Table of Contents

Worship Arts Organizational Chart......5
Chart of Terms .................................5
Our Mission ..................................6
1 From our Senior Pastor ..........7
2 Core Values of Worship ........8
  2.1 Which Definition?................8
  2.2 Characteristics .....................8
  2.3 Variety ................................9
  2.4 Holy Spirit Led ..................9
  2.5 Corporate Interaction ..........10
  2.6 WLCC-Specific Worship Arts Values .10
3 Profile of a Team Member ......15
  3.1 Deep Spiritual Walk ..............15
  3.2 A Worship Lifestyle ............15
  3.3 One Who Prays ....................15
  3.4 Humble ................................15
  3.5 Teachable ..........................16
  3.6 God-Focused ......................16
  3.7 From The Flock ..................17
  3.8 Connected .........................17
4 Team Member Responsibilities ..18
  4.1 Church Membership & Attendance .18
  4.2 Application & Audition ..........18
  4.3 Orientation ..........................19
  4.4 Preparation/Rehearsal Expectations .19
  4.5 The Priority of Planning ........19
  4.6 Dress Code ..........................20
  4.7 Worship Team Infractions ....20
  4.8 Yearly Review ......................21
5 Roles and Expectations ........22
  5.1 Ensemble / Worship Team Singers .22
  5.2 Drums & Percussion ............22
  5.3 Keyboards ..........................22
  5.4 Piano ................................23
  5.5 Guitars ................................23
  5.6 Color Instruments ................24
  5.7 Visual Artists .....................24
  5.8 Sound Technicians ..............24
  5.9 Musical Roles of a Musician/Vocalist .25
  5.10 Equipment ..........................25
6 Preparation to Lead ............27
  6.1 Rehearsal Participation .......27
  6.2 Rotation Structure ..............27
7 Service Planning & Execution ..31
  7.1 Set Development & Communication ..31
  7.2 Service Execution ..............31
  7.3 How Service Preparation Happens .32
  7.4 Technical Coordination ..........33
  7.5 Service Elements ................33
8 Responsibilities of a Worship Leader ..28
  8.1 Expectations .......................38
  8.2 Evaluation .........................38
  8.3 Church-Wide Involvement/Promotion .38
  8.4 Planning and Scheduling ....39
  8.5 Recruiting ..........................39
  8.6 Training and Equipping ....39
  8.7 Financial ............................40
9 Music Notation System ..........41
  9.1 Purpose .............................41
  9.2 Limitations .........................41
  9.3 Materials ................................41
  9.4 Term Explanations .............41
  9.5 MasterChart Sample .............44
10 Your Part of the Big Picture ....45
  10.1 Pie Theory & Musical Domains ....45
  10.2 The Impact of Frequency ........45
  10.3 Layering ............................45
11 WorshipWorld in 2011 ..........46
  11.1 Key Thoughts .....................46
  11.2 Considering WorshipWorld ....46
  11.3 Insights from The Word ....46
  11.4 Transformationally Life-Changing .47
12 Songbuilding Workshop .......49
  12.1 Knowing Our Roles In The Band ..49
  12.2 Dynamics ..........................49
  12.3 Examples ..........................50
13 Physical Worship ..............51
  13.1 Example & Discussion ..........51
  13.2 Common Reasons for Avoidance ....51
“Praise” is simply the combination of physical actions which provide voice to the worshiping Soul.

(What we do.)

“Howship” is the elemental state of existence of someone having surrendered their all to the Lord - body, heart, mind, relationships, spirit.

(The very fabric of who we are.)
Worship Arts Organizational Flowchart

Common Terms (and what we really mean...)

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Davidic Worship</td>
<td>Worship emphasizing experiential, spontaneous, and emotive elements.</td>
</tr>
<tr>
<td>Day-Of</td>
<td>The day a team is scheduled.</td>
</tr>
<tr>
<td>Expressive Worship</td>
<td>Using every physical capability you have to authentically communicate your interaction with the Lord to everyone around.</td>
</tr>
<tr>
<td>Fattening The Lamb</td>
<td>The process of preparing the best offering to the Lord of which you are capable - taking your best and then cultivating it through personal sacrifice and effort.</td>
</tr>
<tr>
<td>Green Room</td>
<td>The prep room connected to the stage.</td>
</tr>
<tr>
<td>Intern</td>
<td>A member-in-training.</td>
</tr>
<tr>
<td>Leadership Team</td>
<td>People who advise the Worship Arts Pastor regarding direction, new song selection, auditions, and running teams.</td>
</tr>
<tr>
<td>Line of Sight</td>
<td>Positioning yourself to enable eye contact with the Worship Leader.</td>
</tr>
<tr>
<td>Master Song List</td>
<td>The 30-song list from which we create our worship sets each trimester.</td>
</tr>
<tr>
<td>Mosaic Worship</td>
<td>Worship emphasizing structure, spiritual truth, and cognitive elements</td>
</tr>
<tr>
<td>Music Director</td>
<td>Person who schedules team members for a set, runs the rehearsal, and designs the set with the Worship Arts Pastor. This person may oversee a Worship Leader.</td>
</tr>
<tr>
<td>Noodling</td>
<td>Distracting playing an instrument (or talking) during practice. A no-no.</td>
</tr>
<tr>
<td>PCO</td>
<td>Planning Center Online. Our communication, scheduling, and date sharing tool.</td>
</tr>
<tr>
<td>Ready</td>
<td>“Prepped-Up, Prayed-Up, On-Time, and Ready-To-Play.” The condition team members should be in when a practice or set is scheduled to begin.</td>
</tr>
<tr>
<td>Selah</td>
<td>A musically supported pause in a song or set for reflection, prayer, celebration, thanksgiving, or listening to the Lord.</td>
</tr>
<tr>
<td>Service Order Sheet</td>
<td>List of service elements and related info.</td>
</tr>
<tr>
<td>Stage Right/Left</td>
<td>Stage right and left are from the perspective of the podium when looking toward the congregation.</td>
</tr>
<tr>
<td>Stage Set/Strike</td>
<td>Setting up and clearing the platform.</td>
</tr>
<tr>
<td>Target Version</td>
<td>A song’s “official” WLCC musical goal.</td>
</tr>
<tr>
<td>Upstage/Downstage</td>
<td>Upstage is toward the platform’s rear wall. Downstage is toward the front.</td>
</tr>
<tr>
<td>Wall of Sound</td>
<td>When the entire sound spectrum is so saturated that individual tones are lost. This is usually bad.</td>
</tr>
<tr>
<td>Worship Arts Pastor</td>
<td>Pastoral staff person responsible for overseeing all elements of the Worship Arts ministry.</td>
</tr>
<tr>
<td>Worship Leader</td>
<td>Person who directs the congregation and team through a worship time - this role often includes the responsibilities of a Music Director.</td>
</tr>
<tr>
<td>Worship Member</td>
<td>A Worship Arts Team member.</td>
</tr>
<tr>
<td>Worship Set</td>
<td>The main music block of a service.</td>
</tr>
</tbody>
</table>
Our Mission & The Big Picture

WLCC Mission Statement
To make disciples through loving Jesus, loving others, and serving the world.

The WLCC Worship Arts program tries to accomplish:
To magnify Christ through a lifestyle of praise and worship and to offer believers avenues of Christian service in leading worship, discipleship, and evangelism through the arts so that each person can grow in worshiping the Lord in reverence, joy, and excellence.

Worship Arts Team Members are charged:
To demonstratively invite God’s people into His presence for His pleasure, to experience the power of God, and to accomplish the purposes of God.

We do this by:
1. Making disciples by encouraging people to worship - lay down their all as a sacrifice to the Lord and walk with Him.
2. Facilitating congregational times in which we express that life of worship and interact with the Lord together.
3. Encouraging others to more deeply engage in that daily life of worship.
4. Providing opportunities which God uses for meeting our needs via spiritual gifts operating in the context of loving church Body interaction.
5. Developing Worship Leaders and musicians for serving.

…and the list goes on
Dear worship servants,

Thank you for your willingness to give of yourself, your time, your talents, and your energy to be a part of worship at Walloon. I believe that at Walloon we are blessed with the quality of music that many churches only hope to accomplish.

You and I are about the same task - we bring people to the throne. My job is to do it through the Word. You usher them in through music. It’s an awesome responsibility.

Whenever anyone is not doing their part, either the whole suffers, or we fail altogether. Your task to help people engage and get beyond just singing words requires that each of you be prepared and rehearsed. This is part of the personal cost of your ministry, and I appreciate your willing sacrifice to the Lord. The fruit of what you do is that many people at Walloon authentically worship Jesus.

In Hebrews 12, Paul instructs us to throw off any hinderance, any entanglement, so that we can persevere along the path that Jesus called us to. Remaining focused on Jesus not only leads people to the throne, it keeps you from growing weary and losing heart. This, too, is part of your challenge.

Paul also says in 1 Corinthians 9:24 that Christ-followers need to run in such a way that we win the prize. Don’t quit! Don’t faint! If you keep on going and don’t give up, you and the church will continue to reap a harvest of blessing as we march on, even when it’s hard, even when it’s inconvenient, even when it’s tiring.

So thank you for all the time you practice, both at the church and at home. Thank you for staying up late and getting up early. Thank you for sacrificing opportunities to be at your job or with your loved ones in order to prepare, learn, and develop your gifts. Thank you for serving. By leading people to the throne, you’re making a difference for King Jesus and His Church.

It is a pleasure to serve with you!

Pastor Jeff
2 Core Values of Worship

2.1 Which Definition?
We define worship by using a variety of different-yet-legitimate ways:

“To actively ascribe worth to, bow down to, or give homage to God.”

“The dramatic celebration of God in his supreme worth in such a manner that His ‘worthi-ness’ becomes the norm and inspiration of human living.”

“All of life is worship. Worship is responding in love to all that God is with all that we are, every moment of our lives. It results in a transformed heart, which leads to a changed life.”

Probably the difficulty in nailing down a single, all-encompassing definition stems from the fact that worship is dynamic. It involves a unique interaction between our Creator and the individual coming before Him. Congregational worship makes this even more complicated by incorporating the elements of the spiritual gifts flowing when the Church Body gathers in Jesus’ name and the special way that God reveals Himself when we come together to worship. Although only God Himself has the capacity to fully understand the depth and scope of what actually occurs during worship, we recognize the following characteristics.

2.2 Characteristics

The Bible says we should worship God in Spirit and in truth (John 4:23-24). Worship occurs as in internal decision before it can authentically be turned into an outward expression. We should worship with integrity, presenting our God biblically and accurately, with every element, song, transition, testimony, and sermon aligned truthfully to the Bible.

God loves a sincere, broken, and contrite heart (Psalm 51:17). In the 36+ times that scripture mentions loving the Lord with various combinations of all of one’s heart, mind, soul, and strength, every verse includes the heart - it almost always comes first in each list. God is passionate about our hearts. Loving Him with all of our heart is foundational to interacting with Him. True worship takes place without hypocrisy. God hates hypocrisy in worship regardless of how great we may think was the quality of the art form (Amos 5:13-20).

Our expressions of worship stem from presenting ourselves in full to the Lord as a living sacrifice. This means giving up our rights of ownership over our identities, hearts, thoughts, wills, bodies, creativity, relationships, expressions, and emotions. We declare Him to be Lord of every element that makes up our lives, every point of our interaction with reality. Call it “full-self” worship. This God-honoring worship engages us in this continual process of laying these parts of ourselves upon His altar, including involving our emotions and our will.

The forms of expressions which we associate with worship are not worship in themselves. They simply depict, enact, or represent the worship of the person’s heart. A person can attend a worship service and behave exactly as everyone else does without having worshiped at all. Worship is not in the trappings we associate with it. It’s not choir robes, organ music, a somber mood,
incense, candles, trendy styles, electric guitars, or beating drums.

Worship involves a choice on the part of the worshiper to give adoration and to ascribe worth to God. This choice many occur in one of many forms, and may involve revelation, reflection, response, praise, prayer, examination, confession, giving, scripture reading, preaching, giving testimony, or affirmation of truth. Almost every biblical example of worship involves a physical expression as well, including singing, bowing down, shouting, clapping, lifting hands, leaping, dancing, prostrating one’s self, and kneeling. These expressions demonstrate themselves when we are free to uninhibitedly respond to what God is doing in our hearts. The Bible is full of examples of such emotional expression. And while the technique we use to perform these expressions change culturally over the centuries, it is fascinating to see that the need for such expression never goes away. Although music (with or without singing) almost always goes hand in hand with Biblical examples of worship, it is not absolutely necessary. However, music provides an effective doorway for connecting human hearts to God and to one another as we praise Him.

### 2.3 Variety

A wide variety of styles and expressions of worship are equally pleasing to God. We don’t believe one form is more “sacred” than another, though we so find that some forms are more effective in different situations or cultures than others. Due to the dynamic nature of worship, we must remain open to God’s leading into fresh ways of worshiping Him.

We deeply value songs and other art forms which have been used in the church over the centuries. We also worship by using contemporary music and including many different instruments. We sing new songs that are being written throughout the Church worldwide (and here at home) which reflect the current movements of God. We continually seek to maintain the lyrical balance taught in Ephesians 5:19 and Colossians 3:16 of psalms, hymns, and spiritual songs.

### 2.4 Holy Spirit Led

God provided us with access to Himself through the blood of Jesus Christ. We don’t need other “formulas” for getting into the presence of God.

