

Are you fully utilizing the mercy seat? Discuss with leaders/pianists signals or approaches to be taken when there is a response at the mercy seat.

Plan weeks two and three of chosen worship series as a group using challenge/response concepts.

Follow-up (15 minutes)

Identify and recruit service participants for weeks two and three.

Identify any additional committee participants - are any additional personnel with expertise or interests in the following areas who could provide effective input in a worship committee (adapt as needed for your corps):

- Meeting/worship leader
- Music leaders (instrumental, vocal, accompanists)
- Media resources (audio, video)
- Performance resources (drama, dance, timbrel)
- Other helps (recording secretary, interested member, ushers)
- Does your committee reflect the diversity (youth, intergenerational, cultural, after school, feeding program, ARC) within your corps?

(Based on the conclusions from this discussion the officer may need to recruit additional members for the worship committee. These additional potential members should also complete and submit the Corps Worship Assessment before Session 3 meeting.)

Importance of “Huddle” each Sunday

- Is there a time on Sunday prior to the service that participants could meet briefly to talk and pray through the service?

Confirm date and location for the Session 3 meeting within the next two weeks if possible.

Fundamentals (5 minutes)

From The Beat Goes On – (from Minstrels to Ministers: Daring to Draw Near - Chapter 1)

- Ways to cultivate a community of musician–worshipers through corporate devotions, small groups and one-on-one mentoring.
- The role of Salvationist musicians and artists in worship, evangelism, and concert settings.
- Giving attention to the lifeline of Sunday worship and getting it right with our musical offerings, including practical ideas to enhance worship and communication.
- Review week 4 & 5 worship outlines from the worship series

Close with a season of prayer (10 minutes)
CHAPTER ONE

FROM MINSTRELS TO MINISTERS

Daring to Draw Near

Your procession has come into view, O God, the procession of my God and King into the sanctuary. In front are the singers, after them the musicians; with them are the maidens playing tambourines. Praise God in the great congregation ...
—Psalm 68:24–26

SCENE 1

Imagine receiving a request to share your musical gifts at the home of a distinguished community leader. This individual has given much in service and gifts to your organization. On the appointed day, and equipped with the necessary music, you arrive at the imposing entrance to this estate. You are ushered in by a gracious butler with the utmost dignity and led directly to a splendid instrument. Without comment, you commence playing. Your best efforts at music-making fill the air but seem not to be received over the clamor of lively conversation and hearty laughter. After you complete your well thought-out program, you pack up. On the way home you come to an alarming realization: You never met or spoke with the host!

In Chapter One, we explore:
• ways to cultivate a community of musician–worshipers through corporate devotions, small groups and one–on–one mentoring,
• the role of Salvationist musicians and artists in worship, evangelism, and concert settings,
• giving attention to the lifeline of Sunday worship and getting it right with our musical offerings, including practical ideas to enhance worship and communication.
SCENE 2

Now imagine the same request, the same distinguished host, and the same imposing entrance. This time, you get caught up in a lively conversation as the host himself personally greets you. He allows time for you to share your heart. When you eventually get to playing, he seems to listen as though he knows you. His presence seems to embrace you, and you are strangely warmed. You draw nearer and nearer to his spirit, as he seems to draw closer to you. You desire never to leave his house!

MINSTRELS … ?

In Scene 1 the minstrel, although well prepared, somehow misses speaking with the host. Scene 2 illustrates the musician as minister, whose first intent is to draw near to God and minister to His heart. How many of us as church musicians find ourselves on the way home from a service or concert with a nagging dissatisfaction? Somehow we didn’t get to converse with the King. We didn’t even see or greet Him!

Interestingly, the terms minstrel (menestral) and minister (ministre) come from the same root word—a servant. Minstrels were a class of medieval entertainers who sang, recited, and accompanied themselves on an instrument, like the harp. A revival of the minstrelsy emerged in early 19th-century America with bands of public performers who sang songs and told jokes. Much of today’s popular music derives from this minstrel tradition. The intention of minstrels was simply to give a fine performance to please their audiences.

… OR MINISTERS?

The title minister evolved as more akin to a public servant, as in government and diplomatic officials. The meaning, as extended to Protestant clergy over the centuries, effectively limited the label minister in the same way that the title priest (pontifex, Latin for bridge-builder) or presbyter (elder) became exclusive to Anglican, Catholic, or Eastern Orthodox clergy. But it was not God’s intention to limit the term minister to clergy. Through Christ, the new and living way, access to God has become the privilege of every believer. Peter attests to the priesthood of believers when he writes, “Present yourselves as building stones for the construction of a sanctuary vibrant with life, in which you’ll serve as holy priests offering Christ-approved lives up to God.” (1 Peter 2:5, The Message) The minister-priest offers gifts to minister to the Lord.
Come near to Me

The true nature of holy worship is powerfully illustrated in Ezekiel 44, following an epoch during which kings, foreigners, and even priests flagrantly violated the Temple code. The eastern gate was the route of the return of the Lord’s glory to the Temple. God commanded that it now be kept shut so that no access by mere humans could defile its holiness. Royalty could eat their portion of the sacrificial meals, but with a symbolic limited access through the vestibule, rather than the secure gate doors. The Temple would be in the Lord’s control, not the king’s. Foreigners believed in a plurality of gods and made the rounds to worship in temples where they were welcomed. Only Yahweh would now be worshiped in the Lord’s Temple. To those priests who had violated the Temple with ministry to idols, God says, “They shall not come near Me as a priest to Me, nor come near any of My holy things, nor into the most holy place ... but the priests, the Levites, the sons of Zadok, who kept charge of my sanctuary when the children of Israel went astray from Me, they shall come near to Me to minister to Me ...” (Ezekiel 44:13,16, ASB)

Earlier in the same book, Ezekiel illustrates the distinction between a minstrel and a minister when speaking of God. The prophet says, “Indeed, to them you are nothing more than one who sings love songs with a beautiful voice and plays an instrument well, for they hear your words but do not put them into practice.” (Ezekiel 33:32) Ministry is music plus “something more,” as Catherine Marshall wrote. Eugene Peterson paraphrases, “God helping you: Take your everyday, ordinary life—your sleeping, eating, going–to–work, and walking–around life—and place it before God as an offering. Embracing what God does for you is the best thing you can do for him.” (Romans 12:1, The Message) Jazz artist Charlie Parker echoes the heartfelt sentiment of many leaders when he says, “If you don’t live it, it won’t come out of your horn.”

DARING TO DRAW NEAR

Richard Foster writes passionately: “Today the heart of God is an open wound of love. He aches over our distance and preoccupation. He mourns that we do not draw near to Him. He grieves that we have forgotten Him. He weeps over our obsession with muchness and manyness. He longs for our presence.”

The writer of the book of Hebrews puts it this way: “Let us draw near to God with a sincere heart in the full assurance of faith, having our hearts sprinkled to cleanse us from a guilty conscience and having our bodies washed with pure water. Let us hold unwaveringly to the hope we profess, for He who promised is faithful. And let us consider how we may spur one another on toward love and good deeds. Let us not give up meeting together, as some are in the habit of doing, but let us encourage one another.” — Hebrews 10:22–25

Ministry to the Lord must take precedence over all other work, which although good in itself can rear its head as a subtle form of idolatry.

Richard Foster, in Celebration of Discipline, warns that, “Service flows out of worship ... Activity is the enemy of adoration ... One grave temptation we

“Come near to Me to minister to Me.”

“Let us draw near to God.” —Hebrews 10:22–25
all face is to run around answering calls to service without ministering to the Lord Himself.” If properly focused, our arts offerings enhance the worshiping community in three ways:

1. The closer we come to God, the closer we come to each other.
2. There is a holy expectancy nurtured in meeting together to praise God.
3. Being a part of the act of worship builds the faith community.

Before we can minister musically as a group, we must find ways to cultivate our community of worshipers who desire to follow God’s command for ministers to “Come near to Me.” (Ezekiel 44:15, ASV)

Corporate devotions
One avenue is through corporate devotions—a pause in an otherwise busy day, which unifies the group. This needs to be more than perfunctory Bible reading. The Word of God is living and active and should have an immediacy and relevance for your group.

Prayerfully selecting a series or devotional book over a “hit–or–miss” approach helps give ongoing focus to this time of sharing, as it builds community.

We can also worship in the rehearsal properly by making sure that our ensemble members have a personal understanding of what they are playing or singing. Conductors sometimes elect for devotions to look more deeply at the text and Scripture associated with music in the current repertoire. Sometimes a shared testimony can provide devotional inspiration, which is another way of building our team—from the inside out.

Divide and conquer (Small Groups)
For our present tactile generation, breaking into small groups increases accountability. It also allows shy members, who would rarely contribute in a full–group discussion, a chance to share their hearts. Small groups encourage a sense of belonging. Most often, small groups work best when a leader introduces the topic to the full group, then gives some follow–up questions to the small group leaders. Breaking into small groups widens the network of leaders preparing for discussion and increases participation in prayer times.

One–on–one mentoring (Prayer Partners)
To deepen the spiritual accountability within your ensemble, small groups can be strategically designed out of two or three sets of mentoring partners. This means matching an older, more mature mentor with a younger person of the same gender as prayer partners. Another option is peer–to–peer partnering, in which matching partners of the same age and sex permits increased openness and accountability. Prayer partners are asked to commit to:

• pray for their partner once a day.
• be in touch once a week.
• spend time together once a month.
In Hebrews 10:24 we read, “Consider how we may spur one another on toward love and good deeds.”

1. Prayerfully consider the best possibilities for establishing a strong devotional thrust to your rehearsal time.

2. What topics or material might work?

3. Who in your group might best take responsibility for overseeing devotions?

FROM SPECTATOR TO PARTICIPANT

The Kierkegaard paradigm—A theatrical metaphor
The wise sage Søren Kierkegaard pictures worship as an “unfolding drama.” He asks...

In a worship service:

Who are the actors?
Who is the prompter?
And who is the audience?

The common response is:

The pastors and musicians are the actors.
The prompter is God.
And the congregation is the audience.

In The New Worship, Barry Lieschimaginatively transfers Kierkegaard’s theatrical metaphor to the unfolding drama of a football game. The worship leaders become the players, God is the coach, and the congregation is the audience in the stands watching it all play out.
However, Kierkegaard challenges us by suggesting that this is how we should function:

The pastor is the prompter.

All of the participants in worship and the congregation are the actors.

They perform for Almighty God—the Audience of One.

In Kierkegaard’s words, “God himself is present ... [and] is the critical theatergoer, who looks on to see how the lines are spoken and how they are listened to ... The listener is the actor, who in all truth acts before God.” Using Liesch’s illustration, the worship leaders (coaches) then prompt the congregation (players) to “perform” worship for God (the audience).

If congregations understand that worship is not a spectator sport—that is, something done for them—they can become active player–participants in the journey. This perspective turns the tables on the speaker or musicians as performers becoming the focus of the service, while passive hearers act as the ones who evaluate the performance. (“I really liked the sermon this morning.”) We worship for the Audience of One. In subsequent chapters (Chapter Four—The Corps Leadership Team, Chapter Five—The Song Leader, and Chapters Eighteen and Nineteen—The Worship Leader) we will explore how the worship leader-prompter remains an active worshiper, but also an audience in the sense of worship as an interaction with God that reveals Himself to us and we respond to Him.

Pew potatoes?
If we accept Kierkegaard’s premise, then Salvationist musicians and artists must ask how to transition listeners from spectators to participants. This is a formidable challenge as we “live in a culture that breeds spectators. The average American watches over five hours of television daily, living much of their lives vicariously through characters that flit across a screen.” As couch potatoes, we pore over sports events, reality shows, and television news beamed
incessantly into our living rooms or onto the screens of our handheld devices. How easily churchgoers assume a *pew potato* posture in church, challenging worship leaders “to entertain, even bless me.”12 But God is not another character who flits across our spiritual screens. God longs for a relationship with us. Tommy Coombes, the worship leader from *Maranatha! Music* stresses, “God’s highest desire is to fellowship with us. As pastors and worship leaders, our job is to enable that, to make participants out of spectators.” According to Sally Morgenthaler, our intention then is “to help people pour out what God pours in.” She adds, “Spectator worship has always been and will always be an oxymoron.”

On the flip side, Kierkegaard’s metaphor dispels the worship leader’s performance, either as a musician or preacher, and downplays congregational evaluation, even approval. Worship leaders, while prompting the service, are joined with the congregation as active worshipers. Approval seeking and personal recognition take a backseat. Rather, what is essential is The Audience of One revealing Himself and how we, the congregation and worship leaders, respond to Him. The focus is rightly placed on the devotional intent of the service, rather than on an individual.13 Philip Yancey writes, “Tensions and anxieties flame within me the moment I forget I am living my life for the one–man audience of Christ and slip into living my life to assert myself in a competitive world. Previously, my main motivation in life was to do a painting of myself, filled with bright colors and profound insights, so that all who looked upon it would be impressed. Now, however, I find that my role is to be a mirror, to brightly reflect the image of God through me. Or perhaps the metaphor of stained glass would serve better, for, after all, God will illumine through my personality and body.”14

**Worship, evangelism, and concerts**

A spectator can be someone who “sits and soaks in” our worship service, the casual observer passing an open–air meeting, or the intrigued concertgoer. Is it possible to make the transformation from a spectator to one who is fully participating in worship to the Audience of One? As a point of reference, Salvationist musicians and artists offer up gifts in three broad arenas:

**SUNDAY WORSHIP**

<table>
<thead>
<tr>
<th><strong>PURPOSE</strong></th>
<th>Focus on worship of the Almighty and draw others into His kingdom.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GOAL</strong></td>
<td>For each worshiper to be a full participant to the Audience of One.</td>
</tr>
<tr>
<td><strong>DIFFICULTIES</strong></td>
<td>Keeping the attention off our offerings and focused on the Audience of One, while giving the Holy Spirit leadership and free reign.</td>
</tr>
</tbody>
</table>

**STREET EVANGELISM**

<table>
<thead>
<tr>
<th><strong>PURPOSE</strong></th>
<th>Draw attention and get a listening ear in order to present the Gospel.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GOAL</strong></td>
<td>Attract spectators.</td>
</tr>
<tr>
<td><strong>DIFFICULTIES</strong></td>
<td>How do we keep folks’ attention? And how do we get out of the way to allow the Holy Spirit to draw listeners in?</td>
</tr>
</tbody>
</table>
CONCERTS

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>Bring people into a listening experience which reflects something of God.</th>
</tr>
</thead>
<tbody>
<tr>
<td>GOAL</td>
<td>What are our intentions? Are concerts to be evangelism and excite the spectator toward participation? Or should we try to go further and bring listeners into a worship experience?</td>
</tr>
<tr>
<td>DIFFICULTIES</td>
<td>How do we keep folks' attention? How do we best present the Gospel and how much? Do we give the Holy Spirit breathing room within our programming? A good test is whether people happily come back to our concerts.</td>
</tr>
</tbody>
</table>

1. What was the most exciting concert or worship service you ever attended? What made it appealing for you? What components of the programming and content made it work for you?

2. What was the worst concert or worship service that you have experienced? What made it unappealing?

3. What forms of evangelism, using music and arts, have you experienced? Was there a response? Did you feel a connection? Why or why not?

Open air meeting in Atlantic City, 1927.
MUSIC FOR EVANGELISM

The Salvation Army has been a militant expression of the evangelical church since its inception. Salvation Army music-making has rightly been a vital part of that evangelistic thrust. Consider this description of Salvation Army outreach in New York, circa 1895:

Vaudeville was not the only popular attraction that the Army added to its arsenal. Its parades became more spectacular, with ever more elaborate floats and costumed battalions. Similarly, its evangelical street workers invented ever more dramatic ploys to attract spectators. Loud bands remained the first line of attack, but Salvationists also circulated handbills advertising staged ‘trials’ of the devil, ‘John Barleycorn,’ and even Robert Ingersoll, the most famous atheist of the day. Army officers preached from coffins, held marathon hymn-singing contests, and appeared as ‘specialty’ acts ... Officers had to devise marketing strategies that borrowed from but did not fully partake of the consumerist ethos.15

This statement is consistent with Salvation Army ideals for evangelism. Attract attention and a listening ear in order to share the Gospel succinctly. The goal is to draw in spectators and move them toward participation through the presentation of the Gospel message. These Army pioneers were not afraid to engage their contemporary culture. As William Booth once said, “The man must blow his horn and shut his eyes, and believe while he plays that he is blowing salvation into somebody.”
So how does a concert work?

While open-air ministry has waned, Salvation Army musicians continue to concertize. Our stated purpose is: “the glorification of God and the salvation of souls.” Concerts include music with a message, prayer, and a Bible reading, but may lack the imaginative, evangelistic zeal of our spiritual forefathers.

