

**TAKING IT FURTHER**

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# EVALUATING YOUR WORSHIP SET

It is important to take time to reflect on how you are doing as a team and the effectiveness of your worship ministry. Answer the questions below to evaluate your worship time.

## Preparation

How effective was your pre-planning?

Did you communicate with officers and audio/visual team members effectively?

Did your song choice flow with the other elements of the service?

Did you work effectively with the music leader of your team?

## The Congregation

Were they singing?

Did they participate and engage?

Did they look lost or confused?

Can you identify specific moments where something did or did not work for them?

Are you responsive to feedback?

## Presentation

How did you sound?

What went well?

Were there any obvious moments where things weren't working?

Did the elements you rehearsed go as well as expected?

Is more rehearsal time needed?

Were transitions effective?

Was communication clear? Was it followed by the entire team?

Ask trusted congregation members, who are not involved in the team, to work through this evaluation process with you.

This can be an independent point of view that can help you have a more holistic understanding of your ministry.

Remember to be open to the feedback you receive. We are servant leaders and should do what we can to guide our congregation into worship to God.



# MY CONGREGATION ISN'T SINGING. WHAT DO I DO?

When our congregation isn't singing, or entering into a time of worship like we anticipated, we need to reflect on what we are doing as a team. There may be a very simple solution and this can be determined with the congregation's help.

Below is a checklist of items that may have an influence on your congregation's willingness to enter into worship. You can survey your congregation by creating something similar to what you see below as a handout.

Is the music too loud? YES / NO

Are the words and melody easy to hear? YES / NO

Are the words on screen clear and easy to read? YES / NO

Do you **often** feel you have to sing too high? Or too low?

Too High -----The pitch is fine for me -----Too Low

I sing harmonies where it is comfortable for my vocal range

Do you think there is a good mix of familiar and new worship songs?

Not enough new songs ----- Nice mix of familiar and new -----Too many new songs

Do you feel encouraged to take part by your worship leader(s)? YES / NO

Comments:





# MAKING MUSIC IN WORSHIP

**Our offering of musical worship should always be our best effort. We need to challenge ourselves to be creative in our thinking while pushing our talents and level of musicianship to new heights as we glorify God through our music.**

**Even music that is written down and prescribed to you affords a lot of room for creativity and interpretation. Understanding how to arrange and re-arrange songs will help us use our God-given creativity to serve the congregation. Be aware of musical ideas that go beyond just playing the notes.**

Look at the Lead Sheet for *Messenger of Light* and identify answers to the questions below. Make markings on the music provided.

- Where is climax of the piece?
- Where are the important lyrics? How can they be featured?
- What is a rhythmic pattern or groove that your whole worship team can use to tie the song together?
- List the dynamic levels in the song and their respective sections. Decide where dynamic changes need to happen.
- Can this piece include other music sections?
- Decide which instruments should play where (according to the line up of your group).
- Decide on a road map for the song (if it differs from the lead sheet).
- Will singers use harmony? Where would they use this?
- Mark in signals you need to give to your team.

# MESSENGER OF LIGHT

SIMON GOUGH

ALLEGRO  $\text{♩} = 130$

G/B C<sup>9</sup> E<sub>m</sub><sup>7</sup> D/F# G/B C<sup>9</sup> E<sub>m</sub><sup>7</sup> D/F#

4 G/B C<sup>9</sup> E<sub>m</sub><sup>7</sup> D/F# G/B C<sup>9</sup> E<sub>m</sub><sup>7</sup> D/F#

(A)

8 G G/B D G To

HO LY SPI RIT TAKE MY HAND I'LL FOL LOW WHERE YOU LEAD TO  
SHARE YOUR MES SAGE TO THE WORLD IS ALL MY HEART DE SIRE S

12 C G/B D/A

GIVE ME STRENGTH TO DO YOUR WILL YOUR KING DOM TO PRO CEED AND IN THE  
LORD I NEED YOUR STRENGTH AND GRACE SO SEND YOUR HO LY FIRE