Worship led by the Holy Spirit will be participatory, engaging, and life-changing. The Holy Spirit is really the ultimate Worship Leader. And the fruit of this life-changing interaction with the living God will be growth in people’s lives in love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control (Galatians 5:22-23).

WLCC Worship Leaders avoid the desire to MAKE something happen, or to RECREATE something that has occurred before. Instead, we desire to allow the Holy Spirit to work in unfettered directions in the hearts of the worshipers.

---

*Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord, always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ. Submit to one another out of reverence for Christ.*

—Eph 5:19-20

*Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God.*

—Colossians 3:16

(sandwiched in a passage focused upon living in loving relationship with one another)

(Also note the common theme of gratitude....)
2.5 Corporate Interaction

Worship was designed by God as part of the interaction between His Son and the Bride (the Church). Jesus said that when He is glorified, that glorifies God (John 17:1). Romans 15:6 tells us that the Church Body should “glorify the God and Father of our LORD Jesus Christ” with “one heart and mouth.” Many passages in Psalms describe the value of worshiping the Lord among His followers and command our participation. The special blessing of a sense of the Lord's presence which Jesus promised in Matthew 18:20 is conditional upon the participation of at least 2-3 other believers. Those on the platform have the unique role of worshiping the Lord while simultaneously directing the worshiping of others towards Him, all within the context of community. Not only do we expect the congregation to observe our worship and be in mental agreement with it, we expect them to participate.

When we worship, we should expect God to interact with us. Our worship times should reflect this expectation by including moments for this to occur rather than checking off our songs like a “do/done list” and moving on immediately to the next service event. The Bible refers to a musically supported pause for this kind of interaction and reflection as a “selah,” which are often incorporated into the corporate worship songs of the Psalms.

After all the scriptural real estate dedicated to worship, Jesus knew we worship musicians may slip into the trap of worshiping the activities and tools of worship and losing sight of His other priorities. In our self-focused culture, we simply forget about the people around us or the one we’re supposedly worshipping. We can become absorbed by our own interaction with God, by our own process of creating expressions of worship, or by getting lost in exploring what is within our own heart. It can be so easy for us to ignore everyone else in the room or consider them to be a distraction, a bother. It’s like the time that Jesus had to remind the disciples to let go of the business at hand in order to allow the children to approach Him. Jesus didn't design worship to end with us or for it to be our total focus. He deliberately includes others, and wants us to do the same. This verse in Mark 12 serves to remind us that our connection with others overshadows our expressions of worship. He's telling us to keep our priorities straight and not get so caught up in our sacrificial offerings of expression that we tread upon of loving others His way.

2.6 WLCC-Specific Worship Arts Values

Pretty much any church using a contemporary worship model will agree with the above points. Following are a few characteristics which, while biblical, reflect the unique way that the worship model at WLCC develops and grows.

Gift-Based Ministry: God bestows upon each believer some Kingdom-building gifts. Part of a leader’s job includes facilitating others' gifts rather than simply using the gifts of others to enhance or prop up his own. A ministry may be built around one extraordinarily gifted person, but if that person isn’t there, the ministry often falters. That’s why God designed the Church to function as a body - not a one-man show. He wants to reap a wider harvest of fruit than one person - even a very gifted one - can produce.

It's easy for leaders to rely solely on their own gifting and to use the worship team members...
as tools to help facilitate the leader's gift. While this seems more convenient and time-effective, it limits the fruit of an event to the scope of the leader's gift. Instead, if a leader identifies and develops the gifts within team members, the congregation experiences a greater feast of fruit, and the team members have greater impact. God loves to meet our needs, and the avenue He often uses to do so is through spiritual gifts as people serve using the talents God has invested into them.

**Journey Based Transformation:** Growth and learning happen through the context of real-life experiences. Doing precedes teaching. One has not "arrived" and can only share life experiences and lessons learned so far. Though there are sometimes common principles in the learning process which everyone experiences, God designs a unique growth path and gift/ministry mix for each person.

It's easy to mistake head knowledge for growth. But, just as depicted by the Tree of Life and the Tree of Knowledge in the garden, knowledge in itself will not birth kingdom-building fruit. Of the million or so areas that we each need to grow in, God provides experiences and situations enabling us to learn the one or two things He knows we need to learn right now. God made each of us uniquely. He creates a custom-built path for each of us to learn and grow, and He each of us with a unique gift package through which we each can minister and impact others. By identifying and freeing those gifts, we help facilitate one another to realize that fruit.

Rather than creating cookie-cutter worship team members, mini copies of ourselves, our Music Directors/Worship Leaders look to see how God has been shaping each person, and then we want work in tune with Him, allowing Him to take our musicians along possibly different paths than He took us. Your gifts will produce different kinds of fruit than mine. God is shaping you to fulfill your own purpose in Him, just as He shapes me - one step at a time. Instead of exasperation over rough edges He may address later, we try to identify and work on the areas He’s focusing on now. The rest we cover with grace.

**Dynamic Leadership Progression:** Effective leadership isn’t automatic, particularly when dealing with volunteers. It builds slowly on a tiered pyramid, initiating with delegated authority, and building on relational, visionary, and reputation levels, each of which is strengthened through success and (once initiated) continued development/nurture, with replication possible at each level.

Setting up a worship team for success includes leading the team at a realistic pace, not demanding an inappropriate amount of commitment and sacrifice. While initial leadership is given to our Music Directors/Worship Leaders, it is primarily earned over time through relationship, shared experiences, struggles and harvest. A team willing to follow its leader encourages the leader to grow and delve into new territory, and a leader who leads enables the team to harvest fruit and see their gifts successfully impact worship.

If you are a leader, before imparting vision, willingly invest yourself in your musicians to build relational trust and grace. Realize that every time a team member sacrifices to support what you’re trying to do, you’re eating into that deposit, so it must continually be renewed. Set up your team to succeed and debrief so they can realize their successes. Then they’ll help you succeed.

**Growth Self-Stewardship:** God leaves to us the choice of embracing or rejecting the growth opportunities He instigates for us. He doesn't give up on us though, and allows us additional opportunities to embrace what He's trying to teach - often raising the "ante" each cycle until finally catching our attention. He loves us enough to allow us to experience seemingly extreme circumstances in order to help us become what He created us to be.

"So you wanna go back to Egypt?..." Somehow it's easier to return to the desert than to put in
the work required to take the promised land. And God is patient - He'll give us another chance, then another, then another, until at the end of the day we finally realize we've been walking and never reaching the one place He wants us to go. Then, finally, we become willing to learn our lesson and move forward.

Let's try to realize everything God has for us this round and not have to make the trip again. Suck the marrow of the bones of adversity to take advantage of all God has in mind to teach through it.

God never wastes our pain. Unfortunately, we do.

God often allows us to set the pace of our own growth and to ultimately choose to follow Him. He's taken all eternity to prepare the next 30 seconds of our existence. Yes, there are circumstances beyond our control, as well as consequences for our and other's actions, but sooner or later, in every event, we have to face the question, "Am I going to pay the price to follow where God is leading so that I can enter into what He has in store?"

We tell ourselves that's where we want to be, but the time comes and we have to put feet to faith and follow the cloud. It's the great adventure - leaping into the unknown and knowing that if God doesn't show up and be God, we're doomed to fall flat.

**Fattening Our Lamb:** The Creator of the Universe deserves the absolute best we can possibly offer. Malachi records God actually cursing the Hebrew priests who willingly offered up inferior, marred sacrifices. Deliberately offering less than our best betrays a dangerous contempt for God.

We want to offer the most excellent gift to our Lord that we are capable of giving. So we desire and work hard to hone our talent and become skilled craftsmen.

We can't earn God's grace or forgiveness, but something special happens in us as we sacrifice extravagantly to our King. We're not operating out of fear or guilt, but out of a childlike desire to share something special with our Daddy.

Then, as with any sacrifice, we give it to Him. It isn’t ours anymore. He takes it and can use it however He wants, even if that use is different than we intended, or if no one else even gets to share it. A sacrifice with strings attached isn’t a sacrifice - it’s an attempt at bribery or manipulation. So when the song we worked so hard on gets cut by the pastor, or if “our” time is taken up by an extra announcement for the Ladies Cookie Drive, or the new sound tech forgot to turn off the mute button on our channel, it’s OK. God still received our offering.

We believe to a certain point that the level of artistic quality is directly related to the level of effectiveness that an art form has. Poor quality and mistakes easily shift people’s focus away from the Lord adn toward us. One significant reason we pursue excellence in our artistic offerings is to be the least distracting as possible to the other participants.

We believe that individuals have different levels of ability and that their level of ability should be related to the type of ministry they do. We don’t believe a person’s value or spiritual significance is at all related to the level of their artistic ability. Jesus’ willingness to shed His blood for you came from His love for you, not because of being impressed by your screaming guitar solo at last night’s gig. Your identity is not found in your expression, but rather in Jesus.

Likewise, we don’t believe that God cares about the quality of our service for it’s own sake. He is far more interested in the “heart motivation” behind what we’re offering Him. The quality of that offering is primarily for: 1) the effectiveness of its impact on those around us by enhancing the experience in order to free them to worship the Lord, 2) and by the transformation that occurs
within our own hearts as we give of ourselves in preparing our lamb of sacrifice.

Giving of ourselves carries a cost. David refused to offer God an offering which cost himself nothing, he knew that personal sacrifice contains a greater blessing. Priests and temple workers who offered blemished sacrifices were under a curse for withholding their best from the Lord.

Music Directors/Worship Leaders will be expected to be on-site, on time, and prepared for every rehearsal and service for which they are scheduled. This level of participation enables other musicians to jell musically as each individual musician weaves his/her musicianship into the overall musical texture. It also allows the Holy Spirit time to work in the musician’s heart, preparing the musician to accomplish whatever fruit the Lord desires to reap through what is prepared. God treasures praise offered with integrity and purity, and it seems that He often responds proportionately to the level of sacrifice we offer Him of ourselves.

"We are worship reflectors - people who direct worship away from ourselves and towards God."

**Internally Driven Expression:** True worship flows out of a head and heart which is aligned 24-7 with God. Expressions of worship are just that - external responses that result from our interacting internally with God. Without that internal interaction, expressions themselves, even if artful, are meaningless in worship.

We worship musicians, technicians, and artists sometimes forget that giving God the gift of our whole selves as our reasonable sacrifice includes laying onto His altar our most meaningful expressions of worship. We confuse expression with worship. He values the unreserved gift of our heart far greater than the noise we make. It’s the heart that actually determines the expression’s value, not what we judge as the expression’s actual artistic merit. While being on stage allows us to impact others with our gifts, expressing true worship to God requires neither stage nor audience.

**Relational Based Growth:** One primary mechanism God designed to nurture, feed and equip individuals is the larger church body, through the vehicle of relationships.

We can't worship corporately in a vacuum. God promises to be present in a special way when we gather as a group to give ourselves to Him. God not only meets our needs through His own presence, but He incorporates the gifts He has placed in others as well to meet our needs. Rather than being all about our own interaction with God, we also facilitate the interaction of the Church body with God and then God ministering to us - individually and through the Body.

He also uses conflict in relationships to present us with opportunities for growth - that is, if we're willing to operate with humility and a willingness to explore what He's trying to do in the midst of it.

**God-Sized Measuring Stick:** We continually try to re-align, redefine and evaluate "success" along God's purposes and perspective rather than our own. To do this, we incorporate a wide sampling of motivational gift perspectives, including regular communication and debriefing to help
evaluate our inadequate perspectives and judgment. We also seek to receive God's reminders that His perspective is always larger, wider, deeper and more encompassing than we can comprehend. Remember, as C.S. Lewis pointed out, "He's not a safe, tame Lion."

Ever experienced this in the midst of worship? "Hey, God, things are going great - the worship feels so intense - the team is tight and the people are really into it, You sure must be moving!" But later, when things die down, we're left empty and we realize that God wasn't in the excitement after all. Yet at the time we felt so sure.

Or how about the times that we were left feeling flat. Things were blah. Then someone came up beaming because they had encountered God in a life changing moment. Eternity came down and we missed it.

We're just using the wrong measuring stick. Somehow we have to gage if we're getting it - following the true Wind. It's not about feelings. It isn't about the size of the crowd. It isn't about the physical rush that comes with being on stage. It isn't about how well we played, how well we followed our plan, or how much the people's expressions and body movement suggest that they were moved. It is partially about faithfully realizing that the Holy Spirit is actively working in each person's life to draw them more fully into interaction with God. How else can we know if we were using our We're to judge by two things. Scripture and fruit.

That's why during our debrief times following services one of the questions we ask is, “What did you see God doing?” It’s our opportunity to celebrate how He moved in people, to thank Him for allowing us to be part of His work, and to double check both our heart and measuring stick.

So we prepare the best lamb we can offer. We invite the congregation to engage and present our lamb. We debrief and gather others' stories and observations. We acknowledge our areas of needed growth. And we trust that God is doing His work, even if it's unseen or it unfolded in a way we didn't anticipate (because we're not God). We're trying to take His promises at face value, understanding that He accomplishes His goals for the day, and being grateful that He has called us to play a part in gathering His harvest.
3 Profile of a Worship Arts Team Member

3.1 Deep Spiritual Walk

We believe Worshiper Members must have a deep, fresh, and vital relationship with God in order to effectively lead others into His presence. We lead out of a growing intellectual and experiential knowledge of God and His Word. Worshiper Members cannot lead worshipers to places which the Worship Members have never been themselves. Mature worshippers can easily ascertain the depth of the Worship Member’s walk with God.