Should our concerts be designed to move spectators to become participants in worship? Consider rock concerts and the level of participation down front. A large ovation and dance response spurs the band on. What about the rich interaction between preacher and parishioners in livelier worship services? What is our participatory intent with sacred concerts? Do we aim toward what some label a “worship experience?” In all of this, how do we best re-present Christ? We must constantly ask these questions as we prepare our musical offerings.

Hearts touching hearts

The answer rests less with the technique and expression of the presentation than with the intent of the heart. All the striving for high-level execution, technical support, and intentional communication, while important, must be girded with God’s holy presence. By sharing a sense of heartfelt worship in testimony and song, the minister–musicians can bring an authenticity to concerts that genuinely touches listeners. Ministering to the Audience of One doesn’t just happen. We work to enable each member to experience “the power of the resurrection of Jesus Christ,” be it through small groups or one-on-one mentoring.

While participatory worship may seem unnatural to our couch-potato society, it is the very mystery of God reaching out to humans with His love that proves attractive. Our music making should attract spectators, but more importantly it should also move them toward participation in a worship experience. Rather than concertgoers sitting back and watching a sacred performance, we pray that their hearts connect with the heart of the Creator. True worship facilitates a divine encounter.

Envision a worship service or important performance. What is happening within your group? Where is their focus? How is the congregation/audience responding? Where are you in this picture?
THE MUSIC MINISTER’S TOOLBOX

Getting it Right with our Music Offerings

In light of what Sally Morgenthaler calls “worship evangelism,” music leaders must be sensitive to the needs of the multiple generations within our congregation, our audience, and our group when considering repertoire.

**Good repertoire selection is culturally relevant or consciously takes the audience out of their cultural box.**

Knowing our audience or congregation is as important as knowing our singers. Standard repertoire, from classics to spirituals to hymns, can prove appealing to churched and unchurched because it moves the musicians and listeners away from their familiar culture and music. For example, some popular contemporary Christian music can sound exactly like that of the world, whereas the unchurched may be more convinced in their faith if the music is a fresh experience.

Conversely, a Latin or swing item may attract more spectators than a Salvation Army “club” offering. Folks may think, “Wow, they play my style of music at church.” This works both ways.

**Good repertoire selection serves the service.**

Too often musical selections can interrupt, rather than enhance, the flow of meetings with a *highbrow* selection or something the band favors. A misguided choice of music may not only intrude on the flow and spirit of a meeting, but may preempt what might have been a precious moment in worship. Aim to genuinely serve the service with an appropriate item that blends into the flow of the service. Pieces programmed to impress place the focus on the performers. Musical offerings are not offerings unless they focus upward to God and outward to others.

**Good repertoire selection involves honing down a program to a measured proportion.**

In Acts 20, Luke tells the story of Eutychus who “was sinking into a deep sleep as Paul talked on and on.” Eutychus subsequently falls out of a third story window and is picked up dead. Paul wraps his arms around him and says, “Don’t be alarmed, he’s alive!” Luke records that Paul then went upstairs, broke bread, and continued talking until daylight. Army concerts and meetings are too often over–programmed and fall within what is sometimes known as the Eutychus syndrome. Remember that “less is more.”

Church musicians today, especially with an ever–increasing cultural media overload, need to carefully consider the pace and length of our presentations. This may mean giving up playing or singing that latest lengthy opus. To encourage return encounters, leave the audience wanting more. Excising favored “little darlin’s” can be a difficult but necessary exercise to keep a program in balance. On the other hand, sometimes players need to be coerced into sacrificing a bit with a piece that really functions well within a service. A good test is to ask whether a non–musician enjoyed a selection, or if children would thrill to sit through your programs.18
In maintaining flow in programming, beware of dead space or—what is more likely—too much talking between items. Much music speaks for itself and does not require introduction. On the other hand, choose to help the listener make important text associations by printing or projecting words, visual images, or related Scripture.

**Good repertoire selection is about educating players and congregation.**

Think about the musical and spiritual aspirations for your group. In planning a season’s repertoire, consider these questions:

- Where are we now and where have we been with our current repertoire?
- What pieces or styles of music have been well received by this audience or corps?
- Is our Sunday morning programming functioning well within the service?
- Which pieces do we know well but could give up?
- What pieces should we continue with or come back to after a time?
- What new items will enhance our programming?
- What genre or styles have we avoided?
- What repertoire will connect an evangelistic message with an audience?
- What is the program missing? An opener? A great closing sequence? A solo item? A devotional invitation item? What encore? What congregational involvement? Humor—when and what? Explain to your groups some of these stretching decisions, particularly how items fit into the big picture.
- Ask yourself, “Will my groups grow into or grow out of these choices?” There is merit in playing an easier piece exceptionally well where the expressive freedom can be achieved, especially if it is music of substance.
- Choose songs just for the group’s edification, not necessarily to be performed, as warm-ups, for devotional significance or a musical challenge.

In *An Hour on Sunday*, Nancy Beach poses four questions related to selecting Sunday service music:

1. Does this piece move us?
2. Is it theologically sound and biblically true?
3. Does it have artistic integrity? Avoid the preachy, simplistic, manipulative, fairy tale ending which misrepresents life as it really is.
4. Is it tasteful? Humor that draws from a low denominator with innuendo or crude language is just not appropriate in church. Be similarly discerning with costuming, dance moves, and video clips.

“Yeah, the band always plays this one when the bigwigs come to visit ... Jolly good show it is!”

—Igor Stravinsky
Good repertoire selection is an ongoing process.
What are you listening to? Work to listen outside your box. Take inventory of your group’s listening and that of your congregation. Attend concerts and other worship services. Consider why a memorable concert really worked for you. Ask why a service didn’t flow. Discipline yourself to review music constantly and organize a system to have ideas on file for future use. File by occasion, church holiday, or type of ensemble.

Be creative in designing a concert for your corps ensembles. Note the length of items and total duration of the program. Be prepared to give a rationale for how the program flows.

IDEAS TO ENHANCE WORSHIP AND COMMUNICATION

From intimate simplicity to soaring descants

- Have the children or teens render a simple prayer chorus, like Teach Me How to Love Thee or Be Still as the call to worship. The congregation is hard pressed to converse when children share their simple message.

- Allow the congregation to sing unaccompanied. While some songs work best with piano or band, and others better with guitar, commence with a solitary instrumentalist to provoke intimacy, and then let the voices continue unaccompanied. Be tasteful and appropriate.

- Vary the instrumental forces for song accompaniment, selections, and offertory. Create an aura of majesty by uniting musical forces. This can include creating opportunities to join the children’s voices with the adults by exchanging verses, or having the treble voices join on the refrain with a soaring descant. Some hymns have magnificent refrains that can be taught to the children and thus make them active participants in worship. (For an example of a simple descant refrain, see p. 149 in Chapter Seven on singing company leadership. For ideas about how to create a descant from an alto or tenor part sung an octave higher, see pp. 279–283 in the section on re-voicing hymns in Chapter Thirteen.)

- Engage the participation of your young singers in the service by teaching them the doxology or the sung benediction, including a three-part “amen.”
Meeting elements

- Take the offering from the front or rear, requiring worshipers to move to the offering plate. Occasionally sing a hymn or chorus during the offering or recycle a chorus from earlier in the service.

- Create opportunities for the worship team, band, songsters and kids groups to sit among the congregation. Close physical proximity encourages interaction. Some bands configure seating off the platform in with the congregation. The objective is to represent Christ as one body.

- Encourage families to worship together. Others can “adopt” young people without caregivers in church, nurturing a spirit of belonging. This helps the young people learn how to sit in church.

- Use a seventh–inning stretch. “Say good morning to someone you may not have met before or you have not seen in a while.” This builds body life.

The spoken word

- Use Scripture or hymn texts as the basis for spoken prayer, call to worship, or benediction.

- Interactive responsive readings bring the Scripture alive. For instance, from Psalm 24:

  Speaker: “Who is the King of Glory?”
  Congregation: “The Lord strong and mighty”

Or from Psalm 136:

  Speaker: “Give thanks to the Lord, for he is good.”
  Congregation: “His love endures forever.”

- Many hymn texts function well as spoken introductions, prayers, or call’s to worship.

- Use a dramatized Bible passage for Scripture reading as prelude to the sermon or call to worship.

- Ask a dancer to interpret through movement a Scripture passage as it is read.

- Set the tone for a songster or band selection with a dialogue using Scripture and/or lines from the song being shared. Project the lyrics or related Scripture during the musical selection to aid in understanding of the text and emotion of the music.
Congregational song

- Connect generations of worshipers by using traditional or seasonal songs for congregational singing. The Christmas season in particular affords opportunities to sing classical fare, even in different languages. This ennobles the worship.

- A concert of prayer is a journey in prayer rendered in song. Begin with adoration upward. "Now let us praise the Lord for His greatness, with thanks in our hearts." Then move inward. "Now let us pray for personal forgiveness before our Sovereign God and for a real sense of direction in our lives and the lives of our families." Lastly, move outward. "Bring to the Lord your concerns for our own families, our corps family, co–workers, and outreach." Encourage worshipers to use the altar or simply pray at their seats. Allow a freedom in the Spirit.

- Using an upbeat congregational song, open the meeting for brief testimonies between verses focused on a subject such as, "I am thankful for..."

- When introducing new songs or choruses, use the keyboard or track the first week. The next week ask a soloist or the band to render the tune. Following that, have the songsters introduce and lead it. Repeat the chorus in coming weeks.

- Vary the accompaniment between verses by using the band, piano, organ, and/or worship team. Within each ensemble, exchange colors, for instance, between the women’s and men’s voices or between the brights (cornets and trombones) and mellohs (horns, baritones, euphoniums and basses). Change key or vary voicings and harmonizations. (More on this in the Piano Worship and Worship Leading chapters.)

- Having reviewed a new song or chorus in rehearsal, songsters are able to gird up the singing from their seats in the congregation or as church choirs have for generations, from the platform.
BOOKS ON MINISTERING IN WORSHIP

An Hour on Sunday, Nancy Beach (Zondervan)
From Memory to Imagination: Reforming the Church’s Music, C. Randall Bradley (Eerdmans)
Jubilate! Church Music in the Evangelical Tradition, Donald Hustad (Hope)
Making Sunday Special, Ken Mains (Word)
Mastering Worship, Jack Hayford, John Killinger and Howard Stevenson (Multnomah)
Music and Ministry—A Biblical Counterpoint, Calvin Johansson (Hendrickson)
Performer as Priest and Prophet, Judith Rock and Norman Mealy (Harper and Row)
Profiles of Worship, Meeting Plans for Ten–Week Series on Worship (The Salvation Army, USA Central)
Reinventing Sunday, Brad Berglund (Judson Press)
The Ministry of Music—A Complete Handbook for the Music Leader in the Local Church, Kenneth Osbeck (Kregel Publications)
The Christian, the Arts and Truth—Regaining the Vision of Greatness, Frank Gaebelein (Multnomah)
The New Worship—Straight Talk on Music and the Church, Barry Liesch (Baker Books)
The Worship Sourcebook with Companion CD, (CRC Publications)
Times of Refreshing, Tom Kraeuter (Emerald Books)
Whatever Happened to Worship? A.W. Tozer (Christian Publications)
Worship Is a Verb—Eight Profiles for Transforming Worship, Robert Webber (Hendrickson)
Worship Evangelism: Inviting Unbelievers into the Presence of God, Sally Morgenthaler (Zondervan)

From Spectator to Participant
Moving from the Couch to the Chapel
Crowds don’t disbelieve in God, but they disqualify themselves from strenuous, personal participation ... How can people who are conditioned to a life of distraction and indulgence be moved to live at their best, to be artists of the everyday, to plunge into life and not loiter on the fringes?
—Eugene Peterson

RECOMMENDED DEVOTIONAL SERIES
Can You Hear Me? Brad Jersak (Freshwind Press)
From Mission Tourists to Global Citizens, Tim Dearborn (InterVarsity Press)
Hand Me Another Brick, Chuck Swindoll (Thomas Nelson)
Slaying the Giants in Your Life, David Jeremiah (Thomas Nelson)
The Heart of the Artist, Rory Noland (Zondervan)
The Musician’s Core (published by The Salvation Army, USA Central). Divides the core principles of The Heart of the Artist (Rory Noland) over a 40–week study especially designed for small groups within Salvation Army music and arts ensembles.
The Prayer of Jabez, Bruce Wilkinson (Multnomah)
WITH ONE ACCORD
A Team Approach to Worship Planning
Session 3 Agenda

From Minstrels to Ministers: Daring to Draw Near

"Plans fail for lack of counsel, but with many advisers they succeed." (Proverbs 15:22)

In Session 3, we will:

★ Evaluate weeks two and three services
★ Review Chapter 1 (From Minstrels to Ministers: Daring to Draw Near) concepts/questions
★ Plan weeks four and five of chosen worship series as a group using challenge/response concepts

Materials needed:
1. Week 3 agendas
2. Fundamentals material handouts
3. Worship planning schedule
4. Worship Series – weeks 4 & 5 outlines
5. White board, markers
6. Pencils

ój Getting Started (5 minutes)
★ Prayer

🔍 Evaluate: (20 minutes)
★ How did it go? Evaluate weeks two and three services using challenge/response concepts.

铙 Focus: From Minstrels To Ministers: Daring To Draw Near (35 minutes)

Discussion questions: (from The Beat Goes On - From Minstrels to Ministers: Daring to Draw Near - Chapter 1)
★ What was the most exciting concert or worship service you have ever attended? What made it appealing for you? What components of the programming and content made it work for you?
★ What was the worst concert or worship service that you have experienced? What made it unappealing?
★ What forms of evangelism, using music and arts, have you experienced? Was there a response? Did you feel a connection? Why or why not?
Plan weeks 4 & 5 of worship series as a group using challenge/response concepts.
Follow-up (15 minutes)
- Identify and recruit service participants for weeks four and five.
- Confirm date and location for the Session 4 meeting within the next two weeks if possible.

Fundamentals (5 minutes)
- From The Beat Goes On – Then Sings My Soul!: The Song Leader (Chapter 5)
  - Locate the words and music for Sunday worship, including how to copy “right,” make text readable, and use the metrical index.
  - Look at the script for song leading.
  - Find new songs and effective congregational song accompaniments.
  - Practice best patterns for three basic time signatures.
  - Start a song with a downbeat or “pick-up.”
  - Practice ending a song with a cut-off.
- Review weeks six and seven worship outlines from the worship series.

Close with a season of prayer (10 minutes)
Dear Ms. Song,

There are some essential steps in choosing the “proper” song. First, be sure to select songs en route to the corps or, even better, while the band is playing the prelude. The frenetic flapping of pages in full view of the congregation is a helpful distraction. Next, choose the tune by making up a number, or by muttering, “Let’s try tune number …?” This keeps the pianist and bandmaster on their toes with their fingers apprehensively leafing through the tune book.

If you dare to give some forethought to tune selection, by all means choose a new tune to refresh old, unfamiliar words. In your excitement for this new marriage of words and text, be sure that the tune requires repeating the final line two and a half times. For example, “O Master, Let Me Walk with Thee” gets an unexpected lift enjoined with the lively “And Above the Rest” tune. When you run out of words, just default to the original “this note shall swell” chorus, which no one knows anymore.

In Chapter Five, we learn how to:
• locate the words and music for Sunday worship, including how to copy “right,” make text readable, and use the metrical index.
• look at a script for song leading.
• find new songs and effective congregational song accompaniments.
• practice beat patterns for three basic time signatures.
• start a song with a downbeat or “pick-up,” or how to end a song with a cut-off.

Dear Sun Day Song,

I have recently been thrust into the role of song leader at my corps. We have a band and an okay pianist and, like many congregations, a variety of folks, young and old. Most really don’t get it, if you know what I mean. What can I do to upgrade the congregational singing in my corps?

Lost in His service,
Got Song?

Let us take the common songs of our own people as they sing them at harvest, at village festivals, for use in our churches. Men can as well praise God in one tune as the other, and it is a pity such pretty songs as these should be kept any longer from the service of their Master. —Martin Luther
Most of our congregations represent a fair cross-section of intellect and taste. (Do not confuse the two!) Play it safe and always pick a song at the lowest common denominator. A wise comrade once said, “The shallower the song, the deeper the blessing.” Speaking of blessing, if you are blessed to have a praise band, pick a song of Isaac Watts’ vintage and fully frustrate the guitarists with a chord change on every beat. And remember that repeating a mantra of the same few words over and over really piques the interest of the “greatest” generation!

Now as to leading the song properly, keep the bandmaster off balance by pretending to end your introductory comments, and then suddenly starting up with another idea.