16 C G/B D E<sub>m</sub><sup>7</sup> C G/B D

TIMES WHEN IT'S DARK EST I WILL BE A LI GHT NO MAT TER

20 C G/B D E<sub>m</sub><sup>7</sup> C G/B D(SUS4)

WHERE YOU MAY CALL ME I WILL SHINE OUT BRIGHT

24 (B) G/B C G/D G

I WANT TO BE A MESSENGER OF LIGHT FOR THE WORLD TO SEE

28 G/B C G/D G

CARRYING THE TRUTH AND GRACE AND LIGHT THAT'S ALIVE IN ME

32 E<sub>m</sub><sup>7</sup> C G

TAKE MY LIFE LORD LET IT BE FILLED WITH MES SAGES

36 Am G/B C G/D  
 FROM THEE I WANT TO BE A MESSENGER OF LIGHT FOR THE WORLD TO SEE

40 1. G/B C<sup>9</sup> Em<sup>7</sup> D/F# G/B C<sup>9</sup> 2. G

44 Em<sup>7</sup> (C) C<sup>9</sup> Em<sup>7</sup>  
 OH LORD GIVE US YOUR BLESSING OH LORD SHOW

48 D(SUS4) Em<sup>7</sup> C<sup>9</sup> G/B  
 US THE LIGHT OH LORD GIVE US THE POWER TO SHINE OUT BRIGHT

52 D(SUS4) C<sup>9</sup> Em<sup>7</sup> C<sup>9</sup>  
 OH LORD GIVE US YOUR BLESSING OH LORD SHOW

56 Em<sup>7</sup> C<sup>9</sup> Em<sup>7</sup> 1. C<sup>9</sup>  
 US YOUR LIGHT OH LORD GIVE US THE POWER TO SHINE OUT BRIGHT

60 D(SUS4) 2. D(SUS4)  
 GHT TO SHINE OUT BRIGHT AND IN THE

(D)  
 64 C G/B D Em<sup>7</sup> C G/B D  
 TIMES WHEN IT'S DARKEST I WILL BE A LIGHT NO MATTER

68 C G/B D Em<sup>7</sup> C G/B D(SUS4)  
 WHERE YOU MAY CALL ME I WILL SHINE OUT BRIGHT

72 (E) G/B C G/D G  
 I WANT TO BE A MESSENGER OF LIGHT FOR THE WORLD TO SEE

76 G/B C G/D G  
 CARRYING THE TRUTH AND GRACE AND LIGHT THAT'S ALIVE IN ME

80 Em7 C G  
 TAKE MY LIFE LORD LET IT BE FILLED WITH MESSAGES

84 Am G/B C G/D 1.  
 FROM THEE I WANT TO BE A MESSENGER OF LIGHT FOR THE WORLD TO SEE

88 G 12 G/B C G/D  
 HELP ME TO BE A MESSENGER OF LIGHT LORD MAKE ME A

92 G/B C G/D G  
 MESSENGER OF LIGHT FOR THE WORLD TO SEE

## COMPARE AND CONTRAST

It is a good idea to look at how others arrange songs to help you formulate your ideas. On the next page, Simon and Heather (from the MAGA department) have made some suggestions. There are no right or wrong answers when it comes to arranging music for your congregation. As a leader always try to be open to new ideas and creative expressions.



- **Where is climax of the piece?**

The climax of the piece is at letter E.

- **Where are the important lyrics? How can they be featured?**

An important lyric is the word light found in sentences such as: "I want to be a messenger of light for the world to see" and "Carrying the truth and grace and light that's alive in me". You can feature this by adding a gradual crescendo from the start of each sentence to the word light.

- **What is a rhythmic pattern or groove that your whole worship team can use to tie the song together?**

There is a straight 4/4 rock beat that drives the song. At the chorus, during the line "Take my life and let it be, filled with messages from thee", you can change to a half time feel to accentuate these words of the traditional hymn.

- **List the dynamic levels in the song and their respective sections. Decide where dynamic changes need to happen.**

Intro	<i>forte</i>
Verse 1	<i>mezzo forte</i>
Pre Chorus	<i>mezzo forte</i>
Chorus	<i>forte</i>
Repeat for Verse 2, Pre Chorus and Chorus	
Bridge	First time <i>mezzo piano</i> Second Time build to <i>forte</i>
Pre Chorus	<i>mezzo piano</i> and build to a <i>forte</i>
Last two choruses	<i>forte</i>

- **Can this piece include other music sections?**

Yes. There are Brass and Choral Parts available by contacting [Simon\\_Gough@can.salvationarmy.org](mailto:Simon_Gough@can.salvationarmy.org)

- **Decide which instruments should play where (according to the line up of your group).**

We will let you work this one out with your group.

- **Decide on a road map for the song (if it differs from the Lead Sheet).**

Road map as written. In worship, a decision could be made to repeat a chorus.

- **Will singers use harmony? Where would they use this?**

Yes. In this song, harmony would be best added in the Pre Chorus and Chorus.

- **Mark in signals you need to give to your team.**

We will let you work this one out with the sightlines and needs that are specific to your team.