Therefore, Worship Arts team members are encouraged to be involved in a WLCC Community Small Group outside of the Worship Arts ministry in order to mature and grow in their relationship with Christ. Although significant interaction with other believers occurs there, Worship Arts ministry is not a substitute for an ongoing endeavor to grow spiritually through relationships where personal contact and deliberate accountability occurs.

3.2 A Worship Lifestyle

We believe that leading worship is a privilege to be taken seriously. Living a lifestyle of obedience and worship to Christ is very important for those involved in this ministry.

The Lord looks for worshipers who are rooted in private, intimate relationship with the Heavenly Father. This is a high calling to a lifestyle of continually deepening transformation (Romans 12:1-2). As spiritual leaders of the congregation, we evaluate our relationship with the Lord on a continual basis, listening to His guiding voice. Without genuine relationship, there is no genuine worship.

Worship Members are expected to prepare themselves spiritually, mentally, and physically for leading worship. This includes living a lifestyle including personal worship times, reading God’s Word, and prayer. Worship Members should be as passionate about worshipping in the congregation as about leading from the platform (Psalm 26:8).

3.3 One Who Prays

We believe that worship at WLCC must be supported with significant, focused prayer. Prayer times should include looking at one’s self to evaluate one’s relationship with the Lord through confession in order to come before Him with clean hands and a pure heart (Psalm 24:3-4). Worship Members will pray for and with their team members.

3.4 Humble

Worship Members must have a high aptitude in their area of service as well as strong spiritual and leadership skills. Rather than drawing attention to themselves, they use their skills to di-
rect attention toward the Lord. The best leader is one who is clearly in charge without having to force control.

Worship leaders will promote unity by honoring, submitting to, and supporting the God-given vision and guidelines of the WLCC pastoral leadership. Sometimes this requires Worship Members to set aside personal preferences.

Worship Members must demonstrate a servant and team attitude, esteeming others higher than themselves.

Worship Members must demonstrate humility and servanthood with no evidence of pride or ego, at all times being willing to serve without being seen or heard. They should be willing to lead from “behind a door” so people don’t see them but rather see the Father. The goal is that after the Worship Members leave the platform, the congregation talks about God rather than the people on the platform.

Rather than approaching our role as prima modanas, Worship Members must be characterized by humility, having the same servant’s attitude that we see in Jesus (Phil 2:5-8).

3.5 Teachable

Effective Worship Members must have a basic understanding of their area of service and a desire to work hard to develop and improve skills in which they are weak. Insecurity can be viewed as an asset if it causes dependence upon God. Worship to God should feel honest and authentic rather than “professional” or “slick.” Worship Members must never become so confident in their ability as to lose dependence upon the Lord. They must remain teachable with the desire to develop their skills.

Worship Members will be open to evaluation and seek feedback on their calling, qualifications, and commitment for purposes of growing their skills and leadership ability. This includes a desire to and an expectation to improve their skills with a teachable spirit open to direction.

3.6 God-Focused

Worship Members should demonstrate worship without becoming inappropriately concerned for their own outward appearance or overly distracted by external details irrelevant to worship. Worship Members should not withhold from God the appropriate, biblical expressions of worship which are due Him.

Worship Members should avoid the “consumer mentality,” allowing enjoyment to take precedence over focused worship on God. Following scripture’s warning in Genesis 4, worshipers willingly give what God requires rather than doing what seems most personally pleasing, without becoming jealous of one another’s offerings or gifts. This exemplifies one’s willingness to lay...
down one’s own expression as a sacrifice to the Lord (Romans12:1).

Worship Members should avoid seeking to do the right thing in the wrong way (2 Samuel 6).

Worship Members should avoid worshiping the worship experience itself (musical style, instruments, etc.), and thus turn the act of worship or the expressions of worship into an idol. Music is only a means to an end. (John 12:32)

Worship Members should avoid singing for the congregation as the audience rather than singing to God, the only One worthy of worship. But instead of ignoring the congregation, the Worship Member seeks to engage them, viewing them as participants invited to partake in worshipping our audience of One. Worship Members are re-directors of focus who continually shift focus from ourselves toward the Lord.

Worship Members should express their joy of worshipping when standing within the congregation so that they are not different on the platform than when in the midst of the people when no one may be watching.

3.7 From The Flock

Because WLCC is a large, vibrant church of people who love to serve, and because we believe that God has called us to train and equip the Body of Christ for the work of the church, we do not usually hire musicians to lead worship. On occasion we may bring in a guest artist/Worship Leader who is a spiritually mature follower of Jesus Christ with a passion to see God glorified. Our preference is to raise up musicians and leaders from within.

3.8 Connected

Effective Worship Members are people who impact others and are impacted by others. They live in appropriate relationship to the people they lead and the people who lead them. Not only do such relationships provide a pipeline which the Lord uses to meet the needs of one another, such relationships also serve to help protect us from slipping in some area of our life. But for this interaction to work properly, we must be relationally connected to the others in our community of believers. For this reason the church leadership requires all Worship Band members to have completed or to be pursuing church membership. It's why all participants at WLCC (and especially church members) are asked to participate in a Community Small Group. It's why many Worship Members additionally serve in areas at church or in the community in addition to their musical and technical roles. It's why we sometimes mix with the congregation before leading worship. We seek to remain humble, approachable, teachable, and supportive. Perhaps it is because God realized that for some reason musicians seem to easily alienate or separate ourselves from the masses that He so often surrounded the passages about instructions for worship, musicians, making sacrifices, and using gifts in other verses which focus upon instructing us about submission and walking in love. We need others.
4 Worship Team Member Responsibilities

4.1 Church Membership & Attendance

Every Worship Arts team member (except Ensemble, offertory, and pre-service musicians) is expected to attend the New Member class and become official members at WLCC either before or soon after becoming a part of the team. Participation in the Foundations class at some point is encouraged. They must willingly support the vision of WLCC and submit the authority of WLCC church leadership. This means becoming a member of the church or working deliberately towards membership. With few exceptions, participants are expected to have regularly attended WLCC for at least six months before actively serving in a Worship Arts team. Worship Arts team members are expected to attend regularly at WLCC when off the platform.

4.2 Application & Audition

Each person who desires to become part of the Worship Arts ministry team must complete a Worship Arts application form (located in the church foyer). Once this form is reviewed and accepted by the Worship Arts Pastor, the following takes place depending on in which area of ministry the person has interest. The church leadership seldom bypasses, grandfathers in, or fast-tracks individuals for service.

ENSEMBLE - Those wishing to sing in the Worship Ensemble must go through a brief audition at which they are usually asked to sing twice the first verse of “Amazing Grace” or a song of their choosing, and then “Happy Birthday.” These songs provide the Worship Leadership team with opportunity to better determine how that individual’s gifts may be most effective. Any questions that arise from the application will be discussed with the applicant, and the applicant can ask any questions they may have as well.

OFFERTORY, PRE-SERVICE, WORSHIP BAND SINGER or MUSICIAN - All recruits will go through an audition and interview process. During the audition, applicants will perform a single piece (with or without accompaniment) which they feel will provide the Worship Leadership team an understanding of the “tool box” of skills and talents through which they would like to serve. Vocalists will additionally be asked to sing “Happy Birthday” to someone in the room. These songs provide the Worship Leadership team with opportunity to better determine how that individual’s gifts may be most effective. Any questions that arise from the application will be discussed with the applicant, and the applicant can ask any questions they may have as well. Those interested in singing as a primary vocalist should know that those positions are generally filled from the Worship Ensemble, and that they will probably be invited to sing in that capacity to start.

TECHNICAL (sound, video, lighting, projection) - After turning in the Worship Arts application form, those interested in one of the technical teams will meet with the Worship Arts Pastor or the appropriate team director. During the interview, one item of discussion will be to explain training and orientation for that specific team.

QUESTION: Does everyone get invited to serve after the audition?

No. While every believer is called to worship the Lord, not everyone is called to lead the rest of the congregation from the platform. The Worship Leadership team may feel that now is the right time for that person to serve in the capacity for which they auditioned. It may mean we wanted to see additional growth in a particular area of spiritual, personal, or musical skill which is required to successfully perform the duties required by the role or are needed to work with the team and team leadership. Other recruits use the audition more like a doctor’s office “check-up”
to identify areas of needed growth or development before entering fully into the orientation process. In this case, a specific road map will be created to assist the applicant’s progression. Some people audition multiple times.

4.3 Orientation

After successfully completing the Application/Audition process, new team members will go through an orientation period. During this time they may be assigned training materials or exercises to help create a foundation for serving. Part of the orientation period includes shadowing a current member during practices in order to learn the ropes. New team members may or may not be assigned to participate on the platform on Sunday mornings during this time, or may be assigned incrementally. This orientation period allows new members to become acquainted with the various team members, get accustomed to the Worship Leader’s leadership style, learn how to use the equipment, and become familiar with how WLCC presents its worship songs. New instrumentalists will need to discuss the use of church/personal equipment with the Worship Arts Pastor.

4.4 Preparation/Rehearsal Expectations

Other than very few emergency situations, we prepare for our weekend services by having a mid-week rehearsal. Participants are expected to arrive early enough to be set up “ready-to-play” before the rehearsal’s actual start time. Anyone needing assistance with equipment should come extra early because sound technicians have their own responsibilities during regular set up times.

Attendance at mid-week rehearsal is mandatory for all team members (except pre-service instrumentalists, offertory performers, and some techs). A team member who cannot attend the mid-week rehearsal will not lead worship in that weekend’s worship services. Exceptions may be made when attempts to find a replacement are unsuccessful. While team members may feel they know their part well enough to make a rehearsal unnecessary, attendance additionally benefits the other team members and technical teams.

All Worship Leaders are expected to rehearse on their own time prior to group rehearsal. They need to come prepared for each song, whether it is a new one or an “old standard.” The team director will do everything possible to provide each team member with the materials necessary to prepare; however, the success of the practice will be determined to a large extent by the preparations of the individual members.

During rehearsal each team member should practice the specific part they will be doing in the services so that there are no unexpected or unrehearsed changes to distract anyone from worship.

We encourage our musicians and vocalists to memorize their music. Music charts should be used for reference only during services. Memorizing music enables the worship team members to get past the performing wall and better engage in worshiping while in front of the congregation.

Music should be familiar enough so that the Worship Leader can worship freely during rehearsal without being overly concerned about watching the music. Worship expression during rehearsal will flow out during the services and should be experienced during rehearsal. We perform in the same manner we rehearse; if we worship during rehearsal, we will worship during services.

4.5 The Priority of Planning

Scheduling of all WLCC worship services is done through an online database called Planning Center Online. This include team assignments, songs (mp3s and charts), rehearsal dates and times, and other service elements. Scheduling is usually completed two to four months ahead of time. Email invitations are sent out to each participant. However, every team member is expected
to check PCO regularly and accept or decline any position to which they are assigned. Team members are also asked to block out any dates (ahead of time!) for which they know they will be unavailable.

Occasionally we do not have a person scheduled on a rotation for a role which is usually filled. This is usually because we try to avoid overscheduling our musicians or putting them on too many times in a row. However, if you are available for a Sunday and no one else is scheduled for that role, we would be GRATEFUL if you would take initiative to contact the worship leader and offer to fill the empty slot. (This needs to be done before the team’s mid-week rehearsal.)

For songs posted online, each team member is allowed to make ONE download of a song mp3 or chart document and save it to their computer for personal use. If a numerical password is required to open a file, the password will be included in the title of the file. Team members may NOT distribute files to anyone other than another WLCC Worship Arts team member. This is in agreement with our copyright obligations which we have to track and report.

Team members who have limited or no internet availability at home can use a designated church auditorium computers to access PCO during an appropriate time while at church (usually the projection system). However, church systems are NOT for personal email, web-browsing, or downloading.

4.6 Dress Code

The WLCC dress code is simply based upon love for others. In Galatians 5:13-14, Paul redefined personal freedom as the freedom to serve one another in love, rather than as freedom to satisfy one’s own desires or expressions. We’re not interested in legalism, but realize that freedom comes through Christ when we realize that we no longer live for ourselves. For that reason, WLCC sets up the following guidelines for the platform to ensure that we never encourage anyone to stumble or become distracted from worship.

GENERAL PREPARATION - Bathe. Wear deodorant. Comb your hair. Keep perfume, cologne, and strong-odor hair spray to a bare minimum so as to not bother the throat/nose/sinuses of the vocalists.

CLOTHING REQUIREMENTS - Our main goal is to dress modestly so as not to cause distraction. Like the congregation we’re serving, we value variety. Tight clothing should be avoided. No midriff, cleavage, shoulder, or leg above the knee should be revealed. No bare feet. Solid colors provide a more unified presence on the platform. Regarding skirts and kilts, remember sight lines and keep in mind that the platform is elevated above the congregation floor. Please consider your whole appearance and how it will look as we worship. It is of utmost importance that we do not distract anyone from focusing on the Lord.

INFRACTIONS - Dress code infractions will be addressed by the team director. Males should not address females with dress code infractions. If the team director is a male, a respected female team member will usually be asked to address the situation in love. In some circumstances the team member may be requested to change before going on the platform.

4.7 Worship Team Infractions

If a team member breaks a team expectation, the Music Director/Worship Leader overseeing them should address the issue in a non-confrontational or embarrassing manner in order to learn the circumstances. Most infractions are merely miscommunications which can be easily worked out. However if a team expectation is a consistent issue, such as habitual lateness or reoccurring cancellations, a Music Director/Worship Leader or the Worship Arts Pastor will discuss the issue
with the individual privately. For example, several tardies or an absence will usually result in not being scheduled for one or more rotations. Continued issues may result in an extended time off or stepping down from the team.