Just as he brings his arm down for the band to start, pretend not to notice that indeed one player did observe his aborted downbeat, during which the bandmaster has virtually dislocated his shoulder trying to stop the near debacle. On the other hand (pun intended), it may be simpler to just start the verse without ever looking his way or signaling your intentions.

For real dramatic effect, create longer and longer pauses to throw off your musicians. “He lives…. He lives….. He lives…….” (You know the drill, right?) The more surprises the better, especially if you get the congregation to try to clap along. While you’re at this, look disparagingly at any suggestion of exuberance, movement, or joy.

I know you’ve been told otherwise, but tempo does not matter a bit! Give devotional songs a lift by singing them at a good clip, and many happy songs deserve a slow and thoughtful rendition. In fact, why not vary the tempo dramatically from verse to verse? Encourage lengthy testimonies between verses of songs, but be sure everyone has to remain standing in order to hear better.

Always sing your improvised alto or baritone part directly into the mike. Even better, amaze your congregation by arbitrarily switching parts, and octave, at will. This effect works particularly well when fed through the hallway, nursery, and exterior speakers without the supporting congregation. It gives the neighborhood your best impression.

Surprise! Speaking of solos, out of the blue, way after everyone has forgotten, suddenly blurt out, “Let’s sing that chorus again.” You may end up starting that one yourself and flying solo, but better to be “moved by the Spirit.” Finally, if anything doesn’t go quite right, take a cue from the standup soloist and glare at your piano player. I mean glare!

Lost in endless song.

P.S. What a wonderful coincidence that we share the same last name!
WE NEED A SONG LEADER

Song leaders have partnered in ministry with preachers over generations. Famous collaborations include Charles and John Wesley, Ira Sankey with Dwight L. Moody, Homer Rodeheaver with Billy Sunday, and George Beverly Shea with Billy Graham. The song leader stands and faces the people, singing with heart and voice, giving an aural and visual image of how each congregant should participate. A true song leader draws all worshipers into the moment.

In the Hebrew tradition, the song leader, or cantor, is known as Ba’al Tefillah, marvelously defined as the master of prayer. Rabbi Abraham Heschel tells us, “The mission of the cantor is to lead in prayer.... He must identify himself with the congregation. His task is to represent as well as inspire a community.... The music is not an end in itself but a means of religious experience. Its function is to help us to live through a moment of confrontation with the presence of God: to expose ourselves to him in praise, in self-scrutiny and in hope.”

Contrary to the satirical letter exchange with Ms. Song, the song leader should discover which songs their congregation really respond to, and why. The song leader continually collects songs and enlarges the congregation’s repertoire. The song leader knows the songbook and embraces the full narrative of a song. The song leader learns the tunes and discovers what a tune will sound like with a new text, and vice versa. Reminiscent of the song leader partnerships of former generations, the song leader is acutely aware of the mood that is set by a tune married to a text. Importantly, the song leader does not choose just a charming lyric, but also learns to select complementary music that ultimately “serves the service.”

A generation ago Alice Parker commented, “For too long we have relied on the organ [in The Salvation Army, the band], choir, keyboard and the hymnal to ‘make it easy’ for the congregation to sing.” In this era of projected lyrics, amplified instruments, and sophisticated arrangements, congregations seem to be saying, “The music will continue whether we sing or not.” The result in many places is lethargic, passive congregational singing. Out of respect for the service, worshipers stand and seem to be listening, but many do not sing.

Relying on instruments, whether plugged or unplugged, discounts the reality that the only instrument that copes with words is the human voice. Song is after all music and words, which requires a song leader! Take a cue from the itinerant revival teams of old. Few things bind a congregation together like vibrant song. Nurture a partnership with your congregation, and like the cantors of old proclaim, “How good it is to sing praises to our God, how pleasant and fitting to praise Him!” (Psalm 147:1) Lead on!
1. The opening question—and–answer letter exchange emphasizes how not to conduct oneself as a meeting leader. Reread the response letter, and then suggest ways to correct some of the answers to benefit the congregation and supporting musicians.

2. Reflect on the congregational singing in your corps. If the participation in song seems passive, do you think it is a matter of songs that are unfamiliar or difficult to learn? Is the instrumental support too loud, so that folks hesitate to sing since they cannot hear themselves? Or could it simply be a lack of effective song leadership?

**OUR TREASURY OF SALVATION ARMY SONG**

Salvation Army song, like The Salvation Army itself, was birthed in the open–air. In Sing the Happy Song, Brindley Boon recounts the first recorded evidence of Christian Mission music—making, from William Booth’s 1865 diary: “We formed a procession and sang down the Whitechapel Road to the Room. We had an efficient band of singers, and as we passed along the spacious and crowded thoroughfare singing ‘We’re bound for the land of the pure and the holy,’ the people ran from every side.”

Boon astutely observes an entirely unrehearsed blueprint for Salvation Army singing with the use of this song: the testimony—“We’re bound for the land...” and the appeal—“Say will you go to the Eden above?” Several editions have commenced with the Founder’s Song—“O Boundless Salvation.” But William Booth placed this song—“To the Eden Above”—first in many early publications, including his “Revival Songs” and The Salvation Army “Penny Song Book.”

W. T. Stead, writing in 1895, marveled at the early Salvation Army’s outpouring of song: “This latest birth … owes at least as much of its astonishing success to its hymns as to its disciples. No religious denomination or organization of any kind has done so much to develop verse–writing. Every week The War Cry is filled with new hymns … They have long since passed the fresh and sweet simplicity of war songs like: ‘The devil and me, we can’t agree, I hate him, and he hates me.’” Stead commends enthusiastically a song like “Blessed Lord, in Thee Is Refuge” from the pen of the Founder’s son, Herbert Booth, which remains in our song book today.

In the nineteenth century, Brooklyn–based Henry Ward Beecher was one of the most famous preachers of his day. In speaking of Railton and the Hallelujah Lassies’ invasion of New York, he was quoted to say, “That these people will sing their way round the world in spite of us is already being...
fulfilled, for on sea and on land their songs have been heard all round the globe.7
Typical of the practice of adapting religious words to “profane ditties of the music hall,”
Railton apparently was fond of singing the words, “O, how I love Jesus” to a popular air,
“So early in the morning.”8
For Salvationists, “less churchy” Salvation Army songs, even militant airs, quickly
took the place of the revival hymns of the day.9 Brindley Boon credits the Fry Family,
also the Army’s first bandsmen, with collecting the new words and music:
“When a new song was heard the words would be
swiftly taken down while the melody was recorded.”10
Apparently, Ernest and Bert Fry were able shorthand
scribes while elder brother Fred was a tonic sol–fa expert
who transcribed the tunes. Some of the Army’s best songs
by Herbert Booth and Richard Slater date from the first
songster brigade, founded in 1883 in Clapton, England,
as the Salvation Songsters.11
One practical and economic innovation for disseminating
new songs was The Salvation Soldier’s Song Book (1885).
Paper–covered, with 251 tunes for congregational use,
it sold for just a penny.12 The rich outpouring of Salvation
Army song dates back to the Booths—William, Herbert, and
Evangeline—and has continued in later years with songs by
Albert Orsborn, Catherine Baird, and John Gowans. The latest
edition of the Salvation Army Song Book is the sixth major
collection of songs, dating back to 1878.

Response and revelation
Evangelical Christians treasure two books—the Bible and their
songbook. Martin Luther “gave the German people in their own
language the Bible and the hymnbook, so that God might speak
directly to them in His Word, and that they might directly
answer Him in their songs.”13 Congregational singing permits a united
response to the gospel.

The Pilgrim forefathers journeyed to church carrying two books,
the then–new King James Bible and the Bay Psalm Book, the very first book of
any kind printed in the American colonies. Both were used as a basis for family
and private devotions.14 In the same way, Salvationists daily underline and meditate
on songs and passages in their handy one–volume edition of The Song Book of
The Salvation Army combined with the New Testament and Psalms.
Many song texts, bathed in Scripture, summon us to response, yet
also carry divine revelation. General Albert Orsborn may have
put it best when he wrote in the Foreword to the 1953 edition:
“The upward reaching of the soul, the downward reach of the love
of God, the incense of devotion, the canticles of praise, are all here.”
Our songbook serves as both a devotional treasury of sacred poetry,
particularly espousing the Salvation Army’s strong holiness doctrine, and
a highly functional expression of our evangelical thrust. In the words of the
Army’s Founder William Booth, “We sing of salvation and aim to save souls by
singing as well as by proclaiming the gospel of the grace of God.”
In the preface to an early songbook, William Booth also wrote:

Let us persevere in our singing…How thoughtlessly many sing familiar words. Yet here is a great treasury of truth if you will but search into its riches. Be determined that by God’s grace you will never sing what you do not really mean and that you will be fit to sing all you find here.

Sing to make the world hear! The highest value of our singing after all has not been the mere gladness we have felt because of our own salvation, but the joy of pouring out the praises of our God to those who have not known Him, or of arousing them by our singing to new thoughts and a new life.

Sing till your whole soul is lifted up to God, and then sing till you lift the eyes of those who know not God to Him who is the fountain of our joy. I cannot imagine that in Heaven itself we can cease to remember and repeat to each other the strains our souls have reveled in most here below. Till then, let us all sing!

The Salvation Army Song Book and Tune Book
The continued Salvation Army use of a “words only” songbook, supported by separate piano and band tune books, creates a number of challenges for the meeting planner, leader, congregation, and supporting musicians. Since there are separate volumes for the words and music, there is a songbook–number and a separate tune book–number to deal with. As not all lyrics are printed in the piano book,15 the pianist and/or bandmaster must look up the words, to be assured that the tune chosen is the best and to be aware of how many verses are indicated. The song leader can help by indicating which verses will be sung, or in the case where a verse is read, by cueing all that “we will now sing the final verse.”

Some songs in the Piano Tune Book include lyrics, particularly in irregular meter familiar to the set of words indicated.

623
Nottingham, 256; Randolph, 257; Consecration Hymn, 246 (combine two verses); All for Thee, 241 (combine three verses); Hendon, 249 (repeat last line of verse)
Romans 12:1, 2

TAKE my life and let it be
Consecrated, Lord, to thee;
Take my moments and my days,
Let them flow in ceaseless praise.

2 Take my hands and let them move
At the impulse of thy love;
Take my feet and let them be
Swift and beautiful for thee.

3 Take my voice and let me sing
Always, only for my King;
Take my lips and let them be
Filled with messages from thee.

4 Take my silver and my gold,
Not a mite would I withhold;
Take my intellect and use
Every power as thou shalt choose.

5 Take my will and make it thine,
It shall be no longer mine;
Take my heart, it is thine own,
It shall be thy royal throne.

6 Take my love; my Lord, I pour
At thy feet its treasure-store;
Take myself and I will be
Ever, only, all for thee.

Frances Ridley Havergal (1836-1879)

605 A Mighty Fortress
MARTIN LUTHER (1483-1546)

As not all lyrics are printed in the piano book, the pianist and/or bandmaster must look up the words, to be assured that the tune chosen is the best and to be aware of how many verses are indicated. The song leader can help by indicating which verses will be sung, or in the case where a verse is read, by cueing all that “we will now sing the final verse.”
Some tunes in the Piano Tune Book appear without lyrics, principally those in regular meter, allowing for multiple options of text.

### Slane

Irish traditional melody

Capo 2 (D) (D) (Em) (D) (A) (Bm) (A) (D) (A) (Em) (A) (D) (A)

Moderato \( \times \frac{96}{\text{C}_4} \)

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\frac{4}{4}
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\text{E} G E G \text{ E} G E G \text{ E} G E G \\
\text{E} G E G \text{ E} G E G \text{ E} G E G \\
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**HYMNS = Verses (VVV)**

830 Glory to the Lamb, 327; Nettleton, 374

Verse 1: COME, thou Fount of every blessing,
Tune my heart to sing thy grace,
Streams of mercy, never ceasing,
Call for songs of loudest praise.

Verse 2: O to grace how great a debtor
Daily I’m constrained to be!
Let that grace, Lord, like a fetter,
Bind my wandering heart to thee.

Verse 3: Prone to wander, Lord, I feel it,
Prone to leave the God I love;
Here’s my heart, Lord, take and seal it,
Seal it for thy courts above.

Robert Robinson (1735-1790)

**HYMNS = Verses with Refrains (VRVRVR)**

14 England’s Lane, 277; Wells, 286; Dix, 276

Verse 1: FOR the beauty of the earth,
For the beauty of the skies,
For the love which from our birth
Over and around us lies,
Refrain: Father, unto thee we raise
This our sacrifice of praise.

Verse 2: For the beauty of each hour
Of the day and of the night,
Hill and vale and tree and flower,
Sun and moon and stars of light,
Refrain: Father, unto thee we raise
This our sacrifice of praise.

Verse 3: For the joy of human love,
Brother, sister, parent, child,
Friends of earth, and friends above,
For all gentle thoughts and mild,
Refrain: Father, unto thee we raise
This our sacrifice of praise.

Foliott Sandford Pierpoint (1835-1917)

**GOSPEL SONG = Verses + Choruses (VCVCVC)**

455 Blessed Assurance, 577

Verse 1: BLESSED assurance, Jesus is mine;
O what a foretaste of glory divine!
Heir of salvation, purchase of God,
Born of his Spirit, washed in his blood.

Chorus: This is my story, this is my song,
Praising my Savior all the day long.

Verse 2: Perfect submission, perfect delight,
Visions of rapture burst on my sight;
Angels descending, bring from above
Echoes of mercy, whispers of love.

Chorus: This is my story, this is my song,
Praising my Savior all the day long.

Verse 3: Perfect submission, all is at rest;
I, in my Savior, am happy and blest.
Watching and waiting, looking above,
Filled with his goodness, lost in his love.

Chorus: This is my story, this is my song,
Praising my Savior all the day long.

Fanny Crosby (1820-1915)
Pop songwriters discovered that after two verses/choruses, a melodic departure was required to keep interest. One possibility was to change key, which we will consider in the Piano Chapter Seventeen. Alternately, songwriters began to conceive a little bridge passage, which we label as (B). The bridge usually utilizes contrasting material that builds to a satisfactory return back to the verse (V)/chorus (C). The full song form then becomes VCVCBVC. A version that moves from the bridge directly back to a final chorus would be summed up as VCVCBC. This verse/chorus, verse/chorus, bridge, final chorus structure is the norm for many of today’s praise and worship songs.

The “words only” congregational Song Book is divided into a number of primary sections with subtitles under each. The songs in each section are set out in alphabetical order. These subsections are designed to aid the meeting leader in selecting thematically related songs. To aid meeting planning, thematic and Scripture reference searches, in addition to metrical, title/first line and tune–to–song indexes are available as applications for the most recent Song Book. A “See also:” listing concludes each section for related songs which may appear in other sections of the Book.
INDEX TO THE SONGS

God's love is as high as the heavens  24
God's love is as wide as creation  24
God's love is wonderful  25
God's love to me is wonderful  25
God's love, God's love  24
Goodness and mercy all my life  62
Great Father of Glory, pure Father of light  37
Great is Thy faithfulness  26
Great is Thy faithfulness, O God my Father  26
Guide me, O Thou great Jehovah  27

When announcing a song, it is the practice of many song leaders to give both the song number and the page number. “Let us turn to song number 254, found on page 83 in the Song Book.” This helps acclimate the newcomer to the Song Book. As the song leader outlines the first verse words, all are assured that they have the correct song.

Making projected or printed text readable
For many people the eyes are a gateway to the heart and mind. In the same way that a heard wrong note or word can distract worshipers, so a poor visual presentation of the all-important lyrical content can diminish the worship experience. As a leader, work with your media people to make handouts and slides as clear and attractive as possible. Here are some artistic and legal guidelines that govern the reproduction of song lyrics.

Stick to the poetry
Avoid squeezing (or justifying) lyrics just to make them fit. Rather spread out the lyrics, maintaining the line–by–line poetic scheme. Commence each phrase flush left on a new line, which is far easier to read than lines centered. Avoid what literary folks call widows and orphans, loosely described as a single word, line (or article) left alone on a succeeding line or page. These prove awkward to read. Re–size or split the phrase as two phrases to avoid a solitary word on a line by itself.

orphan (term) \\
\ or - fen \ first line of a paragraph that gets cut off and stranded at the bottom of a paragraph as in the one you are reading right now. One might say the orphan is abandoned early in life, near the “birth” of the paragraph.

widow (term) \\
\ wi - do \ A single line of text should never reside by itself without the rest of its paragraph family. The first or last line of a paragraph sometimes gets separated from its paragraph family and stranded on a line by itself in another column, or sometimes on the next page.

One might say the widow is abandoned late after the elderly paragraph husband dies on the previous page, leaving the widow to carry on by herself.