**TO GET A FREE COPY OF THE  
WORSHIP TEAM, BAND AND CHOIR ARRANGEMENTS FOR  
MESSENGER OF LIGHT  
CONTACT [SIMON\\_GOUGH@CAN.SALVATIONARMY.ORG](mailto:SIMON_GOUGH@CAN.SALVATIONARMY.ORG)**

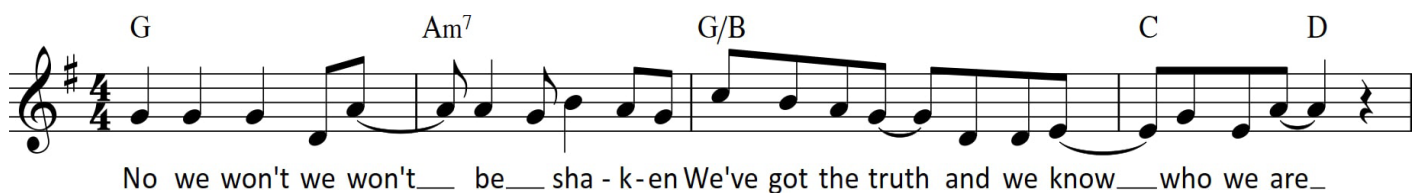
# SPREADING OUT THE SOUND

Spreading out the sound of your group gives the melody space and room to be recognized clearly in a song. The techniques discussed can help your group achieve this concept.

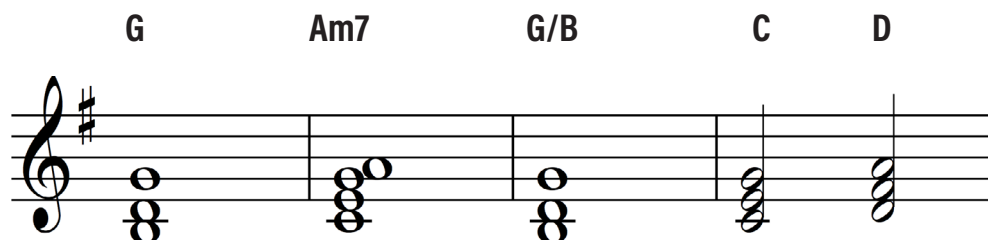
## DIFFERENT REGISTERS

*The register refers to the specific octave you are playing in.*

It is important that the congregation is able to hear the melody line, especially in a new song. Be careful that the melody is not lost in the notes of chords that are surrounding it. The example below shows how the melody and chords can use mostly the same notes.



No we won't we won't be sha - k - en We've got the truth and we know who we are



Spreading out the notes of chords in different registers will help give clarity to a played and sung melody line.

Identify the instruments in your group that are able to play in different registers.

Choose a song that is familiar to your group. Assign each instrument you listed above to a certain register.



## Layering

*The number of instruments playing at one time.*

Choose a piece of music and map out which instruments in your group will play during each section of the song. Remember to assign one instrument to the melody in addition to the singers.

Song: \_\_\_\_\_

Now, take the same song and rearrange the instrumentation.

What is the benefit of using different arrangements of the same song?

## Playing Arpeggios

*Taking a blocked chord and playing it as a broken chord (single notes played one after another instead of at the same time).*

Using the example below, practice playing these chords in arpeggio form. Take note of how many beats you have before the next chord begins.

For example, G has 4 beats but C and D have only 2.

The image shows a musical staff in G major (one sharp) with five chords: G, Am7, G/B, C, and D. The G chord is a full block chord with 4 beats. The Am7, G/B, C, and D chords are shown as arpeggios with 2 beats each.

# MUSICAL TRANSITIONS

Using a musical transition to move between pieces can be an effective way to create a worship set that flows smoothly. When done well this can help the congregation to remain focused on God.

As you choose songs for worship, be aware of the following:

## Key | Time Signature | Tempo

Look at your current repertoire. Group songs that have these elements in common. These will be the simple musical transitions that you can use quickly and easily.

Group 1:

Group 2:

Group 3:


Where there are differences in Key, Time Signature and Tempo you can try one of the following ideas:

### **Change the key of one of the songs.**

REMEMBER, this may affect the range of your melody line. Keep the melody line in a sing-able range for the congregation.

### **Add ambient sounds between songs.**

This can allow a change in time signature. At the end of one song choose one or two chords to sustain and then establish the new time signature.

### **Manage a tempo change by looking at your music leader.**

This person will lead a group through a tempo change, either with their playing or conducting.

Choose songs from your repertoire that do **NOT** have Key, Time Signature or Tempo in common.  
List the transitions you would use below.

Song 1: \_\_\_\_\_

Transition: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Song 2: \_\_\_\_\_

Transition: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Song 3: \_\_\_\_\_

It may be helpful as you continue your growth as a musician and leader to have an advanced knowledge of music theory. To help you in this area, download our theory course.

Available FREE from  
[www.samagacb.com](http://www.samagacb.com)