If the infraction is due to a sin-related issue, standard church policy will be followed.

Please keep in mind that our goal is to grow together and remain focused on the Lord. We must address issues which the enemy could use to distract us or cause others to stumble. Because being on the platform implies a level of church-approved authority, we are called to a higher level of accountability than those not on the platform.

Sometimes difficulty following team expectations stems from life issues, such as conflicting family or work-related responsibilities. We understand that life happens. But if it happens a lot, this may be a hint from the Lord that you need to take a season away from worship team to address other priorities. It’s important that we be flexible and allow you and the Holy Spirit to direct your focus appropriately.

### 4.8 Yearly Review

Once a year, a Music Director/Worship Leader, Worship Arts Leadership member, Team Leader, or the Worship Arts Pastor will interview you. This will include learning about:

- **How you are progressing on the team**
- **An update on your spiritual walk**
- **What developmental goal you are working on**
- **How your prep time is working**
- **Reviewing your participation and attendance**
- **Scheduling or role adjustment preferences**
- **Verifying or updating your contact info**
- **Concerns you may have**
- **Your suggestions to help team leadership enable you to do your job better**
- **And so on....**

This is also an excellent chance for each team member to reevaluate whether or not God is calling them to continue serving for the next year or transitioning them to focus upon another area of ministry.

(You may also discuss these items with team leadership any time throughout the year, but we felt it was a good idea for us to initiate at least one opportunity.)
5 Worship Artist Roles and Expectations

5.1 Ensemble / Worship Team Singers

The following format should be the goal at WLCC venues. While some venues may not have the resources to use an Ensemble as regularly, a variation of this model can be exercised with steps being taken to move in this direction.

*We strongly suggest that every singer who sings in any capacity at WLCC should consider becoming a member of the Ensemble unless prohibited from doing so because of scheduling issues. We do not encourage soloists or group singers who want to sing when it serves their purpose and are not willing to commit to the Worship Arts ministry as a whole.*

Although the Ensemble is only scheduled every three weeks for services, they hold a mid-week practice weekly. Every singer is expected to sing every time the Ensemble is scheduled unless they are out of town or have made arrangements ahead of time with the Worship Arts Pastor. While songs may be familiar, Ensemble rehearsal and participation helps worship team singers in solidifying vocal parts for future participation. Exceptions may be made with prior approval from the team director if the singer can come in for the music band’s mid-week rehearsal and also attend the day-of rehearsal with the entire team.

Ensemble members do not need to read music, but should be able to match pitch with those around them. Primary music team singers should be able to read music or hear harmony parts.

Singers should remember which microphone/body pack they have been assigned during rehearsal as it will be the same for the services.

Singers should pay close attention to their pronunciation to ensure that all words are clearly understood and that their phrasing matches that of the primary vocalist or Worship Leader. It is important to be sensitive to dynamics and the overall mood of the song and use appropriate vocal stylings. Embellishments can be good, but listen to the rest of the vocals and musicians on the team so as not to overdo it. Vocal embellishments should enhance - not distract - from the worship (for you AND for everyone else).

5.2 Drums & Percussion

It is imperative that the drummer and bass guitarist “lock” rhythmically.

Drummers (and all musicians) are encouraged to practice with a click track or metronome, and may be required to do so by the Music Director/Worship Leader during team rehearsals and services. While you can reprogram the click, understand that it will usually be reset every Sunday morning or throughout the week by the musician playing that rotation.

Electronic drums are used to manage stage volume and enable the sound techs to effectively engineer the sound levels. Only brushes and nylon coated tips can be used on our electronic drum heads. You may customize your own personally named sound setting profile, but do NOT adjust the other drummers’ patches or global settings without permission.

5.3 Keyboards

Keys usually provide the glue which binds the entire music fabric together and fills sonic holes. B3 organ, pads, and string patches are the most common, and are usually played using open 4ths and 5ths an octave above the guitars. The left hand is seldom used; however, when it is used, it typically supports the bass guitar by playing whole or half notes (at least a 4th below or above the bass) while the bass guitar carries the specific rhythmic groove. Intervals closer than a
fourth (from itself on the keyboard or from the bass guitar) should not be used in order to avoid adding mud. A keys player should be able to read music or chords from a chord chart. (Our synths can do much more than mere pads, if you’re interested!)

5.4 Piano

The piano plays an important role in providing color, counter-melody, rhythmic foundation, or melodic foundation elements. (It’s important to realize that other instruments also provide these elements, and only one instrument should usually be doing it at once. Because the piano has the capacity to be a “band-in-a-box,” it generally favors the less diverse instrument by taking on the responsibility of finding a different, non-competing role.) Often the piano is used to highlight key musical phrases and to provide a foundation for the singers.

Due to the nature of contemporary worship songs, much of which is guitar driven, pianists must be discerning and yield to the opinion of the Music Director/Worship Leader as to when it is appropriate to drop out so that the instrument does not “muddy up” the sound.

Oversaturating the tonal spectrum can be avoided in several ways. Be careful not to double the primary rhythm guitar combination of both frequency range and note duration. If the guitar is pounding out chords in time with the high hat, the piano should match the kick drum, and vice versa. Play in a tonal range different from the guitars or voices. Play more than a 4th up or down from the bass guitar’s note to avoid oversaturating the low end. When playing a rhythmic function, the left hand is seldom used.

Pianists must be able to play from a chart or to read music.

*When sheet music is used, it must be reduced.* Sheet music is typically a reduction of all musical parts and not a score chart of the piano-only part. If sheet music is used as a basis for the piano part, notes which were incorporated into the sheet music but actually belonging to other instruments or voices should generally be eliminated, played in non-competing octaves, or ignored.

5.5 Guitars

Guitar players should be sensitive to the style of the song and be able to finger pick or strum appropriately.

**Lead:** Plays melodic lines as a solo during instrumentals, intros, or turnarounds, plays color, or provides counter melody during climax chorus or build. It is important not to overshadow other melodic elements or play constantly.

**Primary Rhythm:** (Whether acoustic or electric) strums or picks primary chord structure. Be careful not to double playing style of piano - if one is primarily doing 8th notes, the other should do a variation of diamonds; if one is in one frequency range, the other (usually piano) should switch to a higher frequency range, and so on.

**Secondary Rhythm:** (Whether acoustic or electric) strums or picks primary chord structure in manner that adds to primary rhythm guitar (not doubles). Be careful not to double playing style of piano or primary guitar in combination of frequency range and note duration. (Option: use nashville tuning/strings) Also, differentiate saturation and tone from both lead and primary rhythm guitars.

**Color:** Fills in frequency or adds touches of texture by adding specific notes or pedalizing in chords. Don’t overdo!

Guitar players should listen to and rehearse rhythmic punches within song for tightness of the band. Guitar players should be able to read a chord chart or pull chords from a piano score or tab.
5.6 Color Instruments

The main function of color instruments (harmonica, saxophone, flute, ebow, violin, dobro...) is to provide the melody line during instrumental interludes (like a lead guitar), counter-melodic elements during turn-arounds (between the vocal lines of a song), and to add touches of tone to the overall sound tapestry.

During contemporary worship, the color instrument is encouraged to add embellishments between vocal phrases and to avoid doubling the singers’ vocal lines as they are being sung. Be aware of other instruments, and make way for them.

Because color instruments greatly impact the mood of a song and provide the song with distinct character, color instrumentalists need to carefully determine when not to play and when to add notes. Playing less is almost always more effective than overplaying, and the color instrumentalist should avoid doubling what any other instrument is playing.

5.7 Visual Artists

The primary function of visual artists (projectionists, banner designers, lighting designers, environmental designers) is to enhance the message. Visual artists for worship seek to focus people’s attention upon the Lord and not toward the art itself. When successful, visual artists can provide a powerful invitation for worshipers to engage with the Holy Spirit.

Visual effects should only be used when they are appropriate to the theme of the service and planned by, screened, and approved for quality and effectiveness by the Worship Arts Pastor.

Visual artists need to learn to apply their craft and tools skillfully. They need to have content prepared before pre-service so that everyone connected with what they are doing can be informed of how the service will be impacted.

Copyright: To the best of our ability, WLCC abides by copyright law and agreements. Only approved materials for which we have acquired copyright permission may be used. Approved materials created in-house can also be used.

5.8 Sound Technicians

Sound technicians craft what the congregation hears throughout the service. In addition to managing the sound of people speaking, background music, video clips, instruments, and vocalists, the sound technicians also are responsible to manage and maintain our audio equipment and storage areas. Occasionally sound techs also run lights, answer questions, teach musicians how to use equipment, do research, copy CD’s, clean up after forgetful musicians/pastors/ guests, and many other often-thankless-but-always-necessary roles. Sound techs also record and prepare the sermon recordings for internet archiving and CD processing.

When possible, it is best for two or more sound technicians to work at the same service. This allows one to focus on engineering the sound, while the other can address technical needs, troubleshooting, and equipment setup.

Like visual artists and musicians, sound technicians must continually hone their craft, seeking to focus attention on the Lord by minimizing distractions and creating a balanced, pleasing, inviting mix at appropriate sound levels.

Sound technicians need to have good hearing and/or good technical skill. (Those weaker in one area can still work effectively if matched with a sound tech having strengths in that area.) Sound techs (and the Music Director/Worship Leader) generally need to be the first to arrive and the last to leave.
5.9 Musical Roles of a Musician/Vocalist

There are 8 standard roles to be divided up between musicians and vocalists at any given point in a song. Sometimes it is effective to drop or even double one or more of these elements, and often it is effective to trade or subdivide roles. However, each musician should understand the role he or she is responsible for in each section of each song and to refrain from inadvertently taking over parts covered by someone else.

1. **Melody**: This is the part of a tune you hum along with when you think of a song. It is usually the primary vocal’s line, and what the congregation typically sings along with.

2. **Harmony**: These are musical lines that are based around the movement of the melody. They can be sung or played. When they are played, they should not usually be sung, and when sung, not played, except for deliberate emphasis.

3. **Counter Melody**: This is a musical melodic line that is played which is not based upon the movement of the melody. It can be an echo, a descant, or another line. Sometimes it is played by a lead or other instrument, and sometimes it is sung. Often it occurs during a turn-around between lyric lines or other pause in the primary melody.

4. **Rhythm**: This is the part of the music you tap your foot to. It is often made up of the drums, bass guitar (synchronizing like a kick drum), and primary rhythm guitar (synchronizing like a high hat or snare).

5. **Primary Instrument**: This is the single instrument responsible for providing the primary texture of the song as a foundation for the lyrical melody. (It’s the one instrument you have to have in order to sing the song.) The primary instrument (usually piano or guitar) should not try to also incorporate the other roles unless there is no one to fill them. All the other instruments need to adapt to what this instrument is doing by accenting it, matching with its groove, or getting out of its way.

6. **Color**: These instruments add specific tonal or rhythmic texture to the song in order to provide a sense of character or mood. They accentuate the song’s dynamics and emphasize the lyric message. When not overdone, these instruments help make a song unique and memorable.

7. **Texture/Pad/Fill**: These instruments fill in gaps in the song’s sonic texture.

8. **Silent Worship**: One of the most challenging roles is refraining from making a sound until the moment of greatest impact. It is also challenging for musicians/vocalists to remain in a state of worship while waiting to play again.

   Consider a song to be like a pie. If you’re playing by yourself, you get to eat the whole thing. When another person joins, they get their own slice. You get less. As more people join in, the smaller each piece becomes. You have to allow others to have their piece of the musical pie, while also making sure to do your part. Pieces of the pie include the frequency range you play in, the tones you select, and the rhythm and length of notes you play.

   Playing this way will also enable the sound technicians to better know how to incorporate and highlight the good things you are bringing to the song’s sonic texture, while allowing the good things brought by the other musicians to impact the worship as well without creating the dreaded wall of sound.

5.10 Equipment

All musicians (except for the grand piano and drums) are expected to provide and maintain their own instruments in a manner combatable with WLCC’s musical and technical goals. Key-
boardists, guitarists, and hand percussionists can use the stage instruments if available or bring their own. Tune to A 440. Vocalists (except for the Ensemble) can provide their own microphones, under the same stipulations. Sound technicians are to use church equipment. Projectionists are to use church software. Visual artists can use church software or their own personal software on their personal home systems (no one can install ANY software on church computer systems without prior permission from the Worship Arts Pastor).

**Amplifiers:** For minimal stage volume and optimal audio clarity, no instrument amps should be used on stage unless the speakers are disconnected. Amps using their speakers must be in a sound enclosure backstage.

Wireless Devices: Personal wireless devices (either instrument sends or in-ear receivers) are usually permissible IF:

1. You install fresh batteries after the Sunday pre-service practice time so they’re fully charged for the service;
2. The device meets the FCC 2010 frequency regulations;
3. You approve the device’s specific frequency with the Worship Arts Pastor to avoid conflicts with other devices;
4. You have a good track record of remembering to turn the device OFF and ON when needed.