Have you ever stopped to think how God loves you? It sounds quite incredible, and yet it’s true. Nothing on this earth or in the heavens above is as sure and certain as God’s love.

The Beat Goes On
When I survey the wondrous Cross
On which the Prince of Glory died,
My richest gain I count as loss,
And pour contempt on all my pride.

**Big and BOLD**
Type size needs to be large enough, using a readable font style. For projected text this is probably no smaller than 24 points. Do not use **ALL CAPS**, which is hard to read. Avoid **serif fonts** on dark backgrounds. These are the ones with flourishes and “tails” on each letter like Times, Goudy, **American Typewriter**, and **Rockwell**. The serifs tend to look faded after one duplication. Effective **sans serif fonts** are Arial, Avant Garde, Helvetica, and Tahoma. The background color needs to be dark if the type is to be light and vice versa. White type on yellow, or orange on red will not be legible.

**TEXT LEGIBLE WITH MUTED BACKGROUND**

**TEXT ILLEGIBLE WITH DARK BACKGROUND**

**TEXT TOO SMALL**

**SERIF FONTS WITH DARK BACKGROUND**

**SANS SERIF FONT**

The devil can be in the details
Use spell check, but also proofread your work. Few things distract worshipers like a misspelled word, especially if it changes the meaning of the phrase. The names of the writers of the words and music should appear in small font after the final verse with a notice of copyright ownership and your church CCLI license number. This actually cues both the singers and the tech operator that this is the final slide of a song. Use a blank, **black** slide as the first and last slide.

**Come and warship!**
**Blessed insurance**
**Amazing face**
**Swing low, sweet clarinet**

**On Jordan’s story banks I stare**
**And cash a wishful eye**
**To Canada’s far and hippy land**
**I am down for the promised land.**

**PERHAPS GOD DOESN’T KNOW ABOUT AUTOCORRECT?**
Copy right?
Most churches today subscribe to a church copyright licensing organization. In the U.S. and Canada, the sliding (by congregation size) annual fee for CCLI (Christian Copyright Licensing International) allows reproduction rights on certain copyrights, focusing particularly on congregational usage. Each of The Salvation Army United States territories and the Canada and Bermuda Territory pays CCLI a reduced bulk rate to cover each ministry unit. Some territories underwrite this annual fee. The copyright licensing organization pays the royalties due the copyright owners based on a survey of the songs used over a sample quarter every two years.

The copyright license allows you to copy a song (or retype the words) as a congregational insert or projected slide. Filing a single copy of your playlist and bulletin each week facilitates the bi-annual, quarterly reporting to CCLI. In other countries, similar church copyright licensing services are used, such as CopyCare in the United Kingdom.

For your musicians, this does not mean that you can purchase a single copy of a songbook and make photocopies. If you have purchased enough copies of various songbooks for each member of your team, you may photocopy pages from these for easy access on Sundays. A number of online services grant access to worship song lyrics, sound samples, and downloads of lead sheets, chord sheets, and SATB hymn sheets. Songs beyond copyright, such as the older hymns and Gospel songs, are known as public domain (PD) songs and may be duplicated, if not copyrighted as an arrangement. No copyright notice (dated 1922 or before) will be indicated under these songs.\(^\text{18}\)

A CCLI license does permit someone who does not read music to create a chord chart of a song from a published/purchased collection or hymnal and duplicate it. (Refer to Chapter Eighteen, p. 385 for a full description of a chord chart.) The same is true for a lyric sheet with chords made by sorting out a song “by ear.” Use of these songs should be reported. Rather than a copyright ©, the copyright protection for recordings appears as a P in a circle which stands for Pressing. Therefore the CCLI license does not permit duplication of practice recordings for your musicians from a rehearsal or a single purchased copy of a copyrighted song.\(^\text{19}\)

FINDING THE RIGHT TUNE

Above the song text in the Song Book appears a large bold song number, a related Scripture reference, and at least one suggested tune name and number. About 690 of the songs and choruses in the present Song Book have only one recommended tune. For instance, Song 1, A Mighty Fortress is Our God, lists Ein’ feste Burg, number 605, as the sole suitable tune. Many songs and choruses work only with their established melody. Many of these happily appear in the Piano Tune Book with text.\(^\text{20}\)

For most of the songs that have a number of hymn tune options, the lyrics are not included in the Piano Tune Book. The most recent Salvation Army Song Book has 348 songs with two tune possibilities, and the remaining forty-three tunes with three to five tune options.\(^\text{21}\) Listing tune options is important as an established lyric may be used in different parts of the world to a different tune. For instance, in the United States, song 52, O Worship the King, is often sung to Hanover (TB 479), while in the

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Great is Thy Faithfulness
Thomas Chisholm/William Runyan

When I Survey the Wondrous Cross
Isaac Watts/Lowell Mason
Public Domain

O, How I Love Jesus
Frederick Whitfield/Traditional American Melody
Public Domain

The Church Copyright License
Annual Fee - U.S. (2013)

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<tr>
<td>C</td>
<td>200 - 499</td>
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</tbody>
</table>

CHORD CHART

1
Ein’ feste Burg, 605
Psalm 46:1
Irregular

A MIGHTY fortress is our God,
A bulwark never failing
Our helper he

52
Hanover, 479; Houghton, 480; Laudate Dominum, 481
Psalm 104 10.10.11.11.

O WORSHIP the King, all glorious above;
O gratefully sing his power;
Our shield and defender, the Ancient of...
**The Metrical Index**

Meter, as applied to poetry, considers the number of lines in a verse (or stanza), the number of syllables in a line, and the unique arrangement of syllables in relation to stress (or accentuation). Often verses are formed of pairs of lines. In the case of *Praise, My Soul* (SASB 55), we have six lines or three pairs of lines. There is an alternation of eight and seven syllables for each line within those pairs. Note that for line five, it is necessary to repeat, "Praise Him" [indicated in brackets] to fulfill the meter. In your introduction of the song, alert the congregation to implied "repeated" phrases.

Within each line, the strong syllable (in **bold**) is consistently followed by a weak one. This meter is called **trochaic**.

**8.7.8.7.8.7. Trochaic**

At thy feet I bow adoring
Austria (repeat last two lines)
Bithynia
Blessed Lord
Bread of Heaven
Come and worship
Cwm Rhonda
Guide me, great Jehovah
Happy People
Helmsley
Living Waters

United Kingdom *Laudate Dominum* (TB 481) is used. *O for a Thousand Tongues* (Song 89) is familiar in the United States to the tune of *Azmon* (TB 59), while *Richmond* (107) or *Grimsby* (75) is utilized elsewhere. In general practice, the more familiar tune is indicated first, but this can sometimes be the preferred British choice.

Song 2, *All Creatures of Our God and King* lists only one tune, *St. Francis* (TB 43). However, also indicated are the initials L.M. (for Long Meter), which are the metrical dimensions of each verse of this song. This allows the meeting leader to consult the metrical index to substitute a tune with a similar meter. As a matter of convention, we use SASB as an abbreviation for the "words–only" *Salvation Army Song Book*. SATB refers to the *Salvation Army Tune Book*, where the tune book numbers are found. Sometimes we drop the SA and use simply SB for Song Book and TB for Tune Book.
Iambic has the opposite weak-to-strong pattern. Some meters are so frequently encountered that they have become better known by a label rather than by numbers.

These are the first six categories noted in the Metrical Index. All of them are *iambic* (following the weak-to-*strong* pattern) in character:

- **Long Meter** (abbreviated L.M) Four lines of eight syllables (8.8.8.8.)
- **Double Long Meter** (D.L.M) Eight lines of eight syllables (8.8.8.8. Double)
- **Common Meter** (C.M.) Four lines (8.6.8.6.)
- **Double Common Meter** (D.C.M.) Eight lines (Common meter repeated)
- **Short Meter** (S.M.) Four lines (6.6.8.6.)
- **Double Short Meter** (D.S.M.) Eight lines (Short meter repeated)

In the Metrical Index, all other meters are indicated by the number of syllables by line. In some cases, the differences in stress are also recognized. For example, the accents of song 609, My *all* is on the al-*tar*, which is 7.6.7.6. Iambic (note the weak-to-*strong* stress), differ from those of song 178, je-*sus* keep me near the cross, which is 7.6.7.6. Trochaic (strong-to-*weak*).

To summarize this in the simplest terms, it is essential that the song leader (and song writer!) understand that the strong poetic syllable must fall on a strong musical accent. In this way, there is a correlation with the “barring” of the music. Consider two examples: “We’re a /band* that shall con–quer the /foe*.” Note how the words fall on the strong march-like first and third beats and are correctly matched by the music. The second example demonstrates an “unhappy marriage” of music and words where the natural text accents fall improperly with the music.

Meter categories that are consistent in their stress pattern are simply known by their syllable numbers. For instance, 6.5.6.5. is always trochaic. An asterisk (*) indicates that the tune can be used for that meter by making small adjustments, such as tying two notes under one syllable, repeating lines or using the verse and chorus together. No metrical alternative is indicated above a song text for hymns like *A Mighty Fortress*, which either have a unique metrical footprint or simply would not be considered with an alternative melody.

The asterisked tune *Repton* married to *Amazing Grace* by repeating the last two lines of words

The two-fold intent of all this is succinctly summarized by the Founder in the foreword to an early edition of *The Salvation Army Song Book*, “Sing till your whole soul is lifted up
to God, and then sing till you lift the eyes of those who know not God to him who is the fountain of all our joy.” May it be so as you minister from week to week in song!

1. Leaf through the *Salvation Army Song Book* and identify a hymn, a hymn with a refrain, a gospel song, and a chorus (with and without a bridge.)

2. Select a hymn, song, or chorus and properly prepare a handout of the text suitable for a bulletin and/or a slide to be projected. Choose font type and size carefully, avoid widows and orphans, check spelling, and include proper songwriter/copyright identification.

3. Identify possible tunes that can be used with *All Hail the Power* (SB 73), *Jesus, Keep Me Near the Cross* (SB 178), and *Come, Thou Fount* (SB 830). Using the Tune Book, sing through these tune options to check for any lines that would need to be repeated.

4. Refer to the metrical index to consider a “fresh” tune option for *My Jesus, I Love Thee* (SB 878-1.1.1.1.) or *Jesus Shall Reign* (SB 258-Long Meter).

**BEFORE INTRODUCING A SONG**

*Check the words with the tune*

Be sure you review all verses of the song and, using a first cornet or piano tune book, check that the selected tune works. As mentioned in the survey of the Metrical Index, our Salvation Army “words–only” songbook includes some song texts that require repetition of selected phrases, for which only one or two lines might be indicated. Be sure to alert the congregation to the repeated lyrics. For example, song 391, *Stand Up and Bless the Lord*, is printed with a one–line refrain in italics:

Praise ye the Lord, hallelujah!

This refrain used with the suggested tune *Falcon Street* (TB 149) dictates the following text usage:

Praise ye the Lord, hallelujah!
Praise ye the Lord, hallelujah! Hallelujah, hallelujah, Hallelujah! Praise ye the Lord!

This is where reference to a Piano Tune Book with both the words and music or a quick consult around the piano can help sort things out.
Double-check the projected text or song sheets
Notwithstanding all the safeguards suggested for creating slides of lyrics for Sunday worship, check the slides beforehand to be sure of how many verses are “in the computer.” The song leader may opt for selected verses, for instance, verses 1, 2, and 5.

Sometimes it is wise to specify the hymnal being used. Often the text found in the Salvation Army Song Book differs from that found in some online hymn services in exact wording/translation and verse order. Crown Him with Many Crowns is one such example.

To outline or not?
After ascertaining the number of verses, decide how you might present the song. The practice of outlining verses dates to a time when there were no songbooks and served to aid those with limited reading skills. The outlining gives the congregation more time to “inhale” the words and their meaning, especially songs with rich devotional substance. Taking a break after a few verses and reciting a verse allows the bandsmen a rest and time to absorb a portion of the text. If projecting the lyrics, you will still want to use your songbook (or a printed version of the slides) at the podium, in case the slides don’t come up properly. It is helpful to have in front of you the entire song for quick reference, to be certain of what text should be coming up when.

Be absolutely sure how the song starts
We will consider later in this section how to start songs that begin on the downbeat or commence with a pick-up. Be settled on the correct tempo. Note that sometimes the verses have a terrific number of words, and so are traditionally sung slower than the chorus. God’s Soldier (SASB 954) is an example. A brighter tempo is assumed for each chorus, so the bandmaster or pianist will look for your “hand of guidance” going into and coming out of the chorus. If you wish to repeat the chorus, give a “C” signal with your cupped hand to your instrumentalists.

Commissioner Samuel Brengle was known to slow the tempo down so that people could absorb the words more fully.

Before you approach the podium, establish if there will be an introduction by the band and/or piano. Introductions are marked with a bracket in the latest SA tune book, Magnify, or Scripture-Based Songs collections. Many of the Hallelujah Choruses have introductions, and sometime interludes, that you can absorb by referring to the demonstration tracks.

USE HYMN STORIES
Add poignancy and interest to a song introduction by making a quick search into the when and why of older songs and hymns. Joseph Scriven lost his fiancé to a drowning just prior to his wedding and penned What a Friend We Have in Jesus. Martin Rickart was performing as many as 50 funerals a day because of famine following the Thirty Years’ War, yet he could declare Now Thank We All Our God.

### Introduction Bracket

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<tr>
<th>G</th>
<th>D/F♯</th>
<th>Em</th>
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<th>1.2</th>
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<td>Spiri till the work on earth is done.</td>
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A SCRIPT FOR SONG LEADING

GREET THE CONGREGATION
With your eyes up and using a warm, projected voice, greet the congregation, “Good morning.” (Some congregations will respond, “Good morning.”) You continue, “We welcome you to... (brief greeting).”

ANNOUNCE SONG NUMBER, PAGE NUMBER, AND TITLE LINE
“Please turn in your Song Book to song number 85, found on page 32, ‘Jesus, the very thought of Thee.’” Keep your head up and reach out with your eyes (as you have located the page beforehand) to encourage folks to locate the song.

RELATE THE SONG TO THAT DAY’S THEME
Use Scripture or highlight a meaningful phrase. Quick research in a concordance, hymn storybook, or Companion to the Songbook can yield a meaningful introductory comment. “The writer of this song, Bernard of Clairvaux, was a much revered monk who lived in the Middle Ages. Day by day he would faithfully kneel in contemplation and his soul would be filled with a ‘sweetness’ (word emphasized) that would transcend the dark and difficult time in which he lived.”

YOU MAY WISH TO OUTLINE THE FIRST VERSE
“Jesus, the very thought of Thee... ” and then announce the verses to be sung. “I invite you to stand (or remain seated), as we sing verses 1 and 2.”

LIFT YOUR RIGHT HAND
This signals to the bandmaster or pianist that you are ready to start. Some meeting leaders will then say, “We will have an introduction from the band” (agreed upon beforehand) or “We will be led by the band with an introduction.” (In this case, the bandmaster takes the lead of the song, turning and facing the congregation with songbook in hand.)

GIVE A START BEAT AT THE CONCLUSION OF THE INTRODUCTION
Alternatively, if there is to be no introduction, the musicians may look to the song leader for a starting beat to commence together. (Remember that the musicians are looking for this gesture before each verse.) Use your voice to lead the song, singing into the microphone. Appropriate body language should reflect the message of the song. Make eye contact, keeping your head out of the songbook as much as possible, especially between verses. This encourages the congregation to sing heartily.

AS YOU CONCLUDE A VERSE, RAISE YOUR RIGHT ARM
This signals that “we are going to the next verse without a break.” If you place your hand down and back, the musicians can see that “we are preparing to stop at the conclusion of this verse.”

Because singing more than two consecutive verses proves tiresome for congregation and band, the song leader will often ask the congregation to join in reading verse 3, “O hope of every contrite heart!...”
UNDERSCORE A MEANINGFUL PHRASE
The song leader may wish to make a comment before or after a verse to reiterate the sequence or story to the words. Reflecting on verse 3, one might add, “Jesus is our joy, He is our hope...How good it is to seek Him today.”

TO CONTINUE, USE THE SAME ROUTINE
*“Let us continue by singing the final two verses.” Your arm goes up and the musicians begin right on the verse with your starting beat. Some song leaders will cut the congregation off on the final chord and ask the congregation to remain standing for prayer.

Following the amen, gesture the congregation to be seated, with a simple, “You may be seated.” Take note of the program and be careful not to ask the congregation to sit if they will have to get up again soon.

A song presented in the middle of the service is sometimes introduced “as an opportunity to share your testimony.” Avoid any jokes, “grading” of the singing, or any hint of embarrassing anyone, even when the accompaniment may not be perfect or as planned. Keep everything focused on the message of the song.

PRINT THE SONG
There is great value in seeing the whole song printed in the bulletin, songbook, or on a song sheet. The printed words allow the worshiper to reflect back on the poetry of previous verses and the story of the song, even after the song has been sung. There may also be a few in your congregation who are visually challenged, for whom a large print songbook may be necessary. On the other hand, a projected image literally keeps “everyone on the same page,” focused forward and up.

FOOD, GLORIOUS FOOD

Sing a new song (occasionally!) The temptation to limit your song choices to the “Top Five” weekly favorites can be likened to eating breakfast for three meals a day. Even if you love breakfast, that can become boring! Paul counsels us not to deprive ourselves of a sumptuous, well-balanced diet of “psalms, hymns, and spiritual songs.” (Colossians 3:16) Why are we hesitant to sing new songs or to revive old ones? If truth be told, the real reason is it takes practice to learn to play and sing a new song! And, of course, the supporting musicians and the congregation get comfortable with a routine. The freshness of a “new song” regretfully is lost on familiarity.

Sundays before
In Sunday’s worship, all the subliminal tactics that work with the band for “selling” a theme chorus or hymn of the month are fair game. A number of Sundays before you introduce the new chorus, play it through the sound system or use it as prelude or postlude as folks enter and exit the sanctuary. Utilize it as an offertory, underscore, or segue before another part of the service. After a time, introduce the words by having it rendered as a vocal solo with synchronized projected text. All this means the song is not really new when you “introduce” it to your congregation.

Back in the day … can still work today!
In the days of free and easy chorus sings, sometimes known as singspiration, the song
leader would enthusiastically announce that she was going to teach a new chorus. She might have previewed the chorus before the meeting with the pianist (or not!). The song leader would simply sing the song through once by herself with sketchy accompaniment. Then she would slow things down and outline the words with the music continuing in the background. Sometimes she might repeat the words and music line by line. She would then ask the congregation to try the whole chorus. As the words were not available in print or projected, the song leader would continue to speak the words, as the congregation tried the chorus again. The outlining of words would subside as singers and instrumentalists around her became more familiar with the song.

“Feeding” the words

The idea of feeding words in song, just preceding the next line, is common practice in present day gospel music and is a useful technique for a song leader to cue a supporting choir and congregation. While in the process of introducing the song, have your prepared singers stick to the melody in unison. Of course, today we can project lyrics nearly on the fly, so feeding of words is not as essential. It is interesting how handicapped worship feels today when the projector goes down. Yet how many choruses were learned by rote before we had projectors!

If the song is in verse–chorus form, you might teach the chorus first, which often is catchier. Then introduce a verse. Be sure to remain positive and encouraging. “I think we’ve got it. Let’s try it one more time from the verse.” Even if there are more verses, one may be enough for the first week. Be sure to segue to something familiar after your new song. Never open a set with a new song. Folks need to warm up and focus. It is also ill advised to bring two new songs to the table at one sitting. This is akin to trying two new main courses at one meal!

Congregational song accompaniments

Many hymnals make suggestions of medleys, usually based on a theme which the keyboardist can follow in sequence. Check with your bandmaster on a specific song or hymn for which there may be a special arrangement suitable for congregational singing. Be sure that all parties agree—leader, projected slides, keyboardist or band—on what the sequence of verses will be.

The Salvation Army in Chicago produces the Hallelujah Choruses series, which balances the latest SA and other praise chorus offerings, arrangements of time–honored classic hymns, and some selections from the rich heritage of Salvation Army song. The arrangements allow multiple options, such as the use of praise band with SAB voices, with or without a small instrumental contingent. Hallelujah Choruses arrangements can also be effectively rendered with just brass band/ensemble or, in most cases, by combining these various components. Suggestions for the “layering” of the various ensembles are given in the score. A demonstration/accompaniment track and visuals make this series useful to corps with limited resources and allows the song leader to become familiar with the roadmap.

Similarly, The Salvation Army UK Territory has produced a collection of praise choruses called Magnify, arranged for keyboard and/or band. This same Salvation Army publisher has also produced highly useful sets and a favorites book of Scripture–Based Songs for band use. The minimum instrumentation required for these collections is covered in Chapter Fourteen on pp. 308–309.
Everybody can learn simple beat patterns
When the conductor makes an up–and–down motion, he or she is said to be beating time. One down–and–up arm motion represents one beat, or making the analogy with your heartbeat, one pulse. A tempo designates how fast the beats are going. A metronome marking of 80 beats per minute is considered a moderate (moderato) tempo. 120 bpm (or two beats per second) would be considered a fast (allegro) tempo and 60 bpm (one beat per second) is slow (adagio).

Beats are most commonly grouped into a recurring rhythm of four (1–2–3–4, 1–2–3–4), three (1–2–3, 1–2–3), or two (1–2, 1–2) beats per measure. Two bar lines delineate a measure (or bar). At the beginning of the music, just after the clef sign, a time signature will be indicated. A measure of four beats is said to be in 4/4 time, while 3/4 time has three beats and 2/4 just two beats.

The “Invitation” PREPARATORY BEAT and DOWNBEAT

DOWNBEAT with Emphasis on One
Sing the verse of Jesus Loves Me (SASB 807) and feel how four beats fit into each of the eight measures. As you sing, you should feel how beat 1 is stronger and more emphasized.

The strongest beat in a bar is what we call the DOWNBEAT. Beat 1 is logically called the downbeat, because that is what the conductor does, he/she brings the beat down.

The “Invitation” PREPARATORY BEAT
In order to bring the beat down, you must start beating one count earlier. You can liken this to taking a breath on the beat before you begin to actually vocalize or sound a note on a brass instrument. A good preparatory beat is a summons or invitation that begins from a still position, which Max Rudolf calls Attention (Att).23 The sequence starts still at Attention, then Up Slant (the prep beat), and Down (the downbeat).

Good news! Because the downbeat is conducted as beat 1 down, this same preparatory beat pattern will work on songs that start on the downbeat in 4/4, 3/4, and 2/4 time: Attention, then up slant, and down (1). It is this motion that the bandmaster, pianist, and your congregation are looking for to commence each verse of a song when the song starts on the downbeat (beat 1) of the measure.
“The How Do I Stop This Train” CUT–OFF

Now more good news! On the last note of a song, bring your hand back to the still attention position and then do the same prep motion to a downbeat, up slant, and down (1). Stop at that down moment to make a simple cut–off.

THE 4, 3, and 2 BEAT PATTERNS

4/4 BEAT PATTERN

In order to complete the 4/4 pattern, go left (beat 2), and across right (beat 3) and then up on a slant (beat 4), ready for another downbeat (beat 1). That’s all there is to beating 4/4 time: Down (1) – Left (2) – Right (3) – Up (4). Then start over! Note from the diagram that beats 2 and 4 Slant up and Left. The downbeat (1) will be clear if it is the lowest and strongest beat. Now sing the verse to Jesus Loves Me again, beating 4/4 time as you do it.

Chances are that most songs you will lead with a congregation will have four beats to the measure. 4/4 time is so common that it is sometimes called common time, and the 4/4 is replaced with a “C” as the time signature.

3/4 BEAT PATTERN

If, however, you encounter a song that feels like a waltz (1-2-3, 1-2-3), then the song is in 3/4 time (sometimes known as triple meter). Logically, it uses a triangle pattern. The downbeat (1) is the same, down, but beat 2 goes to the right (or out, since you are using your right hand), then the slant up for beat 3, ready to begin the 3/4 pattern again. Lots of folks are so used to beat 2 in 4/4 going to the left, that they have to concentrate to remember to take beat 2 in 3/4 time to the right: 3/4 time = Down (1) – Right (2) – Up Slant (3). Sing Praise to the Lord, the Almighty (SASB 56) while beating 3/4 time.

Be sure the downbeat (1) is the strongest and lowest beat. Beat 2 to the right should be more of a slant up right.

3/4 TIME

DOWNBEAT

Praise to the Lord, the Almighty, the King of creation; O my soul, praise Him, for He is thy health and salvation; All ye who hear, Brothers and sisters draw near, Praise Him in glad adoration.
2/4 BEAT PATTERN
To beat in 2/4 time (1-2, 1-2, sometimes known as duple time), we simply employ a Down (1) – Up (2) motion. The downbeat (1) should be strong and then beat 2 weak. We sometimes call this a downstairs—upstairs pattern, where we imagine touching the bottom step and then the top stair.

\[
\begin{align*}
\text{2/4 TIME} \\
\text{DOWNBEAT} \\
\begin{array}{cccc}
\bullet & \bullet & \bullet & \bullet \\
1 & 2 & 1 & 2
\end{array}
\end{align*}
\]

Praise, my soul, the King of Heaven, To His feet thy tribute bring;

\[
\begin{align*}
\text{Ransomed, healed, restored, forgiven, Who like thee His praise should sing?}
\end{align*}
\]

Praise Him! Praise Him! Praise Him! Praise him! Praise the everlasting King.

**Congratulations!** You’ve learned how to conduct 4/4, 3/4, and 2/4 patterns and how to make an invitation preparatory pick-up and a cut-off.

1. To recap, the preparatory beat precedes exactly one beat before a song’s first note. The size, speed, and intensity of that prep beat establish the dynamic, tempo, and style of the song. A light, quick motion signals a moderately soft, but fast tempo, while an unhurried, yet muscular motion signals a loud, slow pace. The song leader’s right hand still—ATTENTION—moment signals to the band or pianist that we will begin. The conductor follows your prep “invitation” and all the forces begin together. Practice a series of preparatory beats, emphatically counting along, with the emphasis on 1. (4–1, or 3–1, 2–1)

2. Practice beating the 4/4, 3/4, and 2/4 patterns, sometimes counting along (1–2–3–4, 1–2–3–4), sometimes singing as you conduct. It can be fun to do this in a group, following each other’s leadership using a Christmas carol book, such as Carolers’ Favorites (CF). Note that the three carols selected in 3/4 time begin with a pickup note to the downbeat. In order to start, the song leader needs to show a preparatory beat (with a breath) on beat two, moving to the starting note pickup on beat three. (More on beat patterns, pickups, and fermatas can be found in the Conducting Chapters Twenty and Twenty-One, Conducting Fundamentals.) Once you’ve sung through the carol, make a cut–off for the end of each verse and begin the next verse with a clear preparatory beat.

Hear ye, hear ye, even if you are left–handed, we always, always conduct the beat patterns with our Right Hand — always, always!

Hint: Keep your right arm generally in front of your torso, rather than swinging out of the “batter’s box” for beats 2, 3, or 4
Accompaniment tracks for these Christmas carols are accessible in the Chapter Five online folder.

**Hark! the Herald Angels**  
Felix Mendelssohn, 1840

**Angels from the Realms**  
Henry T. Smart, 1867

**Angels We Have Heard on High**  
French Carol

**Jingle Bells**  
James Pierpont
Joy to the World!
George F. Handel, 1742

Deck the Halls
Welsh Traditional

Away in a Manger
Attr. James R. Murray, 1887

The First Noel
English Traditional
SONG LEADER RESOURCES

In addition to many fine worship leader resources listed for Chapters Eighteen and Nineteen, the following articles and books will prove helpful to the song leader. Applications to locate Salvation Army songs by word or Scripture search, metrical index, music-to-words index, alphabetical, and first line listing are also available.

- **Cantos de Alabanza y Adoración**/Songs of Praise and Adoration, Bilingual Hymnal/
Spanish and English side-by-side (Editorial Mundo Hispano)
- **Concordance to the Songbook**, William Metcalf (Campfield Press)
- **Jubilate! Church Music in the Evangelical Tradition**, Donald Hustad (Hope)
- **Mastering Worship**—Chapter Four, “Keys to Congregational Singing,”
Howard Stevenson (Multnomah)
- **Melodious Accord**, Alice Parker (Liturgy Training Publications)
- **Praying Twice: The Music and Words of Congregational Song**, Brian Wren
  (Westminster/John Knox Press)
- **Salvation Army Song Book** (words only) Also available in large print version
- **Salvation Army Piano Tune Book** in two volumes—Volume 1 (music only, without lyrics) and Volume 2 (irregular meter songs, words with music)
- **Salvation Army Tune Book** (1st cornet)
- **Songs of Salvation**—ARC Songbook (Salvation Army, Des Plaines, IL), 200 songs in music and words with easy piano format, including chord and capo symbols.
- **The Words We Sing**, Nan Corbitt Allen (Beacon Hill Press)
- **The Worship Sourcebook** (Baker Books) Useful for calls to worship and linking Scripture.
- **Old Salvation Army Songs** available online.
- Other church hymnals and online song and chorus resources are also available.

HYMN STORY COLLECTIONS

- **101 Hymn Stories**, Kenneth Osbeck, (Kregel Publications)
- **Abide With Me**—The World of Victorian Hymns, Ian Bradley (GIA)
- **Companion to the Songbook**, Gordon Taylor (Campfield Press)
- **Great Songs of Faith**—365 Devotions based on Popular Hymns, William and Randy Peterson (Tyndale)
- **Hymns That Live**, Frank Colquhoun (InterVarsity)
- **Sing It Again**, J. Irving Erickson (Covenant)
- **Sing the Happy Song! A History of Salvation Army Vocal Music**, Brindley Boon
  (Salvationist Publishing and Supplies)
- **Songs in the Night**, Henry Gariepy (Eerdmans)
- **The Gospel in Hymns**, Albert Edward Bailey (Scribners)

Every spiritual awakening has produced songs that have fueled the movement’s fire.
—Greg Asimakoupoulos

So much more on congregational singing found in the Worship Leader Chapters Eighteen and Nineteen.
Also valuable tips for corps pianists in Chapters Sixteen and Seventeen.
WITH ONE ACCORD
A Team Approach to Worship Planning
Session 4 Agenda

Then Sings My Soul! : The Song Leader

"Plans fail for lack of counsel, but with many advisers they succeed." (Proverbs 15:22)

In Session 4, we will:

★ Evaluate weeks four and five services
★ Review Chapter 5 (Then Sings My Soul! The Song Leader) concepts/questions
★ Plan weeks six and seven of chosen worship series as a group using challenge/response concepts

Materials needed:
1. Week 4 agendas
2. Fundamentals material handouts
3. Worship planning schedule
4. Worship Series – weeks 6 & 7 outlines
5. White board, markers
6. Pencils

Switch
Getting Started (5 minutes)
★ Prayer

Evaluate: (20 minutes)
★ How did it go? Evaluate weeks four and five services using challenge/response concepts.

Focus: Then Sings My Soul! : The Song Leader (30 minutes)
Discussion questions: (from The Beat Goes On - Then Sings My Soul! : The Song Leader - Chapter 5)
★ The opening question-and-answer letter exchange emphasizes how not to conduct oneself as a meeting leader. Reread the response letter, and then suggest ways to correct some of the answers to benefit the congregation and supporting musicians.
★ Reflect on the congregational singing in your corps. If the participation in song seems passive, do you think it is a matter of songs that are unfamiliar or difficult to learn? Is the instrumental support too loud, so that folks hesitate to sing since they cannot hear themselves? Or could it simply be a lack of effective song leadership?
★ Leaf through the Salvation Army Song Book and identify a hymn, a hymn with a refrain, a gospel song, and a chorus (with and without a bridge).
★ Identify possible tunes that can be used with *All Hail the Power* (SB#73), *Jesus, Keep Me Near the Cross* (SB #178), and *Come Thou Fount* (SB#830). Using the Tune Book, sing through these tune options to check for any lines that would need to be repeated.

★ Refer to the metrical index to consider a “fresh” tune option for *My Jesus I Love Thee* (SB#506-11.11.11.11.) or *Jesus Shall Reign* (SB#258-Long Meter)

Plan weeks 6 & 7 of worship series as a group using challenge/response concepts.

**Follow-up (15 minutes)**

★ Identify and recruit service participants for weeks six and seven.

★ Confirm date and location for the Session 5 meeting within the next two weeks if possible.

**Fundamentals (5 minutes)**

★ From *The Beat Goes On – More Than A Song: Leading the Worship Team* (Chapter 18)
  - Design a playlist
  - Prepare the music and “layer” arrangements
  - Create seamless transitions
  - Prepare effective praise band rehearsals

★ Review week eight of worship outlines from the worship series using challenge/response concepts.

Close with a season of prayer (10 minutes)
In Chapter Eighteen, we learn how to:
• design a playlist
• prepare the music and “layer” arrangements
• create seamless transitions
• prepare effective praise band rehearsals

FLOW, RIVER, FLOW

Imagine the concluding scene of an epic movie spectacular set in the ancient city of Jerusalem. Underneath the city runs a network of channels, known as the waters of Siloam, that supplies water to the city. In a splendid vision, Ezekiel pictures this water emanating from within God’s house—the high and holy Temple (47:1–9). Its torrent flows east, and as he is led in measured intervals, the waters rise to Ezekiel’s ankles, to his knees, to his waist, until he is taken up and can no longer walk in the rushing current.