**In-Ears:** To manage stage volume, avoid sound interference with other activities in the building, increase musical clarity, protect our hearing, and to increase the sound tech’s ability to communicate with the team, we use in-ear monitors. Each musician is expected to provide their own personal in-ears. (We do have some box headphones you can use if you forget your in-ears for a prep or service!) Skull Candy In-Ears (under $20 from Walmart or Radio Shack) are the low-cost favorites, but you can purchase higher quality ones for even better clarity and frequency separation. Ear-buds do not seal off the ear and WILL lead to permanent hearing damage if used in a stage/live performance sound environment. Also damaging to your hearing is wearing in-ears in only one ear - keep your in-ears in BOTH ears! In-Ears are also necessary for you to hear comments from the sound techs, the click track, and an accurate rhythm that is not delayed and bouncing off the auditorium’s rear wall.
6 Preparation to Lead

6.1 Rehearsal Participation

Rehearsals should be conducted with everyone present who are expected to participate in the musical components of the upcoming service. A successful rehearsal depends upon musicians and vocalists who are adequately prepared, on-time, and ready to go - both musically and spiritually. To enable our musicians to accomplish this, we use the following structure in preparing the rotation for a specific service.

6.2 Rotation Structure

Scheduling: The Worship Arts Pastor schedules an active Music Director/Worship Leader for each service. Scheduling occurs 3-4 times a year so that the Music Director/Worship Leader can adjust personal schedules while also allowing room for Interns to enter the cycle. Approximately 2-4 months before each service, the Music Director/Worship Leader assigned to a service (along with the Worship Arts Pastor) will schedule the appropriate team members for that service. Team members will be determined by a rotation of the particular instrumental role needed, without preference other than members who are under restriction or have requested that particular date off ahead of time via PCO. Team members will be sent a notification immediately when they are scheduled so they can respond and plan appropriately.

Final Notification: Three weeks before each service, scheduled team members will be sent a reminder that they are scheduled for the upcoming service. They must respond immediately if they will be unavailable for that service in order for the Music Director/Worship Leader to make alternative arrangements. During the following week, the Music Director/Worship Leader will prepare or assemble all the materials needed for the team members to know the roles they are expected to play, including a detailed roadmap and orchestration instructions for each song via PCO (service order sheets) and Worship Assistant (chord charts), and any needed practice CD’s or mp3 files.

Preliminary Personal Prep: Two weeks before each service, scheduled team members will have available to them any materials necessary to help them prepare for their role on the team. Service order charts, annotated chord charts, sheet music, and downloadable mp3 files will be available on PCO, and any CD materials if applicable will be in their Green Room mailbox. From this material, each team musician/vocalist has one week to prepare the part. All experimentation, part modification, and patch selection should be completed during this time so that each musician can adequately play as indicated the first time the team runs through it the following week. If a musician is unclear about the roles they are expected to play, it is their responsibility to contact the Music Director/Worship Leader in time to clarify and prepare.

This preparation is key to the success of the team. Not only does preparation help compensate for differences in skill level, it also allows time for the meat of the lyrics to take root in the heart and life of the musician so that there is a depth of authenticity in what they bring to the platform.

Team Rehearsal 1: The first team rehearsal will be held the week of the service. The sound tech will arrive early enough to pre-set the board for that rotation’s lineup and create a list so everyone knows what channel to plug their equipment into. Everyone else arrives in time to set up beforehand and practice starts and ends on time. The goal of this session is to ensure that the parts prepared by the musicians over the previous week jell, and that transitional elements are in place. A final run-through is recorded to CD and made available for personal practice.

Personal Prep: Team musicians have the remainder of the week of the service to polish and finalize their parts. Memorization is encouraged as it enables the musician to worship more freely and
play better with the team.

**Team Rehearsal 2:** On the day of the service, the final team rehearsal will be a full run through, and includes participation by the team vocalists, musicians, Ensemble (if scheduled), sound techs, and projectionist. Particular attention should be given to transitions between songs and special elements such as Selahs. Adjustments may also need to be made to songs or structure if service elements were unexpectedly adjusted by the pastoral staff.

**Mix with Congregation:** At some point surrounding each service, the musicians need to have opportunity to connect personally with the rest of the congregation. This serves to build an association between what happens on the platform with those in the seats. It allows for Holy Spirit encounters, ministry, and relational connections to occur. It also functions to remind the team members that part of their job is to lead and invite the congregation to participate.

**Debrief:** After the final music set of the day, all musicians should gather for a short time to discuss: 1) What worked; 2) what didn’t work; 3) what they sensed God doing during the service, how they relied on Him, and what we learned that we could apply the next time on the platform.

**Worship Ensemble Prep:** The Worship Ensemble’s schedule differs from the music team’s. The Ensemble practices weekly on Wednesday evenings. The week that the Ensemble is scheduled to participate in the service, they first time they usually participate in the music team rehearsal is Sunday.

### 6.3 Before Rehearsal Start Time

The Music Director/Worship Leader and Sound Technician arrive 30 minutes before start time to ensure everything is ready to go and to have their own stations set up before the musicians and vocalists arrive in order to be free to provide assistance as needed and for the Music Director/Worship Leader to connect individually.

Techs, musicians and vocalists arrive 15 minutes before start time to set up equipment and tune so they can be ready to play by start time. Vocalists should warm up BEFORE arriving.

### 6.4 Actual Rehearsal Time

Rehearsals should begin on-time with prayer, either by the Music Director/Worship Leader, another participant, or the entire team, as directed by the Music Director/Worship Leader. Anyone not yet set up at the beginning of prayer time is recorded as being late.

After prayer, any pertinent information related to the rehearsal, upcoming service, or other team-related content should be briefly addressed. Service logistics should be reviewed, including element order, stage layout/blocking, projection, and lighting should be reviewed.

Once positioned on the stage, the Music Director/Worship Leader should have a clear line of sight with all musicians.

Rehearsals require a sound check to ensuring gain levels of all mics and instruments. (Once gain levels are set, the musicians can adjust their individual in-ear mixes, and the sound techs can proceed to address tonal issues as needed without interrupting the musicians.) During this time, all musicians should be quiet and follow the instructions of the sound technician overseeing the sound check.

Often house volumes must be kept to a minimum or completely off to avoid disturbing other meetings in the building and to allow the sound techs to pull up individual or group levels in order to tweak settings. Use in-ears.

Because of the in-ear monitor system, all communication should be done through micro-
phones so that everyone can hear directions being given. Off-topic discussions and instrumental noodling should be avoided so that people can hear what is being said. Because there is much going on, it is best to address one another by name before talking.

The Music Director/Worship Leader oversees the rehearsal and all decisions for musical elements of the worship service. Opinions/suggestions regarding music, sound, lighting, or video should be discussed with the Music Director/Worship Leader privately, including comments regarding the house sound mix. Most Music Directors/Worship Leaders will consider input regarding song structure, dynamics, and orchestration; however, they retain the final say.

The Music Director/Worship Leader should review any specific instructions or assignments, including feel and introduction/exit of a song, dynamic levels, and so on. (Although this information should be conveyed in the song materials provided for the musicians upon scheduling the service, it should be reviewed and verified at the rehearsal.) Key changes, modulations, and transitions should be worked over and over as they can make or break a song’s impact.

Requests to the sound technician for recording rehearsal songs to CD or mp3 should be made BEFORE you expect the recording to begin! Otherwise the sound tech will record the entire rehearsal in one take for playback purposes.

If there is a significant issue on a song, stop, identify the issue, and work on that specific section. Because repeating mistakes or entire songs simply for the sake of repetition has little value, clarify a goal or task for each run-through. Rather than rehearsing until the team gets the song and set together, then moving on, that’s the time to do it again. This reinforces playing the song the desired way.

Although musicians select instrument patches and tones before rehearsal, remember that sometimes what sounds great at home just doesn’t work when playing together in the auditorium. Allow musicians to make needed adjustments. Verify that the musicians have adequate time adjusting equipment settings between songs.

When something does not sound right and you cannot identify its source, have the sound tech play back the tracks, isolating and addressing the issue.

Keep in mind that the way one rehearses is reflected in the way one performs. So incorporate into rehearsal times of musical reflection, prayer, and providing signals or cues. Even more importantly, remember that if we’re not worshiping when we’re practicing, we probably won’t be worshiping when we’re playing in front of the congregation.

6.5 Rehearsal Conclusion

At the end of rehearsal, have a quick debrief. Everyone should know their assignments and have the materials needed to be ready. After officially ending the rehearsal with a closing prayer, the stage should be cleared as necessary by all participants in preparation for its next use.

6.6 Focus During Worship Services

With so many responsibilities, it is easy to become focused on the wrong thing. Satan tries to distract attention away from genuine worship. This is one reason we plan services carefully and pay so much attention to preparation and rehearsal. No matter what happens, it is imperative to keep the focus on the One we worship.

If you make a mistake, rather than making a big deal of it and drawing further attention toward yourself (and away from God), keep going and refocus on God so you don’t lose sight of your goal to worship Him.
In addition to the musical role performed by vocalists and musicians, their facial expressions and body language provide communicate much to the congregation about engaging in authentic worship. Not only does the team model worship, they extend permission to the congregation to explore new ways of surrendering themselves to the Lord and expressing their encounter with Him (e.g. clapping, lifting hands, closing eyes, etc.).

Remind yourself that everyone is called to worship God. However, you have been called to worship Him in the role of a Worship Leader. This is true whether you are on or off the platform. You are responsible for authentically worshiping the Lord while simultaneously helping draw the focus of others to Him. This is leading in worship. Your fruitfulness in inviting the congregation to “come and taste for yourself” increases when you remember to lead. It is good to build rapport with the congregation by making appropriate eye contact or using authentic body language to communicate with them. Seek to find a balance between exploring your own intimate worship encounter with the Lord and engaging in congregational worship as a shared experience with the those who are off the platform.

Consider the congregation to be part of the worship team - they just weren’t at the practice. Allow them time to get warmed up and tuned, and then help them along by providing clues as to where the team is going while we worship the Lord together.
7 Service Planning & Execution

7.1 Set Development & Communication

When designing the music set, the Music Director/Worship Leader should consider the role of each song in the scope of the overall worship service, including non-musical elements. Each element should move the congregation smoothly through to the next without distraction. Musical key and momentum changes between songs should be carefully planned, as should be any transitions, scriptural readings, prayer times, and musical interludes.

It is important not to overpack the service on a practical level. Things always take longer to unfold than planned, and even more importantly, not only are we offering praises to God, we EXPECT the Holy Spirit to be actively interacting with each of us. Allow for quiet times and dwelling points to encourage the congregation to encounter and interact with the Holy Spirit. Each service needs breathing space so that we can take time to dwell together with the Lord both individually and congregationally. Encountering and engaging with God far supersedes the priority of following every detail of your master plan.

When planning and preparing charts, each musician and singer’s role should be clarified so they can adequately prepare before the first rehearsal. To play together successfully, musicians and singers must know their expected role in creating each song’s musical texture.

Singers must know when to sing, and whether to sing in unison or parts. Standard vocalist instructions are:

- Worship silently
- Sing melody (unison/men/women/octaves)
- Add partial harmony (specify)
- Full harmony
- Add embellishments (specify) - sound techs will need to know to mic for this
- Go for it!

Other elements such as clapping, specified breathing, pronunciation, and so on should also be covered.

Not every instrument has to play each entire song. Clearly communicate when musicians should play or worship silently. Communicate the feel and introduction of a song to instrumentalists to achieve the desired feel. How each song begins and ends should be clearly specified so that everyone begins and ends together.

Instrumental or vocal solos should only be used to introduce the beginning of a song or at times when you do not expect the congregation to sing. During solos, the rest of the music team is encouraged to sing along without microphones to promote congregational participation. During instrumentals, the rest of the music team should continue an attitude of worship, and it is important to provide the congregation with an idea of what you expect them to be doing. (See Section 5.9 Musical Roles of a Musician/Vocalist.)

Special notes for lighting, sound, video, and projection should be noted in Planning Center Online (PCO).

7.2 Service Execution

Even with all the details of a worship service, managing team members, and leading the congregation, it is vital that we keep the main thing the main thing!
During worship, consider whether and for how long we ask the congregation to remain on their feet. We usually stand during corporate singing and scripture reading. We sit during special music, communion, and offerings. Occasionally remind the congregation that if they would like, they are invited to sit or kneel as they worship even if everyone else remains standing - it’s not a marathon and we want people to focus on the Lord, not enduring until they can sit again!

Always give prompting for genuine worship. Avoid cliches like saying “Let us pray.” Be careful to not use phrases that only regular church attendees would know. Ahead of time ask the Holy Spirit to bring to your mind what you should say, and from that prompting jot down key phrases in order to practice or memorize them as helpful.

Give the congregation vocal cues so that when you get to the next line, they are ready to sing along. This also serves to remind the musicians and technicians where you are heading.

Give the congregation permission for various expressions of worship (e.g. clapping, lifting hands, closing eyes, etc.). Do this by modeling it yourself, and also by telling them. However, avoid making the congregation feel forced or manipulated to imitate what you do.

If you make a mistake, rather than making a big deal of it and drawing further attention toward yourself (and away from God), keep going and refocus on God so you don’t lose sight of your goal to worship Him.

Participation in worship increases when the Worship Leaders are engaged in worship without becoming so personal and introspective that they forget to lead. People follow someone they feel connected with and who is easy to follow. Good Worship Leaders balance personal worship with active leadership to build rapport and invite engaged participation.

The Worship Leader is expected to create transitions during worship which bring together the spoken Word of God, the lyric of the song, and the struggles of everyday life. Seek the Lord while preparing these in advance and rehearse so that they can be offered naturally and sincerely without awkwardness, overspeaking, or otherwise drawing attention from God toward yourself. Always allow room for the Holy Spirit to direct people individually and corporately.

7.3 How Service Preparation Happens

Overall worship planning will be done with the Worship Arts Pastor and the Music Directors/Worship Leaders. This step includes input and brainstorming by up-front and behind-the-scenes leadership from all areas of artistry, pastoral staff, church board, and the Worship Leadership team.

Weekly meetings will take place with each Worship Leader and the Worship Arts Pastor to maintain focus and unity. This time will also be used to evaluate what things in the worship services are enhancing worship and what things are distracting. Solutions will be discussed.

The Worship Leadership Team will meet every two months to discuss worship direction, team member issues, and practical matters. This team also selects new songs by evaluating songs they or any other WLCC member offers. This team is responsible for the Worship inSERVICE training day as well as creating a “standard version” of the songs that are played at regular services. This team is comprised of Worship Leaders, Music and Ensemble directors, technical directors, and other individuals selected by the Worship Arts Pastor.

Regular weekly services will be planned by the Worship Arts Pastor and the Music Director/Worship Leader responsible for that specific service, with input from the pastoral staff. Each venue will follow suit as close as possible.
7.4 Technical Coordination

Weekly meetings with audio, video, and lighting team leaders are held for post-weekend review as well as future service planning. Items covered include stage plot, prop location and use, projection screen content, any extra rehearsals, stage use, etc.

**Lighting:** Lighting during worship can be brought down to create intimacy, but during announcements, when people fill out response slips, collecting the offering, or when the teaching pastor is speaking, the house lights should be up appropriately. Lighting colors and settings should be coordinated in advance with the projection team and their use of backgrounds and clips on the projection screen.

**Video:** If a mini-movie or clip is used for a worship service, the Worship Arts Pastor or technical director will provide it in advance so that the projectionist or sound technician of all venues will have it available during service preparation time. Copyrights for all content must be acquired.

**Audio:** Music team composition and positioning should be communicated in advance to the audio technician so that proper audio reinforcement is in place for the needs required by the team. This is also true for pre-service and offertory. The audio technicians have full access to Planning Center Online to view each service’s musical and technical needs.

As a rule of thumb, worship service music volumes are run between 85-92 dB (A weighting, slow metering), using a calibrated sound pressure meter.

Communication to the worship team during worship services and practices can be done through the in-ear monitors.

The audio technician should be constantly aware of what is taking place on stage while visually making contact with the Worship Leader every 30 seconds or so.

**Projection:** Sermon topics, scripture, song titles, and special service elements are listed on Planning Center Online and updated as soon as information becomes available. Although we try to avoid last-minute changes, some inevitably occur. Should there be any alteration in the planned order of songs, the Worship Leader is responsible to provide vocal cues to enable the projectionist to move to the correct slide and minimize congregational distraction or confusion. Projectionists are responsible to use only background images and clips for which WLCC has obtained copyright release. Images, clips, and backgrounds should serve to enhance the message of the songs, and not draw focus or attention toward themselves. With this in mind, artistic creativity is encouraged. Changes to the announcement loop generally are made immediately before the first service, based upon the church bulletin for the day and notes from the office staff. For advanced preparation, bulletin announcement can usually be obtained as early as Wednesday from Denise Ellis.

7.5 Service Elements

Our services are one of the few opportunities for the congregation to gather as a large group. Therefore we seek to be good stewards of this precious resource and utilize every minute of each service to its fullest.

**Pre-Service:** All use of the auditorium (warming up, sound checks, microphone tests, prop setup, lighting adjustments, video volume and projection tests, etc...) should be completed at least 20 minutes prior to the beginning of the service.

Every service begins 10 minutes early with live pre-service instrumental music. If live music is unavailable, an appropriate, upbeat CD should be played. Sensitivity to volume level must be exercised, as the purpose of the music is to create an atmosphere conducive to people gathering for worship, rather than to be the primary focus of attention.
During the final minutes of the pre-service time, the music team will take the platform in preparation to begin the opening Call To Worship. Pre-service music should continue until the Worship Leader signals that the team is ready to begin. If the pre-service music was on CD, the audio technician should fade the music in both the house and the in-ears.

**Call To Worship:** The music team will begin each service with a musical call to worship. While the congregation members continue to come in, this is a time of invitation to engage in the worship service. The goal of this element is to let everyone know that the service is starting, to provide a transition time during which each participant can gain a sense of place and purpose, and to begin setting personal agenda aside in order to engage with the Lord together. The timeframe for this element is 3-4 minutes. ( Longer songs should be started early or edited in length.) The music team usually remains on the platform until the primary music block is completed.

**Welcome:** There should be a clear greeting time in every service. This is typically done by one of the pastors. It includes inviting the congregation to sit, greeting them, and an opening prayer. This time usually lasts about a minute. During the prayer, ushers with guest materials should come forward.

**Addressing Guests:** The person doing the welcome makes a special welcome to first-time guests and those who have not attended for a year or more. Explain that we have some info we’d like to give them and THEN ask them to raise their hand so the usher can provide it. Assist the ushers in finding the guests; sometimes hands are difficult to see. Also invite the guests to provide us a record of their visit by filling out the guest slip in the bulletin and placing it in the offering plate as their gift to us later in the service. This element takes about a minute.

**Announcements:** Every service includes announcements by the welcomer which share opportunities for involvement and news about some of the good things God is doing among us. Announcements are limited to info pertaining to a majority of the congregation. Generally, announcements are limited to 3 and the total time is about 3 minutes.

**Specialty Announcement:** Occasionally an announcement is presented by a key ministry leader for emphasis. The speaker should find out before the service when to be ready for being called by the person doing regular announcements. The time is limited to 1-2 minutes, including video clips. If the announcement is video-only, the lights need to dim appropriately and then return to the appropriate level for the next service element immediately upon video completion.

**Missions Moment:** When a missionary supported by WLCC is available, we extend 2-5 minutes for them to welcome the congregation and touch bases with us for how they are doing, usually inviting the congregation to a more indepth sharing time after the service, during a sunday school class, or in a Community Small Group. Occasionally the missionary incorporates a slide show or video to be run in the background as the individual shares.

**Meet & Greet:** The congregation is invited to stand and greet someone they have not yet spoken with. Sharing names is encouraged. Pastoral staff and key leaders are encouraged to make special efforts to connect with guests. This time lasts about a minute.

**Transitional Element:** At this point, a video clip may be used to quiet the congregation and let them know it is time to return to their seats. The light dims and the video starts immediately. Upon completion, the lights need to come up to the worship setting immediately. This element also allows the Worship Leader to address the congregation upon completion of the video because they are now paying attention and ready for the primary music block.

**Primary Music Block:** The Worship Leader will invite the congregation to stand as we spend some time together sharing our hearts with the Lord.
Songs are chosen from the current Master Song List selected by the Worship Leadership Team, with one optional “wild card” (a song not on the Master Song List, but with which the congregation is familiar). To help the congregation learn the songs, and to enable the musicians to play with different musicians and Worship Leaders, the songs will be performed in the same format and congregationally-friendly key. A variety of song styles will be used. Corporate worship times should never be predictable. Efforts will be made to be creative, while keeping in mind that worshipers participate more when songs are familiar. Songs will be grouped according to theme, and ordered in a natural progression allowing the Holy Spirit to progressively work in the heart of each worshiper. Songs will be used which invite participation rather than exclude the congregation by asking them to stop participating in order to focus on another’s performance.

Using songs in the same or compatible keys, or providing smooth transitions between them protects the congregation from potential distractions from the flow of worship.

Sets typically begin with a more upbeat, familiar song to help people transition from the busyness of the day into a place where they are focused upon the Lord.

**New Songs:** It is more difficult for the congregation to engage in worship when they don’t know the songs. Therefore new songs are introduced and taught very deliberately:

- Week 1: Song is introduced as an offertory.
- Week 2: Song is taught during the song set.
- Week 3 & 4: Song is included within all worship sets, and may be repeated as a Call To Worship or Walking Music.
- Week 5: Song is given a break, and then used in preceding weeks as a regular selection.

Any WLCC member can suggest a new song. New songs are evaluated, selected, and scheduled by the Worship Leadership Team about every 4 months.

We look for songs that are:

- Theologically accurate.
- Biblically based.
- Objective (not open to interpretation) in content.
- Able to give the congregation the words to say what we need to be saying right now in new and fresh ways.
- Singable by the congregation (with a melody ranging primarily from Bb to D).
- Memorable.
- Rhythmically balanced without being overly bland or syncopated and hard to sing.

During the music set as appropriate, the Worship Leader will seek to incorporate concise prayer, comments, or scripture which invite the congregation to engage with the Lord more deeply. This should be accomplished as an extension of the music and thus preserve the flow of the set. The Worship Leader can do those elements personally, or assign them as appropriate. During this time the other musicians and vocalists have the opportunity to model for the congregation their own individual expressions of quiet, intimate worship. A directed time of meditation may be incorporated, allowing room for each individual to spend private time interacting with the Lord.

The music block typically lasts 16-20 minutes.

**Offertory:** The goal in every worship service is for it to be as participatory as possible, so congregational worship takes priority over performance-related elements. When appropriate, the
offertory musician can invite the congregation to sing along. However, there are times a particular song needs to be sung over the congregation simply because that song’s message is timely, and the music provides an effective delivery vehicle. Special music always uses live accompaniment. Music must be given to the Music Director/Worship Leader three weeks ahead of time for adequate preparation.

One of the pastors or Worship Leaders oversees the offertory, provides any instructions, invites the ushers forward, and either prays or invites the person scheduled (usually a board member) to pray. The ushers should be ready before the prayer begins and can move into position during the prayer. During this time the musicians not involved in offertory exit the platform. Those involved in offertory take their places, and lighting adjustments are made at the end of the prayer. The offering occurs during the first half of the service after the Primary Music Block, and usually takes 6 minutes, including the one-minute prayer.

**Communion:** Communion is scheduled approximately every two months. Due to the length of communion, special elements such as lengthy announcements, prolonged worship sets, and video clips are not scheduled in order to create more time for corporate participation. The music team facilitates the distribution of each element by playing instrumental or vocal partial songs as needed. The church board and others selected from the congregation assist in serving.

It is our tradition on communion days to collect a special offering for use by the Benevolent Committee to assist attenders having special needs. The music team plays a brief instrumental while this is collected. The ushers should be ready to pass the containers for collecting the used communion cups and also for taking the benevolent offering.

Communion generally requires 12-14 minutes, some of which is taken from the primary music block (requiring a 2-song set or 3 shorter songs) and from the sermon time. Sometimes we try to incorporate Offertory and Communion into the Primary Music Block. The Benevolent Offering must come later in the service than the regular Offering, and can be taken at the service’s end.

**Anointing:** Occasionally during a service, we invite people needing prayer by the elders to slip out to the prayer chapel or other designated areas for anointing with oil and prayer by a pastor or other spiritually mature church leader. After a brief explanation by a pastor, the music team spends this time worshiping with the congregation. We typically take 12-14 minutes for an anointing time, and the music time and sermon adjust. This time is usually incorporated into the Music Block.

**Special Times:** Sometimes we have special recognition of new members, Mother’s Day, Father’s Day, baby/new parent dedications, commissioning prayer, testimonies, or children’s elements. These times usually include bringing a group onto the platform, which means that the musicians must move equipment to make room. These times vary in length, and times are planned for and adapted individually. These elements are listed on PCO as far in advance as possible.

**Primary Teaching Block:** The senior pastor receives 40 minutes to preach in each service. If special elements are added to the service, this time frame may be adjusted. After a brief introduction, the congregation stands to read the scripture passage for the day. At the end of the sermon, the pastor concludes with a prayer which may include a call to action or other practical application. During the prayer, the music team takes their places on the platform and resets equipment as necessary. **PROJECTION:** Wait to drop the screen until the “Amen” of the pastoral prayer. **VIDEO:** Video recording starts when the congregation sits from reading the scripture, and stops when the teaching pastor invites the congregation to pray.
**Response Song:** If time permits, the pastor will invite the congregation to stand for a song of response to the Word that was shared during the sermon or to interact with the Holy Spirit individually. The music team will support this time. This usually lasts four minutes or the song can begin, then during a musical turn-around the Worship Leader can dismiss the service, after which the team will complete the song or make a transition to Walking Music.

**Dismissal:** At the end of the pastoral prayer, the pastor will dismiss the congregation. If there is a response song, the Worship Leader will dismiss the congregation. Dismissal should include an invitation to participate at the next activity of the day and a benediction-type blessing.

**Walking Music:** As the congregation leaves the service, the music team will play a final song. This song can be a song from earlier in the service, or another song from the Master Song List that has not yet been used that day. This song is typically upbeat and joyful. Again, sensitivity to volume is essential.
8 Responsibilities of a Worship Leader

8.1 Expectations

Individual Music Directors/Worship Leaders at all venue locations will oversee all elements in a regular worship service. Preparing for each service includes the following responsibilities:

- Planning the service with the Worship Arts Pastor and scheduling the worship service (1 hour)
- Preparing music charts, cd’s, and notating instructions for musician personal practices (1-3 hours)
- Personal prep time for songs, prayers, scripture reading (at least two half-hour times a week)
- Running the evening week-of and early morning day-of practices (2 hours each)
- Leading worship for both services (1 hour)
- Other tasks as requested...

Music Directors/Worship Leaders will be expected to adhere to the guidelines presented in this manual regarding spiritual walk, communication with all parties, and service execution.