But there’s more! The camera follows the river as it gushes out into the arid, waterless Jordan Valley to the east. The water brings life to everything along its path, including the salty abyss of the Dead Sea. What were once lifeless waters miraculously appear fresh. In the Hebrew, they “are healed.” The dramatic scenario closes with a voice exuberantly proclaiming, “It will come about that every living creature which swarms in every place where the river goes, will live” (Ezekiel 47:9a, NAS, emphasis added).¹
The psalmist prophetically alluded to these life-giving waters when he wrote, “There is a river whose streams make glad the city of God” (Psalm 46:4). It is a timeless analogy, this ever-flowing river of God, in the Holy Spirit, that washes over our souls with cleansing and refreshment. When Jesus spoke of the Spirit, He said, “If anyone is thirsty, let him come to Me and drink. He who believes in Me, as the Scripture said, ‘From his innermost being will flow rivers of living water’” (John 7:37–38, NAS). The Sunday-to-Sunday goal of the worship team leader is to find and follow that river. Salvation Army poet laureate Albert Orsborn may have summed it up best when he wrote:

Light, life and love are in that healing fountain,
All I require to cleanse me and restore…
From a hill I know, Healing waters flow;
O rise, Immanuel’s tide, And my soul overflow!

ANOTHER SUNDAY . . . ON OUR TOES

In Chapter One we began by contrasting the minstrel-performer with the minister-priest. The first minstrel scene gives the impression that God—the host—was unavailable. But God, in fact, is omnipresent and always available. For some of us, it takes time to learn to embrace this ready access to the Holy Spirit. It is the posture of artist-musicians that makes the difference, as they leave themselves open to a connection to the eternal. Like Moses, we choose not to move without a sense of God’s presence (Exodus 33:15).

Following the river

As in our story about Ezekiel, the Scriptures eloquently picture the presence of the Holy Spirit as a river of living water flowing from the throne of God (Revelation 22:1–2). Bob Sorge suggests that the worship leader’s responsibility is twofold. First, “the leader must keep his toes at the edge of the river, ever attentive to the direction that the water is flowing.” On occasion the Holy Spirit may gently chide us, saying, “This song is great, but it is not the direction I am going this morning.” The leader needs to be ever listening, while remaining humble, discerning, and flexible.

While...staying tuned into the congregation

At the same time, Sorge reminds us, the worship leader needs to be tuned in to the congregation. If they are not following your lead, then you must ask what you can do to help them move in the direction you sense the Spirit is going. More often than not, this is not done by stirring up the singing, but rather a quieting in prayer, until you sense the congregation has been ushered into the flow of the river. Prayer before rehearsals and services helps keep the leader in tune with the Spirit’s direction. Be prepared for occasional surprises from the Holy Spirit, who likes to keep us on our toes.
WHEELS WITHIN WHEELS?

Let’s use our cinematic imaginations again and flash back to an earlier vision of Ezekiel (1:15–21). From a distance, we see a creature with what appears to be a high–rimmed wheel full of eyes around it. As the camera closes in, there are actually a pair of wheels, seemingly interconnected to the other, each on a different axis. We discover that one wheel intersects the other at right angles, yet is linked and miraculously led by astounding–looking creatures.

With the wheels ready to go in any direction, in an instant these creatures rise to fly in concert, and are they fast! The spirit of these living creatures seems to control this odd assemblage of wheels. With the camera surveying the vast scene, a voice declares, “Wherever the spirit would go, they would go, and the wheels would rise along with them, because the spirit of the living creatures was in the wheels” (Ezekiel 1:20).

One Quarterback

Learning to follow the promptings of the real worship leader—the Holy Spirit—does not dismiss or diminish the importance of having a lead worshiper. All the jokes about how committees do not function with real lucidity apply here. There are occasions when a song emanates from the pianist, the podium, or even from within the congregation. But on the whole, worship teams function best under one person—someone gifted in helping us travel together. This lead worshiper is seeking the Spirit for a sense of direction. This is where another Sunday begins, with the leader in prayer during the week in advance. This can be a “full–time job” as the Spirit may speak at anytime as we “work away at this ministry” (Philippians 3:3, The Message).

PRAYING A PLAYLIST

Preparation of the heart

Someone once remarked to the pilot of a record–setting supersonic jet, “You must take the most frightful risks.” His immediate response was, “The one thing to be quite sure of in my job is to see to it that I never take any risks!” This sound judgment can be amply applied to the high–risk calling of worship–leading. Let’s look at ways to reduce the margin of error on Sunday mornings and yet allow a free flow of expression within the worshiping body.

Philippians 3:3 reminds us that we “worship by the Spirit.” Eugene Peterson paraphrases it this way: “The real believers are the ones that the Spirit of God leads to work away at this ministry, filling the air with Christ’s praise as we do it.” Paul goes even further when he says, “We couldn’t carry this off by our own efforts, and we know it” (Philippians 3:4). This knowledge can be a tremendous release to the lead worshiper.

We cannot make worship happen in our own strength, no matter how terrific our plan, credentials, experience or practice.
On the other hand, accepting a position of dependence raises the risk level! We are forced to listen with regularity to the faintest whisper of His voice. Ken Gire likens it to a dance, as we follow the Spirit’s lead, step by step, and for which we may not know the ending. Such “weakness and dependence,” Oswald Chambers once said, “will always be an occasion for the Spirit of God to manifest His power.”

Beyond the Top Five

We are hard pressed to imagine the Holy Spirit as the real worship leader if we routinely string together songs limited to a Top Five list. Even more inadequate is an “in the Spirit” mode, which somehow commends a lack of forethought. Scripture instructs us that everything in worship should be done in “a fitting and orderly way” (1 Cor. 14:40). Your officer–pastor can be found daily seeking something in his or her devotions to bring to the people. He may opt to work from the lectionary, which demands time in various Scriptures, studying passages that may be unfamiliar ground. She may seek to center her thoughts on a theme, season, or book of the Bible. All of these avenues bring depth, structure, and beauty to the worship experience. In tandem with the Spirit, the worship leader can piggyback off these initiatives.

CREATING THE PLAYLIST

In a practical sense, the goal for the worship band rehearsal is to have a Holy Spirit–crafted playlist ready that is Holy Spirit–crafted for that Sunday. Let’s consider some steps to make this happen. Since the bandmaster or songster leader would have similar questions, request that the meeting planner send out an email of the suggested program outline early in the week. This will give you an opportunity to fill in your titles and even make suggestions to improve the flow of the meeting:

- Find out if there is a sermon topic or theme emphasis for the service. Are any related congregational songs suggested by the meeting planner? Any interaction with other music groups (for instance, by using Hallelujah Chorus or Scripture–Based Songs arrangements)?

- Find out where your musical offerings are being slotted and the time allotted. To aim for the seamless transitions we considered in the Keyboard Worship Chapter Seventeen (pp. 357–358), take note of what comes before and after each item.

- Ascertain what personnel are available for that Sunday. Confirm rehearsal and sound check times.

- Schedule a block of time, well in advance of your worship team rehearsal, to:
  1. choose songs
  2. locate the required music and/or charts
  3. decide how to “arrange” the songs
  4. lay out a rehearsal plan

In Chapter Twenty-Three we will talk about strategically thinking through a series of weeks at one sitting, especially relating to a sermon series or a season, such as Advent.
or Lent. Once in the cycle, it doesn’t hurt to prepare something extra, or get a week ahead in your preparation, especially in a region where inclement weather can cause the cancellation of rehearsals.

**Three test questions**

“What songs will help us enter into a spirit of worship?”

There are several schools of thought on creating a worship package or set. The primary question is, “What songs will help us enter into a spirit of worship?” Folks, both young and old, can be quick to pass judgment on our choice of songs, as the writer of this letter demonstrates:

“I am no music scholar, but I feel I know appropriate church music when I hear it. Last Sunday’s new hymn—if you call it that—sounded like a sentimental love ballad one would expect to hear crooned in a bar. If you insist on exposing us to rubbish like this—in God’s house—don’t be surprised if many of the faithful look for a new place to worship. The hymns we grew up with are all we need.” From a letter written in 1863 regarding a new hymn called “Just As I Am.”

There are times when the congregation can be wooed into a contemplative mood by music played at a slow or medium tempo, and soft or moderate volume. At the other extreme, a higher decibel level and faster tempos can jumpstart an up-tempo celebratory mood. A strong topical emphasis calls for a more reflective approach that focuses on the power of strong lyrics.

When grouping songs, it is common to use several in the same tempo and then carefully transition to another mode. Avoid alternating between fast and slow songs, which tends to feel choppy. Shun too many slow songs in a row or overdoing cute songs. Begin in familiar territory, even in a low key as voices “wake up.” Rarely commence your set with a new song. If you do, introduce an accessible section, like the chorus, and then cycle back to the verses, connected by the now-familiar chorus.

“What do we want folks to think about today?”

The jumpstart entrance into worship often primarily touches our right-brained emotions. John 4 teaches us that we must “worship in spirit and in truth,” requiring a reaching across to the thought process on the left side of our brain. A second approach follows a central theme, by asking, “What do we want folks to think about today?” This could relate to the meeting theme, but as Dave Williamson says, “That can be overkill. God is so much more diverse, and the needed expression of the people broader, than theming the entire service allows.” Even after consulting with the speaker of the day, a thematically related songlist may not emerge, but perhaps there is one song that can be identified to close your set that can act as a springboard for the message.

**THEME: God’s Guidance and Care**
1. *Come, Thou Fount*
2. *In His Time*
3. *The Power of Your Love*

**THEME: Hunger for God**
1. *Be Thou My Vision*
2. *Open Our Eyes*
3. *As The Deer*
At other times, the worship leader can be guided by the Holy Spirit to songs that follow a logical thought process, often moving from the Outer Court (singing about God) into the Inner Court (responding to God’s presence) or even the most intimate Holy Place (songs about what God has done). As we see in this example from Dave Williamson, choosing to transition to the chorus first, rather than the verse, can open up possibilities:

“The ending lyric of “Days of Elijah” is “out of Zion’s hill salvation comes.” Ask yourself, “What thought that opens the next song builds on that ending thought?” You come up with “Mighty to Save,” chorus first, which begins by saying, “Savior, you can move the mountain/My God is mighty to save…” Then from the last lines of “Mighty” which go, “You rose and conquered the grave, Jesus conquered the grave”… we decide to move further into the inner court with “Your grace is enough,” which begins by saying, “Great is Your faithfulness, O God… so remember Your children … Your grace is enough.”… To conclude, we want to move into a song that goes deeper, yet still relates in some cognitive way. We choose “Shout to the Lord,” which begins, “My Jesus, my Savior, Lord there is none like You.”

“Who are we singing to?”

A third approach asks, “Who are we singing to?” Hymns really were conceived as sung prayers, which explains the concluding intoned “Amen.” Prayers sung up to God are regarded as vertical worship. One group of vertical hymns thanks and adores God as the Almighty. Hymns like Holy, Holy, Holy, A Mighty Fortress, and Lord, I Lift Your Name on High fit this category. Other hymns or songs are addressed to God, but they are asking God to do something like, Teach Me How to Love Thee, or Change My Heart, O God. Songs that encourage or admonish others (or ourselves) are identified as horizontal, because rather than declaring something up to God, they state something about God out to the people. It is common to sing two vertical uplifting songs and then one to encourage others to respond to God.

This “set” begins with adoration (sung vertically to God), asks God for something (sung vertically to God) and closes by encouraging others (sung horizontally to the people).
A similar approach follows the ACTS acronym (Adoration, Confession, Thanksgiving, Supplication). It commences with vertical adoration, moves to a song of confession, followed by a song of encouragement and thanks, and closes with a song asking God to do something on behalf of others.

**ACTS**
1. Holy, Holy, Holy (adoration)
2. Create in Me a Clean Heart (confession)
3. Give Thanks (thanksgiving)
4. Shine, Jesus Shine (supplication)

**Message**
- God is majestic and powerful
- Jesus forgives me, even when I fail
- I praise God for what He has done in my life
- Prayer to enlarge the body of Christ

The flow of a worship song set often downshifts from a brisk tempo through a moderate song, closing with a slow, meditative offering. To move the worshiper’s attention away from what can become routine, the opposite may also prove effective, where a quiet start unfolds toward a climactic portrait of the unfathomable depth of God’s love.

**From Quiet to Climax**
1. His Eye is On the Sparrow
2. God Will Make a Way
3. ‘Tis So Sweet to Trust in Jesus
4. Oh for a Thousand Tongues

**Subliminal Message**
- God watches over His children
- God can be trusted, even when life hurts
- God can bring good out of bad
- God is big and powerful

**Aids for song selection**
While some meeting themes suggest numerous song options, other themes prove difficult in locating just the right song. To aid song selection, some song leaders create their own computer databases with quick access to lists of songs sorted by theme, key, tempo, Scripture reference, and even service placement (opening song, reflection, closing song, offering, prayer, and the like).

A subscription to a song service also permits various theme, Scripture, key, and/or word searches. The most recent Salvation Army Piano Tune Book includes chord symbols (with capo), as well as associated song texts to a majority of the songs. Our songbook includes alphabetical, topical, Scripture, metrical and word search indexes, which are also available as a computer searchable format for handy research.

The worship leader should constantly search for fresh contemporary music. This listening should be eclectic and go beyond the current popularity of a top five list of choruses, which can become stale offerings because of what Bob Sorge calls overfamiliarity or overkill. Look at choruses by Salvationists or local writers. Search the internet or take suggestions from members of your congregation and worship team. It can be helpful to ask the congregation what their favorites are. We serve the service and our congregation when we put our own personal taste aside, and choose songs that foster a connection with the congregation on any given Sunday.

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**CAPO** (term) \`ka· po\ A device which looks across a fret of the guitar, stopping all strings at the desired fret, thereby raising the pitch by a number of half steps without requiring a change in fingering by the player. Capo 2(C) means the capo is placed on the second fret, and the guitarist plays the alternative (usually more accessible) chords indicated in parentheses. (More on capo in Chapter Nineteen—p. 413).

**Capo2(C)**
- (F)
- (G)
- D
- D/F#
- G
- A

![Capo Diagram](image-url)
meeting or sermon content? Reflecting on the story that opened this chapter, do you ever experience “the river”?

2. Do you ever receive prompts from the Holy Spirit prior to Sunday, or in the moment during worship? Or does your mind wander, causing you to miss the “flow of the Spirit”?

3. Survey the worship songs that you have been using against the three test questions. How do you think you could fine-tune your selections and their strategic placement to better serve the service?

**LOCATING THE MUSIC AND WORDS**

Music and words in print form exist in most churches in hymnals or song collections. Many of these compilations include chord symbols with capo, including the latest Salvation Army Piano Tune Book. More recent popular songs and choruses are published in songbook collections. Choral publishers produce arrangements of praise choruses and hymn settings designed for congregational use with praise team, choir, and supporting instrumental resources.

Use of printed music saves time, especially in getting singers to agree on what alto and baritone notes are to be sung. Reference to a printed page also can quickly settle matters of correct rhythm and note values. If a printed copy has been purchased for each member of your team, you may elect to copy the song being used. It is highly recommended to enlarge it to fill the entire page. (Refer to Chapter Five, p. 111, regarding

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**Bless His Holy Name**

*Bless His Holy Name* is rendered, first with the “watered-down” chords, and then the “correct” chords in the Chapter Eighteen online folder.

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proper copyright practices.) Beware of the “plain Jane” chords given in some pop collections, which may have been watered down. Quick reference to a printed keyboard part can clarify the proper chords and bass line.

**Chord charts**
An unhappy task before my weekly junior band rehearsal used to be picking up what was left behind from Sunday service; photocopied pages of lyrics with minimal chord symbols that had seemingly blown off the stands onto the stage floor. In some places, these chord chart sheets now seem to be ubiquitous because they are easily accessed on-line. In this format, chord symbols are indicated where the chords change above the typed lyrics. In Chapter Nineteen, we will consider ways to elaborate on these simplified chords.

One recommendation is to put the chord chart pages in three ring binders, perhaps in plastic covers. Titles can be arranged alphabetically with dividers. Pages can be pulled for the rehearsal or Sunday but then returned to their proper place to be used again in the future. Another option is for the leader to collect the song parts, by title, into a single clear plastic sleeve. Catalog the sets of sleeves alphabetically. Each week before rehearsal or the sound check, the worship leader pulls the pages of chord charts needed from the sleeved sets and puts them in the worship band’s binders in the order required. More and more folks are moving these pages into their electronic devices and, with the swipe of their fingers, move on to the next tune.