8.2 Evaluation

Worship Leaders will meet with the Worship Arts Pastor on a weekly basis to answer the following questions:

- What are you doing to recruit new Worship Arts team members?
- What are you doing to promote the Worship Arts ministry at your location?
- Who do you have that you are currently training as a Worship Leader and where are you in the process? What leaders would you like to see developed?
- What are you doing to grow as a worshipper and Worship Leader?
- How are you doing spiritually? Relationally? How can I pray for you? What is God teaching/showing you?
- Who did you spend time with, meet with, reach out to last week?
- Do you have any new dreams, visions, or goals for the ministry?
- How are you involved with the family life of WLCC outside of the Worship Arts ministry?
- What spiritual or physical needs exist within the Worship Arts team that I need to be aware of? How can I assist in meeting those needs?
- What stories do you have from the lives of worship team members where God has been at work?
- What roadblocks do you need to overcome in ministry?

8.3 Church-Wide Involvement and Promotion

Music directors/Worship Leaders will be expected to make themselves available for church-wide seasonal and worship events and to actively encourage involvement to their musicians via email, flyers, phone calls, team discussions, and one-one-one times.

The Worship Arts Pastor will encourage music team members to participate in community small group involvement as well as involvement in serving in other ministries. These involvements develop community with those involved outside of the Worship Arts ministry as well as within the other areas of Worship Arts.
8.4 Planning and Scheduling

The Worship Arts Pastor and Music Directors/Worship Leaders will initiate planning and notification through PCO.

Music, chord chart, and content uploads must have copyright permission acquired, and must be uploaded in the correct fashion once that copyright clearance has been acquired. No music should be distributed outside the realms of PCO.

Scheduling will be done in fairness to all involved, with equal rotation for available individuals with no demonstration of “favorites” or a “select group.” A reasonable attempt will be made to refrain from scheduling musicians too many times sequentially. Requests by musicians to limit participation down to as few as 4 times per quarter will also be incorporated as much as possible. Through PCO, musicians can block out dates they want to reserve. Musicians are encouraged to volunteer to fill gaps in scheduling that exist due to roster limitations or other reasons.

8.5 Recruiting

The Worship Arts Pastor will be responsible for providing leadership in recruiting, training, and equipping all artistic Worship Leaders. The Worship Leadership Team will participate in musician auditions. Music Directors/Worship Leaders will assist in making sure new members are trained adequately and that the internship process proceeds effectively. The Worship Arts Pastor will be responsible for creating a tri-fold brochure to place in the foyer to explain and promote the Worship Arts ministry.

Recruiting includes auditions as needed between congregation members and the Worship Leadership Team on a regular basis as well as periodic open auditions announced to the congregation. Auditions will occur at least twice a year and include both musical and spiritual assessments. The Worship Arts Pastor and Music Directors/Worship Leaders will be encouraged to include as many qualified people as possible, while placing them in their appropriate areas of leadership.

While the Music Directors/Worship Leaders of each venue will be expected to develop their musicians in conjunction with the Worship Arts Pastor, resources can be pulled from other in-house venues when absolutely necessary. When resources are not available, bringing in outside resources should be discussed with the Worship Arts Pastor in advance to exhaust all other in-house resources.

Team personnel needs and/or auditions should be announced on the website, church newsletter, announcement loop, bulletin, ministry fair, and during service announcements at least twice a year for the entire congregation.

8.6 Training and Equipping (Spiritual and Musical)

Once a person has passed an audition and/or has been accepted into the Worship Arts ministry upon interview, the Worship Arts Pastor (either personally or through a Music Director/Worship Leader) will be expected to walk the new intern through the orientation process and familiarize them with the expectations of their role.

The Worship Arts Pastor (both personally and through a Music Director/Worship Leader) will provide spiritual insight on worship to help maintain accountability, focus, and unity among team members. This can be done by setting aside a few minutes during rehearsal. Other significant times include the Worship inService, individualized meetings, and team meetings.

The Worship Arts Pastor is expected to provide training opportunities for team members, particularly those who need assistance in a particular musical or technical area. This could include a
reference to a musical instructor, making available training materials in the Worship Library, drawing attention to on-line materials, organizing attendance opportunities at worship conferences and workshops, and through personal contact/instruction.

The Worship Arts Pastor and Music Directors/Worship Leaders are expected to assess and train at least one person yearly to develop as a Worship Leader. Mentoring through a step-by-step process will be a large part of this:

- Target a person who feels a calling to be a Worship Leader
- Talk and pray with that person about their desire to be a Worship Leader
- Walk that person through a time of being on the various stations of the music team (if they have not already done so)
- Allow the person to take vocal leadership of ONE song in a worship set
- Have that person shadow the Music Director/Worship Leader during a rehearsal, particularly noting communication
- Allow the person to take vocal leadership on TWO songs in a worship set
- Have the person run a rehearsal while overseeing Music Director/Worship Leader offers guidance and assistance
- Allow the person to take vocal leadership of an entire worship set in a worship service. This will include instructing the congregation to sit, stand, etc., and providing other interactions with the congregation
- Have the person run rehearsal with the overseeing Music Director/Worship Leader present-but-silent (without offering guidance or assistance) so the person can troubleshoot themselves
- Allow the person to lead an entire worship service
- Meet with the person periodically to assess their progress and encourage accountability

Worship Leader Interns must come from within our team pool (very few exceptions), and be approved by the Worship Arts Pastor with input from the Pastoral Staff and Church Board.

**8.7 Financial**

The Worship Arts Pastor proposes a Worship Arts budget to the board for oversight, and then to the congregational for actual approval. The Worship Arts Pastor also oversees enacting and reporting this budget. The Worship Arts Pastor consult with the Worship Leadership Team for input, and is directly accountable to the Administrative Pastor.
9 Music Notation System

9.1 Purpose

We want you to be as successful as you possibly can, and to make your preparation time as efficient as possible. We want to provide the musicians and singers on any given rotation with the opportunity to pre-plan how they can fit together into the overall fabric of the music and complement one another. We want to allow the congregation every opportunity to learn and remain familiar enough with the songs to participate/engage rather than continually remain in learning/observation mode. We also want to create a common vocabulary for our musicians, many of whom come from a wide and diverse range of musical experiences and training, to enable us to communicate musical ideas effectively.

So we compiled as much information as possible into a traditional chord chart format.

9.2 Limitations

Rather than compiling a gigantic musical score for each song, we tried to minimize the number of pages of music for the musicians to handle during practices and performances. So we can’t include everything. For many of the songs we play, we have sheet music, parts, vocal arrangements, DVD’s, mp3’s, tabs, and much more. We provide this additional content (if available) for you by posting it on PCO in each song’s details.

9.3 Materials

For each new song, and older songs as we can get it done, the Worship Leadership Team and possibly other volunteers will create a MasterChart. It’s like a standard chord chart with extra annotations. Mark it up with your notes, settings, and other reminders so you can keep reusing it each time we do the song. Or just memorize it. Either way, we expect you to keep this chart and archive it in your Worship Arts folder.

There’s a lot of content packed onto a MasterChart. That means things may be hard to read. It’s fine if you want to use your own charts, based on this one. But if you do so, please copy down the line numbers and section headings so that we can communicate song location during rehearsals. (Also, make sure your chords match the MasterChart.)

Even if you have memorized the song, we want you to use a chart or note paper during practice to help in song navigation and to record appropriate reminders for during your personal practices.

9.4 Term Explainations

We have a wonderfully diverse collection of musicians at WLCC. We have folk musicians, rock musicians, country musicians, gospel musicians, polka musicians, classical musicians, and non-musicians. This provides us with a great template of musical textures, but it also makes communicating musical ideas more difficult. To help us speak apples-to-apples, we’ve created a common vocabulary of terms and concepts. Here they are. (They’re also located in the front of your notebook for easy reference.)
## Dynamics

<table>
<thead>
<tr>
<th>Mark</th>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>///</td>
<td>Play/Break</td>
<td>After a chord: hit the chord and cut it off</td>
</tr>
<tr>
<td>♩</td>
<td>Diamond</td>
<td>Play the chord once and sustain until the next chord</td>
</tr>
<tr>
<td>&lt;</td>
<td>Crescendo</td>
<td>Increase dynamically; get louder</td>
</tr>
<tr>
<td>&gt;</td>
<td>Decrescendo</td>
<td>Decrease dynamically</td>
</tr>
<tr>
<td>p</td>
<td>Piano</td>
<td>Play soft (the more p’s the more soft)</td>
</tr>
<tr>
<td>f</td>
<td>Forte</td>
<td>Play loud (the more f’s the more loud)</td>
</tr>
<tr>
<td>.</td>
<td>Staccato</td>
<td>Accent note and immediately release or mute it</td>
</tr>
<tr>
<td>∗</td>
<td>Pause</td>
<td>An indefinitely-sustained note, chord, or rest</td>
</tr>
<tr>
<td>∗</td>
<td>Accent</td>
<td>Play with a much stronger attack than surrounding unaccented notes</td>
</tr>
<tr>
<td>AC</td>
<td>A Cappella</td>
<td>Vocals only (may include drums/bass if indicated)</td>
</tr>
<tr>
<td>NB</td>
<td>No Breath</td>
<td>Vocalists should not breath or break during the indicated area</td>
</tr>
</tbody>
</table>

## Navigation

|  || Repeated Phrase | Dotted bars indicate a repeated passage |
|  || Phrase Bars      | Bars indicate the beginning and ending of a passage                        |

## Notation

| 8va  | Up Octave | Play the chord an octave higher                                              |
| 8vb  | Down Octave | Play the chord an octave lower                                               |
| | | Don't play for this measure (or number of measures indicated)               |
| ,    | Breath mark | Breathe here                                                                |
| t    | Arpegiated chord | Play an arpegiation using the notes of the specified chord                 |

## Roadmap Elements

| V    | Verse    | Primary content of a song                                                    |
| C    | Chorus   | Reoccurring response part of a song                                          |
| B    | Bridge   | A "change-up" in the song                                                    |
| PC   | Pre-Chorus | A reoccurring section played before a chorus                                 |
| T    | Tag      | To repeat a line or lines                                                   |
| Intro | Introduction | The musical introduction of a song                                          |
| Inst | Instrumental | Instrumental break                                                       |
| Turn | Turnaround | The instrumental time between lines of the lyrics or between phrases      |
| Vamp | Vamp    | A repeated chord progression, often used to facilitate a meditative pause |
| Open | Selah   | An instrumental break for reflection, meditation, celebration, or response |
| Exit | Exit    | The musical conclusion of a song                                            |
## Roles

<table>
<thead>
<tr>
<th>Role</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Parts of the music people tend to hum along with, primary lyrical line</td>
</tr>
<tr>
<td>Harmony</td>
<td>Musical phrases which move in tandem with the melody</td>
</tr>
<tr>
<td>Counter Melody</td>
<td>Musical phrases moving contrary or apart to the melody</td>
</tr>
<tr>
<td>Rhythm</td>
<td>The song’s groove</td>
</tr>
<tr>
<td>Primary Instrument</td>
<td>The ONE instrument providing a song’s primary foundational structure</td>
</tr>
<tr>
<td>Color</td>
<td>Touches of musical emphasis providing mood and highlighting key points</td>
</tr>
<tr>
<td>Texture/Pad/Fill</td>
<td>Sounds with fill in the gaps of a song’s sonic texture</td>
</tr>
<tr>
<td>Silent Worship</td>
<td>Sit out musically while maintaining and modeling an attitude of worship</td>
</tr>
</tbody>
</table>

## Ensemble Instructions

<table>
<thead>
<tr>
<th>Instruction</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worship Silently</td>
<td>Sit out musically while maintaining and modeling an attitude of worship</td>
</tr>
<tr>
<td>Sing melody</td>
<td>Specify details of whether unison, men, women, octaves, etc.</td>
</tr>
<tr>
<td>Add partial harmony</td>
<td>Specify which parts are added, and what to do with other voices</td>
</tr>
<tr>
<td>Full harmony</td>
<td>All harmony parts added</td>
</tr>
<tr>
<td>Embellish</td>
<td>Specify, including instructions for sound techs to know how to mic for this</td>
</tr>
<tr>
<td>Go for it!</td>
<td>Specify specifics, but pretty much give it all you’ve got</td>
</tr>
</tbody>
</table>
God You Reign

INTRO
||G |Gsus |G |Gsus |Em7 |C2 |G |Gsus ||

VERSE 1
| G | C/G | | G | C/G |
You paint the night, You count the stars, and You call them by name.
El Gt: Layer in with few touches. BGV: add light harmony and double melody on next line.
| Em | C | | G | C/G | / / / /|

CHORUS 1
| G | C2 | Em7 | Dsus | C2 | G |
God, You reign, God, You reign. Forever and ever, God, You reign.

VERSE 2
| G | C/G | | G | C/G |
You move the mountains with the words that You say.
El Gt: Shift to dotted 8th echo.
| Em | C | | G | C/G | / / / /|
My song remains, *God, You reign.*

CHORUS 2
| G | C/D | C/E | C/F# |
God, You reign, God, You reign. Full groove. Drums: snare/tom accents on 1 & 2 with 4va.
| Em | Em/F# | Em/G |

BRIDGE
| G | D/F# | Am7 G | Em D2/F# | G | G | D/F# |
| Am7 G | Em D | G |

EXIT
||:G |C/G | G |G/G |

MAP
V1 C1 V2 C1 B C2 (Optional soft ending: C1 C1 Tag: last line)

First C1 on Optional Soft Ending: Bass & Drums: out. Second C1 on Optional Soft Ending: El. Gt: fade out gradually, then Synth only.

© 2008 Integrity's Praise! Music. Used by permission. WLCC MasterChart. Preparer: T. Miller. CCLI #379675
10 Clarifying Your Part of the Big Picture

10.1 Pie Theory & Understanding Musical Domains

For each musician to have a clear musical impact upon the worship, we have to carve out and provide a unique musical space in which they can play. When we’re recording, this is easy. We can make EQ adjustments, pan instruments, apply additional effects, layer in additional sounds, and -if all else fails - edit or even re-record a new part. But live music is different. There’s no second chance. What’s covered up or muddied is lost. The invitation suffers. The lamb is marred. God still receives our offering regardless, evaluating it on the merits of our hearts, but the effectiveness or fruitfulness of our gifts may have been hampered. To create a better understanding of how to enable our musicians, I reverted back to my classical training. Give credit where it’s due - it takes a master arranger to build a song so that the single flute can be heard by the person in the far wing of the audience, despite the other 150 musicians thundering out at the same time, and all without any sound system or electronic engineering. Let’s use those same principles to enhance your fruitfulness.

10.2 The Impact of Frequency

Understanding how sounds actually combine and compete can also provide a practical realization to better create parts that are musically distinct. The primary thing to look for is the range of your instrument’s fundamentals. Somewhere in that zone, depending upon the specific note you’re playing and the timbre of your instrument, is your sweet spot. That’s the point where at any given moment you can make the greatest musical impact. The simple rule to this whole concept is that everybody’s sweet spot cannot overlap unless we’re being very deliberate about separating overlapping instruments using the Rhythmic and Melodic domains.

10.3 Layering

Bringing in and out instruments one at a time in a musical piece can help focus the listener’s ear. We use this technique a lot to build the musical fabric of a song in steps. It’s also a natural method for controlling musical dynamics by enhancing or limiting the sonic muscle being used. The ear is fantastically capable of identifying quite similar sounds once it knows what to listen for. Layering is another way to help us attune our listeners’ ears to each instrument.

Layering is one of the greatest tools in the arranger’s arsenal. In addition to simply determining when an instrument starts and stops playing, layering can be accomplished in any of the 3 sonic domains (Rhythmic, Range/Timbre, Melodic). Simple layering is done by assigning specific musical roles to individual musicians and instructing them when to enter and exit in the piece. Complex layering occurs when instruments trade roles within the same musical piece. The opposite of layering, doubling, can also be employed to add emphasis to a musical element.
11 WorshipWorld in 2011

11.1 Key Thoughts

These are some foundational thoughts which I modified and shared with the church through the WLCC church newsletter in an article called “Music and the Bible.”

I’m excited. I anticipate that this coming year will be one of transition. As God continues unfolding His plan for the EJ Community Church satellite, we seek to flexibly adapt to new ways of doing church, while also maintaining and building upon the foundation of what makes God’s interaction at WLCC so unique.

This is very much true in WorshipWorld.

11.2 Considering WorshipWorld

Facilitating the East Jordan satellite requires our music teams to stretch in new ways because we have to train more singers, instrumentalists, technicians, and worship leaders than ever before. Then we have to be able to send off some of these gifted people, all while supporting the worship occurring at this location. We’re adjusting in ways we never before considered.

Still, we must maintaining our core values. The worship leadership team has been working to clarify the why’s and how’s of our approach to congregational worship. We want to ensure that, in the midst of major change, we keep the main thing the main thing. Herbert Lockyer Jr.’s book All The Music Of The Bible has reminded me of several key concepts that I wanted to pass on to you.

Music is older than human expression. Angels worshiped even before Earth’s creation. We were crafted in such a way that we would be able to be aware of music, having both a desire to express ourselves through it, and an ability to be impacted by it in ways even deeper than our ability to comprehend. All creation worship. Those who have gone before us are worshiping now. Worship will continue eternally. When we worship, we’re part of a much bigger picture.

Music empowers our expressions. Don E. Seilers said, “When we sing, words are given greater range and power than when we speak... whatever people say with passion and in heightened speech, they will end up singing in some form.” I find it interesting that when Moses gave his final message to the Israelites before he died and they entered the promised land, he chose to do it through song so that it would be memorable, teachable, and powerful. H. T. McElrath observed that music “provided a language for the deepest expressions of the soul.”

It amazes me that music extends to every aspect of human experience. We are to sing with both our intellectual understanding and with our emotive, spiritual intuition (I Cor. 14:15). We are to sing to one another when we gather (Col. 3:16 - among many other verses). Music gives voice to us intellectually, emotionally, relationally, culturally, and spiritually. This fits with the exhortation in Romans 12 to lay down our selves as living sacrifices - our whole nature, offering every area that gives us identity - as our service of spiritual worship. Worship expresses and transforms identity.

11.3 Insights from The Word

Scripture has a lot to say about music. There are actually twice as many verses about music than there are about prayer. Then again, if you agree with St. Augustine’s observation that music is a form of prayer, you can conclude that of all the verses having to do with prayer, two thirds incorporate music. Martin Luther said that other than theology, he held music to have highest place

I think this is why God tells us not to forsake music. Psalms 100:1 instructs us to “come into His presence with singing.” Music reminds us of our own personal moments of significant interactions with the Lord. Lyrics teach us of God’s faithfulness and challenge us about how to address the mountains and valleys we face. When we sing, we declare the story of how God has interacted with his people. We acknowledge who God is, and proclaim His attributes to everyone around us.

I’m thankful that the early Hebrews created their instruments to glorify God rather than for secular use or personal satisfaction. Music played a significant part of nearly every feast, celebration, or major event. It called them to gather at the temple. It governed their movements. It led them into battle. I get satisfaction from these facts whenever I ponder the troubling thought that it was Jubal, a descendant of Cain, who the Bible credits as the father of musicians in Genesis 4:20-21. This gives pause to musicians not to use music for their own gain, but to offer it humbly in service.

I am also thankful that King David wrote so often that music is congregational. When we worship together during a service, you are not the audience listening to the musicians’ performance. Everyone in the room is part of the music team. We’re all performing together for the Lord. When we sing, that’s your offering.

It also means something special to me that in 39 psalms there are 71 references to something called a “Selah.” This was a musically supported pause after singing some of the lyrics of a song so that everyone could celebrate, pray, meditate, or otherwise respond appropriately to what they just sang. You could call it an instrumental with purpose. That makes sense. When we sing, we are supposed to mean what we say, and we are supposed to listen to what the Lord says back to us. It’s a conversation between each of us and Him, and it’s done on a telephone party line in the presence of our fellow believers.

### 11.4 Transformationally Life-Changing

I am thankful for the stories in scripture where music is associated with God’s deliverance. Deliverance from slavery, enemies, oppression, evil spirits, prison... music played a part. Music is powerful. John Clavin observed that words in themselves are powerful, but that “when the melody is with it, it pierces the heart much more strongly, and enters into it.”

Perhaps music’s powerful nature explains why its use in church was always controversial. Although scripture tells us to use psalms, hymns, and spiritual songs, it didn’t specify the exact content. The writings of the early church disagreed whether lyrics could be written by people of that day or whether the only acceptable lyrics were direct biblical quotations. They were still arguing about this in the 1500’s. I’m thankful that Martin Luther, St. Francis of Assisi, Charles Westly, and Dwight L. Moody incorporated folk art music - the music of the people - into the spiritual fine art of the church by composers like Bach and Handel. Some people still argue today about styles, instruments, content, format, lyrics, volume level, and so on, but more and more, people all over the entire earth use the same songs in worship.

I am fascinated by how God uses music. He used it to announce the birth of His Son. He literally dwells in the praises of His people. Through it He bypasses many of our mental defenses and opens doors through which His Spirit speaks to our souls. What do we learn from the few glimpses scripture offers us behind the veil of eternity into heaven? Singing and making music is a central part. It’s loud, shaking heaven’s very gates.
So let it shake your soul. As you prepare for your role in worship, don’t simply settle for making sounds. Create, using every area of your being, an offering - and you are the offering - of praise in which He can dwell.


That’s making music to the Lord!
12 Songbuilding Workshop

12.1 Knowing Our Roles In The Band

It’s important that when we play or sing, we know where we should be as our voice or instrument fits into the band. We show musical maturity when we can listen to one another as the song unfolds, and be able to fit into the arrangement without over-singing or over-playing.

The questions I ask myself are:

“How can I standout without stepping over someone else?”

“How do I know when to stand out?”

“How do I know who should stand out in this song?”

“What can I add to make the song interesting?”

These can be challenging questions at times, but we just need to communicate with the worship leader and team members during practices and rehearsals to find out what direction the song is going in and what feel it’s going to have. It’s important that the worship leader knows what the song’s flow is and to have it charted out for each person. It’s also fun to bring fresh or different ideas while listening as a band, and talking out how it works, or doesn’t work.

None of us like musical mud, so we have to learn what soundscapes and notes to play to contrast one another. I like multiple guitars, but not when they’re playing the same part. Maybe one should stay lower on the neck, and one playing triads or arpeggiated notes up high. If the lead singer is singing vibrato at the end of phrases, maybe as a background vocalist, sing straight to help each other stand out. If the piano is chording, maybe as an acoustic player, I can play opposite and finger pick individual notes so on and so forth.

Knowing when to stand out can kind of a simple one after having a little experience. Generally we don’t want to interfere with lead vocals or important melody parts in the song. Play licks after phrases, or drum fills at the end of verses and choruses. Sometimes it’s a style we’re going for and it might sound cool as well. We as worship bands have such a huge advantage because generally we sing well-known songs that are already arranged, working and ready for us. So, if I know that I’m a lead guitar, I can listen to the CD and find out what they’re playing at and mock it, or play it with my own flavor at the same points in the song.

Who stands out and where? What kind of song is this? Is it a piano, drum, or guitar-driven song? In a slow song for example, I like to have a nice keyboard with a synth or pad to start it out and maybe to end the song with. It seems to set a worshipful, or heavenly tone and can create a cool atmosphere. Next I might lead in with acoustic rhythm and start the lead line. On the 1st chorus I might have the drums and bass come in to start building that section. As we go through the song we’ll start to build the background vocals and instruments. You can see now how we start to each stand out and also build the song. Then we can even destruct the song to let a piano and pad finish the song out by themselves, or even back off our vocals and have the congregation sing it in the end. You’ll find as you listen more and more to music CD’s, you can begin to hear these principles and patterns applied in almost every song.

12.2 Dynamics

Having dynamics is key in music. If we all play the same volumes and play every note, we are not helping in the dynamic department. We need to have musical space and that means having silence is just as important as having sound. Do you notice that when a guitar player stays out of the verse, and then suddenly comes in on the chorus, how much more of an impact it
makes? Music should be dynamic. It should breath, it should build, and it should go somewhere. It should have tension and release. It should be soft and loud.

It should be fast and slow. If you keep this in mind, you will look for ways to add or subtract instruments to accomplish mood and intensity.

Have a caring attitude towards the subtle details of a song. It’s scriptural to “Play skillfully unto the Lord” as it says in Psalms. In other words, “Do well to play” or “Do well in playing.” I remember many times when I’ve said during rehearsals, “It’s good enough” or “What’s the easiest way we can do an ending on this song?” Sometimes because we have many volunteers and practice goes late into the evening we want to wrap it up as soon as possible and that’s understandable, but we still need to keep in mind that we’re giving God our best. So practice those big endings, breaks and interesting moments for the glory of God!

12.3 Examples
13 Physical Worship And Body Language

13.1 Video Example & Discussion Questions

What did you like/dislike about the Body Language in the video?

What does the team’s Physical Worship tell you about what is going on between the team and the Holy Spirit during the song?

How about between the team and the body?

13.2 Common Reasons People Avoid Physical Expressions of Worship

We are more concerned with what others think of us than what Jesus thinks of us.

This is something that is unfortunately widespread in the American church today: The fear of man rather than the fear of the Lord. We allow ourselves to be over taken by a flood of worries and concerns and miss the rivers of living water rushing all around us. Thankfully we have an awesome God who loves us and is patient to teach and to show us Himself.

Living a lifestyle of worship has so much more to it than “style.”

“The Lord looks for worshipers who have a heart for worship and who will worship Him in spirit and in truth. They have a high calling both on and off the platform, a calling which is rooted in the private, intimate relationship they have with their Heavenly Father. They live a lifestyle of continually deepening worship (Romans 12:1-2). They must look inwardly and evaluate their relationship with the Lord on a continual basis and have a heart for God, listening to His voice. Without a genuine relationship, there is no genuine worship” (Worship Arts Team Manual, 3.2).

It’s the way I was raised. That’s not how I worship.

“We don’t believe one form [of worship] is more ‘sacred’ than another, though we may find that some forms are more effective in different situations than others. Due to the dynamic nature of worship, we are often open to God’s leading into fresh ways of worshiping Him” (Worship Arts Team Manual, 2.3).

We don’t feel like it.

We as leaders need to prompt or give permission to the congregation to worship physically by displaying it ourselves through our body language.

Worship is not about us, but about Jesus. Therefore we can’t do it according to our feelings, but we must give what is rightly due Him.

Sometimes we have to be led by our will which is what we use to move past how we feel.

Our body language can distract the congregation by showing our frustration (or feelings) over a mistake, or it can keep them focused on worship, despite a mistake. This means we need to lead physically whether we are “feeling it” or not.

We don’t think it’s biblical. Or we don’t know what it means.

Address with scriptures.

Our church doesn’t do that sort of thing.

“In humility, we recognize that there is a wide variety of styles and expressions of worship that are equally pleasing to God. We believe in using a variety of forms of worship that is appropriate to the various cultures and communities making up WLCC” (Worship Arts Team Manual, 2.3).

The Key: Incorporating acts of biblical expressions of worship in such a way so that our focus and the focus of others is directed towards the Lord.