**Lead sheets**
Like words—only songbooks and projected lyrics, approximations of tunes abound. A more beneficial solution is the use of lead sheets. These combine a single staff melody line with lyrics and letter chord symbols placed directly above the note where the chord should change, thus the designation by jazz and commercial artists as “chord changes.” Chord placement over the exact notation of the melody, as found in most contemporary collections and hymnals, is certainly more secure than the printed-out chord charts where the chords are approximated above the words.

Players will best equip themselves by learning to read the notes and rhythm of the melody and also securing knowledge of how to construct the corresponding chords. In situations where the guitar is the lead instrument for worship, you may wish to refer to websites which have downloadable songs in lead sheet format. These are produced with guitar players in mind. The chords have been simplified without compromising the harmonic integrity of the hymn, yet are updated enough to sound contemporary.
Choral octavos designed for congregational use, occasionally include a bulletin–size insert with a single line melody with the lyrics printed on the back cover of the octavo, with permission to reprint in the church bulletin. This practice has long been used in the Anglican Church for congregational responses. Photocopying for congregational use is covered under your CCLI license, so delight your congregation with a notated version of a new chorus. More folks can follow a musical line than you may imagine.

The publisher hereby grants permission to reprint the material within the box for congregational participation provided that a sufficient quantity of copies of the entire anthem has been purchased for the musicians. The music is to be reproduced with the title and all credits including the copyright notice.

We Are An Offering
Words and Music by Dwight Liles

We lift our voices, we lift our hands, we lift our lives, up to you, we are an offering, Lord, use our voices, Lord, use our hands, Lord, use our lives, they are yours, we are an offering, we are an offering.

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Words only
The Salvation Army follows in the tradition of some denominations that print words only songbooks. With the exceptions of some incidental music-and-words collections, Salvationists are accustomed to sorting out the tune by ear with just the words in front of them. The advantage of holding a book over a projected lyric is being able to follow the flow of the lyric, which often follows a story or line of doctrinal truth. Sharing a book with the person singing next to you can help folks feel more a part of the community of worshipers. Large print editions are helpful for those with vision weakness.

The projected image, on the other hand, aids singing by focusing the congregation's attention out of the copy upward and provides the freedom to clap or lift hands in worship. In many cases there is easy access to song lyrics via the internet. For corps with limited resources, many publishers now include the tracks and visuals, including lyrics already cued, and prepared in a visually appealing digital format.

ARRANGING THE PLAYLIST
Earlier we considered three test questions in approaching our playlists. How we decide to arrange the songs in our song–set can emphasize the best of each of these possibilities:

Test Question #1:
“What songs can help us enter into a spirit of worship?” Establish a mood or atmosphere.
Test Question #2:
“What do we want folks to think about today?” Emphasize the lyrical content.

Test Question #3:
“Who are we singing to?” Balance vertical—to God—worship with the horizontal—to the people.

Layering
To have all your forces “full out” on all verses of a hymn or song will not only discourage the congregation from participating, but will negate the opportunity to set a mood as you journey through the story of the words. As a fundamental principle, verses should not exceed 85% volume, with the chorus or refrain sung at near 100%.

Recording layers in the studio
The term layers being used in the context of a worship team is not to be confused with the layers we used for analysis in the Score Study, Bandmaster, and Songster Leader Chapters. In the case of the worship band using a click track, the drum track is considered the first layer, then the bass, then usually the guitar, keyboard, and finally, the voices and horns. Recordings are often made through this process of overdubbing one track layer over another.

An alternate method has each instrumentalist and vocalist in separate booths or rooms. This prevents any bleed between the recorded track layers, giving the engineer an independently recorded track layer for each musician. The group can then record all parts at the same time through the use of headphones or monitors, giving the arranger-producer and the mixing engineer the option to highlight, reduce, or eliminate certain vocal or instrumental layers in the final mix.

Build verse by verse
When presenting a hymn with four verses, a way of avoiding monotony is to mix and match your vocalists, varying the voices by verse. One approach would be to commence with a soloist to gently introduce the hymn in a quiet mood. For verse two, invite the congregation to join, with perhaps a male and female duet leading. Verse three can build a little with all men singing the melody with the congregation, and harmony from the women of the team. The final full-out verse has the praise team singers in four part harmony and the congregation continuing on the melody. This well thought-out progression, if fully rehearsed, would bring dynamics and vitality to what could have been a flat sing through a worthy hymn.

Painting the lyrics
Not all hymns or gospel songs build verse by verse to climactic conclusion. Take some clues from your careful review of the text. For example, the third verse of How Great Thou Art (“And when I think that God, His Son not sparing…”) suggests a quieter, even slower tempo than the first two verses. As one leads into verse four (“When Christ shall come…”) the tempo picks up slightly in the first half, but when
we hit the line “Then I shall bow in humble adoration” the music should regress to the quieter, more reverent tone. Then during the last line a drum or cymbal roll builds to the triumphant final refrain. *O Boundless Salvation* is similar, where after the bold opening verse, subsequent verses, like verse two, are more somber (“My sins they are many…”).

**Shifts to minor mode**

Another way to create texture and interest in the journey of a hymn text is to shift harmonically to the minor mode while maintaining the original melody. Chords of the relative minor work well on the third verse of *Praise to the Lord, the Almighty* to reflect “tempests of … warfare … raging.” The relative minor also works well on selected verses of *Be Thou My Vision*. In Chapter Seventeen (p. 369), we discussed ennobling a final verse by modulating up a key while slowing to a stately tempo.10

**Layering in the band**

We can apply the same principles of *layering to the supporting instrumentalists* in the worship band to create interest, just as an arranger would with an ensemble. The introductory bars and verse one can be presented as simple block chords from the keyboard. As we transition into verse two, the bass and drums join softly. Drums assume a fuller role, as guitars enter for verse three and then a more active keyboard (or even full band) is added for the final climactic verse.

**Listening for your part**

Stories are told of African Salvationist musicians who travel miles to hear a performance. They often listen differently than a Western Salvationist does. They tune in intentionally on their part, hoping to reproduce it from memory when they get home! In a similar manner, we can train ourselves as leaders and players to listen and watch for the subtle, but effective ways that professional players nuance their music. When listening to an orchestration, ask: How much and what percussion is there on the first verse? When do the back–up vocals come in? Ask how the verses are differentiated from one another. Importantly, consider how the orchestration dictates the emotional tone of the offering.11 Listening outside our musical comfort zone will spawn many lessons. Consider looking into African styles like Highlife from Ghana or Township Jazz from South Africa to add rhythmic excitement to arrangements. Latino/Cuban rhythms are foundational to modern popular music and well worth the study.12
A skilled arranger makes sure every instrument rightfully has its time and place to play. The **bass player** functionally underpins the singing, not unlike the 32-foot organ pipe, sometimes moving through passing notes, rather than remaining embedded on the root. He may move into his upper register, leaving the “bottom” empty. **Drummers** sometimes circle on the cymbals or with brushes, play exclusively on the high-hat, resort to cymbal rolls, or judiciously use the rim. **Guitarists** can vary strums or pick simple lines. Many of the concepts previously considered in elaborating on the Piano Tune Book (see Chapter Seventeen, pp. 360–363) can be useful to the **keyboard player**, such as reducing chords to the very minimum or varying inversions, registers, and arpeggiation. All instrumentalists can benefit from a reminder that an ensemble’s clarity and conciseness are usually products of fewer notes and yes, less volume. Less really is more!

### Instrumental Techniques

**Guitar**
1. Finger pick
2. Soft strum with thumb
3. Strum softly with pick, add strokes
4. Full strum

**Drums**
1. Simple kick with light rim shot
2. Alternate kick with hi-hat
3. Kick, sub snare, hi-hat
4. Same, add rolls and crash cymbals

**Keys**
1. Sustain chords half to full measure
2. Move chords to different inversions
3. Broken chords on quarter/eighth notes

**Bass**
1. Stay on root
2. Add passing tones
3. Patterns in high register
**Creating Seamless Transitions**

The well-known brass band composer, Eric Ball, often said that the most difficult bits of music to create were the transitions between songs in a selection. He further suggested that a well-written transition plays itself while one not so well conceived will require much rehearsal. As the church moves toward a more production-minded worship experience, creating exceptional, even seamless transitions, is a no less formidable challenge. The alternatives are the near silent dead-spots, while the congregation watches for what seems like an eternity as the worship band shuffles through their pages. Abrupt, choppy changes in tempo and volume, complete with the unintentional choreography of lively head-bobbing and arm-waving, can leave a congregation with a sense of whiplash. Music theorists teach us that the most effective key change or modulation is imperceptible. So it is with transitions between songs. A few simple principles can apply.15

**Style, key, and theme in tempo**

It should be fairly easy to negotiate between a pair of same-tempo tunes sung back to back, especially without a key change. To make a quick transition, the song leader can talk over/introduce the next song as the first song concludes (and the corresponding visual slide comes up at the same time). The seam will be less apparent if the songs are thematically linked, for instance, *How Great Is Our God* transitioning into *How Great Thou Art*. You do yourself a favor when you can link two songs in the same time signature with a refrain or verse, especially without a key change. To make a quick transition, the song leader can talk over/introduce the next song as the first song concludes (and the corresponding visual slide comes up at the same time). The seam will be less apparent if the songs are thematically linked, for instance, *How Great Is Our God* transitioning into *How Great Thou Art*. You do yourself a favor when you can link two songs in the same time signature and tempo, such as *Great is the Lord* and *He is Exalted*, both in 6/8 time.

**Coloring the music**

Worship leader Steve Kranz likens shaping a musical space to painting a canvas. A painter would never paint every color on every inch of a canvas, resulting in an indiscernible mess. Constant playing at full throttle forces the congregation to switch off. Convince the worship team that taking a rest doesn’t make their role less important, but rather, their re-entry highlights their importance.14 If there are two guitarists, one should play higher on the neck so as not to infringe on the musical space of the other. If a song is guitar-driven, then the keyboardist takes a backseat. Conversely, if a piece is piano-based, then the guitarist should be less rhythmic and limit her offerings to lead or fill riffs.

**Riff** *(term) /rif/ In jazz or rock, a short melodic motive often repeated over changing harmonies. It may be presented as accompaniment or as melody, or sometimes in call-and-response fashion.

**Opus One Riff Lines**

Moderately, with a beat \( \frac{4}{4} = 120 \)

1st time: G / B ⁻⁷⁰ / A ⁻⁷⁰ / E ⁻⁷⁰ / 2nd time: C⁷ / 3rd time: A⁷ / D⁷ / Opus One (Sy Oliver & Sid Garza) © 1946 Embassy Music

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Hear demonstrations of these transitions in the Chapter Eighteen online folder.
Sometimes lyrics of songs fit the theme so well that mixing meter is unavoidable. Working transitions from 4/4 time to 3/4 and back requires careful forethought. A switch to triple meter songs (in 3/4 and 6/8) often causes the music to lose energy, but can aid the transition to a slower song. Remember that people are reluctant to clap to waltz rhythms. Another option is to convert the 3/4 to 4/4 time. Be Thou My Vision, originally in 3/4 time, is often rendered in 4/4 utilizing an altered dotted rhythm:

```
"Be Thou My Vision"

in 4/4 time

E    A/E   E

Be thou my vision_ _ _ Lord of my heart.
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This Arrangement Copyright © 1997, Kingsway’s Thankyou Music

**Modulation**

To keep interest, it is advantageous to change key—what musicians call modulation—after two songs. The move toward a new key (with your transition talk—over) makes the changeover to a new song apparent. Some principles of modulation were introduced in Chapter Seventeen (pp. 368–371), with quick reference modulation guides found in the Appendix 18.1. Here is a chord chart example of a modulatory transition moving out of "We’ll Understand It Better By and By" (in the key of G) into When We All Get To Heaven (in C). Notice how as the modulation measures take place, the worship leader ceases to sing, but rather gives the congregation introductory cues about the song to follow.

The other option that can create interest is to modulate up a half or whole step for the final verse of a song and set up the transition to the key for the next song. On-the-spot modulation is mostly a matter of practice. The leader can, however, ensure success by marking the new transposed chord symbols right on the music sheets prior to rehearsal. There are several ways to modulate:

- **ALPHABETICALLY**—One can modulate by moving up by half step: a D chord becomes an Eb, Eb becomes E, E becomes F, and G becomes Ab. Or moving up by whole step: C becomes D, or F becomes G. Observing the natural half steps, where the black keys are missing, to make a whole step modulation: Bb becomes C, and E becomes F#.

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**Modulating by HALF steps**

D   Eb   Eb   E   E   F   G   Ab

HALF step UP   HALF step UP   HALF step UP   HALF step UP
```

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**Modulating by WHOLE steps**

C   D   F   G   Bb  C   E   F#

WHOLE step UP   WHOLE step UP   WHOLE step UP   WHOLE step UP
```

**CAUTION**

The worship leader needs to recognize the limitations of the musicians in that some may struggle to play in more difficult keys (guitarists). For example, flat keys are difficult for less experienced guitarists. Not all will be able to modulate without written-out chords/parts.
• NUMERICALLY—For instance, the C, dm, F, and G chords in the key of C are based on the scale tones I, ii, IV, and V (the lowercase Roman numerals indicate a minor chord). The I, ii, IV, and V chords transposed up one whole step into the key of D, would be D, Em, G, and A.

![Modulating by NUMBERS](chart)

- ELECTRONICALLY—Many keyboards have transpose functions, which move the key up or down by half steps (1 takes the piano pitch up by one half step; 2 up a whole step; –1 down a half step, –3 down three half steps). In the next chapter (pp. 413), we will learn how the guitarist capo performs a similar chord–transposing function.

LOUD and Fast to Soft and Slow

Sudden changes in volume and tempo are more difficult for the congregation to negotiate. When moving from an up–tempo, celebratory tune into a slow, reflective song, you can talk your way gradually from a loud, quick demonstrative voice down to a hushed, more settled tone. Your instrumentalists hopefully are in sync with your transition, both in tempo and dynamics. This settling down will be more apparent if you ask the standing congregation to sit. Many worship leaders will initiate applause for the Lord, especially after a bright song. The gradual *diminuendo* in the applause can help downshift your segue to a slower, softer offering. Sometimes an instrumental tag can be very effective to initiate the transition or conclude a set.

Soft and Slow to LOUD and Fast

Naturally, the reverse effect, moving in stages from soft and slow to loud and fast can be realized in a similar fashion. Some song leaders end a softer tune with spoken prayer, and gradually bring the enthusiasm in their voices up as the music swells behind them. When moving into a quick tempo, a call for clapping helps build energy. Clapping at too quick a clip (from 132 bpm and faster) generally will not sustain itself, as folks won’t clap for too long. Some think the limit is four minutes. In the same vein, avoid treating the congregation like popcorn by starting and stopping, clapping or getting up and down, and up and down again. There is great value in allowing your congregation space for reflective contemplation with only a quiet musical backdrop or no music at all. Use members of your team to share a testimony or a Scripture verse with only the sparsest of instrumental underscore.

Music entices us to participate, and music is winsome and welcoming. When we sing with others, we are vulnerable, and vulnerability creates trust.

—C. Randall Bradley

1. Create several worship–set playlists, considering flow, content, and emotion. Design and practice seamless transitions through effective key and tempo changes.

2. Schematically layer some of the songs selected above, being sure your “arrangement” is appropriate and practical.
THE WORSHIP LEADER’S REHEARSAL PREP

Like many conductors and teachers, most worship team leaders intuitively pattern their rehearsals after the groups and leaders they themselves played or sang under. Not surprisingly, they often fall back on the same playlists they grew up with. This is not always a matter of the proverbial “how we always do it” syndrome. Suddenly thrust into leadership, the newly drafted quarterback has never had to ask how this team is going to be ready for Sunday’s game. It is not just “another Sunday.” Each Sunday has its unique challenges and the weekly rehearsal is the sole opportunity to prepare the team logistically, musically and spiritually. Having worked this far on your game plan, you now have:

- designed a playlist and reviewed it with the pastor/meeting planner
- prepared the copies
- settled on the “arrangements” and transitions for each song in the set

Now you, like a coach, need to have a strategy to communicate and rehearse all of your best intentions for Sunday morning. 17

A “prepared” playlist

First and foremost, pray for each member of the team, for yourself in leadership, and for a clear vision of what needs to be done in this rehearsal. Bob Sorge defines worship leading as “taking your private cry and making it public.”18 The “hireling” who is just doing a job (as described in John 10:13), does not abandon his heart to God before the people. Your team members and congregation will respond to authenticity and vulnerability, but it all begins with prayer.

Prepare the playlist chart and organize it for all to see!

The successful rehearsal is about making music with a minimum of talk. The playlist should indicate for all of your musicians the introductions, the song and verse order, transitions, and concluding tags. An alternative is to indicate this information directly on the chord sheets or music. An example of a shorthand roadmap might be:

I  V1  C  V2  C  B  C  C  T

Marks save time

If there are key changes, notate the modulation segue and the new chord changes above the original chords. This will save valuable rehearsal time. Clearly describe your vocal and instrumental layers by verse for each song, noting which team member(s) will transition between songs with Scripture or prayer. Encourage members to mark their own cues during rehearsal. Indicate the call time for the sound check and specifically when in the service the group comes on.
Set high expectations
The prepared playlist will help facilitate a productive rehearsal. Beyond saving valuable minutes of rehearsal, the prepared playlist and music placed on the stands set a high expectation for Sunday. Each team member sees the work that has to be accomplished within the prescribed rehearsal window. This prepared playlist is also of infinite value to the sound person to mark up as his or her tech sheet. Avoid asking the soundperson to “fly blind.” Instead give him or her opportunity to better anticipate the layers of the arrangements or moments of transition. Remember that the sound engineer and media person are an integral part of the worship team. They should be engaged, as much as the singers and players, in all aspects of the preparation of the playlist for Sunday worship.19

Know your stuff!
One maxim has a leader spending two hours in preparation to every hour of actual rehearsal. This sounds like a lot, but time given to ongoing preparation as you approach rehearsal adds up quickly. Here are the steps taken by the worship leader before rehearsal:

- Prayerfully choose the appropriate music for the service.
- Locate the music, words, and chords.
- Work out transitions and mark accordingly.
- Write out any additional vocal and instrumental parts.

Once this preparation has taken place, the real “study” begins.
The same point we made in Chapter Eleven (From Score Reading to Score Study, pp. 231–232) of folks re-reading scores over and over, and never getting to score study, applies here. As a well-prepared music director, play through any transitions and modulations, knowing them so well that you can teach them succinctly. Be intentional on what will happen between verses, between songs, at key changes, and who will speak between songs. Establish tempos for yourself that are not so slow that the tempo drags, and yet not so fast that the congregation can’t fit in the lyrics.

Looking for the “trouble”
In your study, make note of any tricky spots or vocal harmonies where you can anticipate rhythmic or pitch problems. Spend time with the lyrics, identifying any pronunciation that you may need to clarify. Mark understandable phonetics on the vocal copies before rehearsal to avoid time-consuming discussion. Plan to rehearse these potential problem areas before running the song. Get close to the meaning of the words. 1 Corinthians 14:15 (KJV) instructs us to “sing with the spirit, but with the understanding also.” Often a line or two from the lyrics can form the basis for a devotional reflection, taking your group deeper into the songs.
Testing the flow

A wise worship leader will play through the full set to confirm the transitions and balance of flow between the songs while timing the package as a whole. Be sure the set starts and links to the next portion of the service appropriately. For instance, one would bring the music down for the pastoral prayer or end on the upside to segue to a congregational greeting. Adjustments are more easily made to the playlist before rehearsal than when in the spotlight of rehearsal (sometimes lightheartedly known as “the heat of the battle”).

Remember on Sunday to limit your talking and leave the sermonizing for the speaker of the day. An overextended “worship set” disrupts the flow of a meeting by stealing from the speaker’s time. Conversely, if the Holy Spirit is moving, an altar response may call for the worship leader to extend the time in singing. In Africa, the speaker simply approaches the podium, pauses a moment and then motions down with his hands and the singing subsides. Respect for the officer as head and authority should never be violated. Learn to look and give each other cues so as to always be working together sensitively.
Your Rehearsal Plan—An Arch

On the rehearsal day, the leader will arrive and set up early to allow time to greet members, and do a mini–sound check on the system, instruments, and lights. Readiness with marked copies, physical setup, and welcoming enthusiasm will set the stage for a productive rehearsal.20

Review song
Try new tune
Water break
Next hard work song
Devotions & prayer
Then medium difficult tune
Talk through transitions
Open with familiar easy song
Run Sunday’s set/Benediction

Short yardage
Avoid starting by rehearsing the playlist in order. Go for “short yardage” by opening rehearsal with something easy or familiar that requires little explanation or rehearsal. Folks may have rushed through traffic after a full day at school or work and need an easy entry into music–making. Moving on to a more difficult tune, be proactive with explaining or “checking” any trouble or transitions before playing down the tune. Some worship team leaders create teachable moments from within the playlist, allowing time for ongoing music education, such as instruction in music–reading.

The “hard work”
The “hard work,” or newest song, should come either third or fourth, when folks are warmed up and concentration is highest. Work the nitty–gritty notes here and then try some new material or gradually review more accessible songs. Great gospel singers value singing with an acoustic piano or guitar unplugged, as we say, to build confidence in tuning, blend, and part learning.

Walk through Sunday
Before a break, allow time for prayer and devotions. During the break, remind vocalists to hydrate, drinking room temperature water while avoiding sweet, carbonated drinks! After the break, talk and “walk” through the transitions for this Sunday’s set, then run Sunday’s list from top to bottom without stopping. Finish with any schedule reminders. Leave the music in order for Sunday. Give a sincere thank you and close with a benediction. Some groups personalize the conclusion of rehearsal with a sung benediction or prayer chorus used solely for rehearsals.

1. Evaluate the congregational response to a playlist from a recent Sunday. Consider which songs went over well (sung with gusto) and which didn’t (stopped singing or confused). Ask yourself which songs bear repeating. If a song didn’t go so well this time, consider trying it again with another approach. Importantly, ask if there was a genuine connection with the congregation.
2. Next, evaluate the same set from the perspective of the worship band. Consider how the set flowed, using the criteria discussed above. Were the transitions smooth within the set, as well as coming on and going off the stage? Make note of any musical or technical improvements that could be made.

3. Take some time to actively listen “outside the box” to live performances, on the radio selections, online options, or recordings. Listen for individual instrumental techniques, as well as ways that arrangements have been layered.

4. Did someone say practice? Set aside time for you, the leader, to practice making seamless transitions and smooth modulations in a variety of keys.

WORSHIP TEAM RESOURCES

HELPS FOR WORSHIP TEAM LEADERS

Exploring Worship – A Practical Guide to Praise & Worship, Bob Sorge (Oasis House)
Extravagant Worship, Darlene Zschech (Bethany House)
Five Keys to Engaging Worship, John Chisum (Engage Press)
God’s Singers, Dave Williamson (in:cite media)
The Complete Worship Leader, Kevin Navarro (Baker Book House)
The Heart of Worship Files, Matt Redman, ed. (Regal Books)
The Praise and Worship Team Instant Tune-Up, Douglas and Tami Flather (Zondervan)
The Unquenchable Worshipper: Coming Back to the Heart of Worship, Matt Redman (Regal Books)
The Worshiping Artist: Equipping You and Your Ministry Team to Lead Others in Worship, Rory Noland (Zondervan)

To Know You More: Cultivating the Heart of the Worship Leader, Andy Park (Intervarsity Press)
Worship Matters, Bob Kauflin (Crossway Books)
Worship Team Handbook, Alison Siewert, ed. (Intervarsity Press)

RESOURCES FOR CONGREGATIONAL PRAISE AND WORSHIP

Cantos de Alabanza y Adoración/Songs of Praise and Adoration, Bilingual Hymnal/ Spanish and English side-by-side (Editorial Mundo Hispano)

Praise Hymns and Choruses (Maranatha! Music)

Songs of Fellowship, Volumes 1 & 2 (Kingsway Press)

The Celebration Hymnal (Word and Integrity Music)

COMBINING RHYTHM SECTION WITH BRASS ENSEMBLE/BAND

Hallelujah Choruses (The Salvation Army USA Central Territory), available for rhythm section with punch brass (three parts) or brass ensemble/band in five part format.


Dear Friends,

OK, so we’ve got a playlist and a rehearsal plan. It’s time to go beyond the lead sheets, mikes, and cables, and worship the Lord with our music…in Chapter Nineteen, just ahead…
More Than a Song: Leading the Worship Team

"Plans fail for lack of counsel, but with many advisers they succeed." (Proverbs 15:22)

In Session 5, we will:

- Evaluate weeks four and five services
- Review Chapter 18 (Then Sings My Soul! The Song Leader) concepts/questions
- Plan week eight of chosen worship series as a group using challenge/response concepts
- Plan next steps

Materials needed:
1. Week 5 agendas
2. Worship Assessment Forms
3. Worship Series - week 8 outline
4. White board, markers
5. Pencils

Getting Started (5 minutes)

Prayer

Evaluate: (30 minutes)

- How did it go? Evaluate weeks six and seven services using challenge/response concepts.
- Revisit the Corps Worship Assessment Tool to evaluate improvement.

Focus: More Than A Song: Leading the Worship Team (30 minutes)

Discussion questions: (from The Beat Goes On - More Than a Song: Leading the Worship Team. - Chapter 18)

- Think about how you currently choose songs for Sunday worship. Are you in a rut, reusing the same old top five list? Are you able to link your song list to the meeting content? Reflecting on the story that opened this chapter, do you ever experience “the river”?

- Do you ever receive prompts from the Holy Spirit prior to Sunday, or in the moment during worship?

- Evaluate the congregational response to a playlist from a recent Sunday. Consider which songs went over well (sung with gusto) and which didn’t (stopped singing or confused). Ask yourself which songs bear repeating. If a song didn’t go so well this time, consider trying it again with a different approach. Importantly, ask if there was a genuine connection with the congregation.

Plan week 8 of worship series as a group using challenge/response concepts.
Follow-up (15 minutes)

- Identify and recruit service participants for week eight.
- Plan next steps (Does the committee want to continue to meet? If so, how often should meet monthly, bi-monthly or quarterly?)

Close with a season of prayer (10 minutes)
**ENDNOTES**

**Session 1:**

1. p. 42-45
2. p. 43
3. p.47
4. p.55
5. p.70
6. p.100-102
7. p.114
8. p.154-156


4. Street, *Called to be God’s People*, p. 10.


9. I am further indebted to Nancy Beach for the basic concepts of this section, drawn from pp. 23-34 of *An Hour on Sunday*. This quote is from p. 34.


13. Street, *Called to be God’s People*, p. 9.


16. ibid., p. 59


18. Adapted from an email from Colonel Richard Munn, June 6, 2012.


20. Street, *Called to be God’s People*, p. 11.


22. ibid.


30. From a conversation with Salvationist Carol Jaudes, a former Broadway artist, now Eastern Territorial Arts Ministries Director.


32. I am indebted to Australian Salvationist Graeme Press for this definition by American minister Kennan Birch. Graeme quoted Birch in an interview in *Theme Magazine*, published by The Salvation Army Canada Music Department, April-June, 2005, p. 12.

33. Quoted from a tribute written by Derick Kane, THQ—United Kingdom Music Ministries Newsletter, Issue 35: December, 2011.


Endnotes Pg. 2


39. I am indebted to Peggy Thomas for the two meeting outlines that follow, adapted to Salvation Army context, as presented in a Worship Arts Convocation workshop, Ladore Conference Center, April 6, 2013.

40. Beach, *An Hour on Sunday*, p. 168.

41. The Canadian Staff Band usually travels on the first weekend of each month. Therefore former bandmaster Brian Burditt managed his rehearsals over a four-week cycle to successfully be ready for these monthly outings.

42. I am indebted to Colonel Richard Munn for his provocative workshop title: “Worship--A Jewel on the Crest.” It symbolically wedds Tozer’s missing gem of worship with a significant Salvation Army emblem.


**Session 2**

Harold Burgmayer, *The Beat Goes On!* Music as a Corps Ministry  Chapter 1

1. My first recollection of hearing the minstrel/ministry comparison was a conversation with then Lt. Colonel Jim Knaggs regarding an engagement that clearly was not ministry-driven. For that reason we opted out. I recently inquired of the now Commissioner Knaggs as to his recollection of using these terms. He replied, “I can tell you without reservation that the idea did not come from reading anything I know of, but rather from our experience and particularly facilitated by your own witness among us.” (From an email of August 16, 2011.)


3. From July 29, 2011 correspondence with jazz professor Paul Scott, professional bassist and Salvationist from Regent Hall, United Kingdom.


18. Gwenyth Redhead. Concert evaluation comments made during a presentation to the Eastern Territorial USA Music Committee. (Date?)


**Session 3**

Harold Burgmayer, *The Beat Goes On! Music as a Corps Ministry*  Chapter 5

1. This humorous exchange was adapted from “40 Ways to Wreck a Meeting” by Lt. Colonel Ray Steadman-Allen from *The Officer*, SP&S, 1984.


4. Ibid., p. 84.


7. Ibid.

8. Ibid., p. 109

9. Ibid., p. 121.


11. Ibid., p. 8.


Endnotes Pg. 4

15. The author was privileged to be a working member of the most recent Song Book Council which decided to put words in the piano tune book for all verses for songs of irregular meter.


18. I am grateful to Kim Garreffa (Canada) and Tom Scheibner (USA East) for the clarifications on CCLI, copyright, and public domain. Copyright extends for the life of the longest surviving author plus 70 years for works created after January 1, 1978. Works registered before January 1, 1978 carry secure copyright coverage for 95 years. Works registered before January 1, 1923 “have fallen into the public domain (PD).”

19. CCLI offers a Church Rehearsal License which allows legal copying and sharing of commercial recordings of songs as shared audio files via email, flash drives, or worship planning websites. It also covers copying of legally purchased digital downloads. These copies are intended for rehearsal purposes only, and are not to remain as permanent copies for personal collections. This agreement does not cover duplication of rehearsal or performance recordings of copyrighted material or duplication of downloads from free streaming websites like YouTube.

20. These Song Book titles are courtesy of Major Christine Clement, editor of the 2015 *Song Book of the Salvation Army*.

21. This information is courtesy of Lt. Colonel Trevor Davis, music editor for the 2015 Tune Books.

22. I am indebted to an article from the Band Training Correspondence Course on the Metrical Index by Colonel Charles Skinner for much of this section’s content.


**Session 4**

Harold Burgmayer, *The Beat Goes On! Music as a Corps Ministry* Chapter 18

1. I have heard Bob Sorge speak on “watching the river of God flow.” He also describes the same in his book *Exploring Worship*, Oasis House, 2001, pp. 87-88.


3. These three test questions were adapted from Doug and Tami Flather, *The Praise and Worship Team Instant Tune-Up*, (Zondervan, 2002) pp. 46-57. The authors present similar questions as a progression: Tier 1—Atmosphere (appealing to emotions); Tier 2—Content (thoughts and themes), and Tier 3—Song direction (orientation up and/or out).


8. The Music and Gospel Arts Department in Canada hosts www.saguitarsongs.ca, giving members access to hundreds of transposable lead sheets (melodies with guitar chords) of songbook hymns, popular Salvation Army songs and choruses (such as "They Need Christ" and "If Crosses Come"), Sunday School choruses and much more! It is ideal for guitarists and worship bands who would like to play tunebook hymns or Salvation Army melodies, but have no guitar chords to guide them. The tunebook songs have been put into more guitar-friendly keys, and often lowered to suit contemporary congregations better. Chords have also been simplified and tailored to be more guitar-oriented. There is a small initial access fee, which includes use of a free Finale Notepad download, where keys, chords, and even notes and lyrics can be modified to suit particular corps situations.


11. I am grateful to Canadian Salvationist worship leader Kim Garreffa for this series of illustrations of ways to color various verses.

12. These insights on orchestrating a worship band arrangement are gleaned from an email from Kim Garreffa, dated July 29, 2011.

13. These suggestions to enhance the stylistic approach to "arranging" come from Paul Scott, a professional bassist, professor of jazz, and soldier at the Regent Hall Corps in Britain.

14. This instrumental technique listing is adapted from *The Praise and Worship Team Instant Tune-Up*, Doug and Tami Flather, p. 67.


16. Some ideas on transitions in this section are taken from correspondence and an article by Kim Garreffa on Transitions at the http://www.themeonline.ca/e-worship-worship-team, as well as from Doug and Tami Flather, *Instant Tune-Up*, pp. 68-76.

17. The essence of the discussion in this section on transitions in keys and tempos is based on Flather, *Instant Tune-Up*, p. 67-73, with specific comments on clapping found on page 73.


20. From an email response from Richard Hayes, head of HighPower Productions, a sound reinforcement company. He also oversees installations of Salvation Army corps sound and projection systems.

21. Once again I am indebted to Doug and Tami Flather for their excellent chapter on running a worship team rehearsal found in *The Praise and Worship Team Instant Tune-Up*, pp. 103-108.