

GARAGE HYMNAL

TRAINING

Church band workshop – handouts
January 2011

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Written by Andy Judd and Greg Cooper, with thanks to David Peterson, Steve Crain, Ruth Kilpatrick, Philip Percival, Rob Smith and Huw Jones.

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Part A. What kind of music does God like?

Colossians 3:16-17

Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns and songs from the Spirit, singing to God with gratitude in your hearts. ¹⁷And whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through him. (TNIV)

Ephesians 5:18-20

Do not get drunk on wine, which leads to debauchery. Instead, be filled with the Spirit, ¹⁹speaking to one another with psalms, hymns and songs from the Spirit. Sing and make music from your heart to the Lord, ²⁰always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ. (TNIV)

1. Through Jesus

Hebrews 13:15.

2. For Jesus

Rev 5:12

3. With Passion

Eph 5:19, James 5:13b

4. With content

Col 3:16

5. And skill

Psalm 33, 1 Corinthians 14:26

Philippians 2:4

Part B: Why do we sing in church?

1. Singing is a wonderful way to worship God

Congregational worship is a 'particular expression of the total life-response that is the worship of the new covenant'.¹ One way of worshipping God together is by *praising* him, because of who he is. What more reason do we need?

Hebrews 13:15

Through Jesus, therefore, let us continually offer to God a sacrifice of praise – the fruit of lips that openly profess his name.

2. Singing is, and has always been, an important way for God's people to respond to His character and acts.

Old Testament

Exodus 15:1-2

¹ Then Moses and the Israelites sang this song to the LORD :

"I will sing to the LORD,
for he is highly exalted.
The horse and its rider
he has hurled into the sea.

² The LORD is my strength and my song;
he has become my salvation.
He is my God, and I will praise him,
my father's God, and I will exalt him.

Psalms 96:1-4

¹ Sing to the LORD a new song;
sing to the LORD, all the earth.

² Sing to the LORD, praise his name;
proclaim his salvation day after day.

³ Declare his glory among the nations,
his marvelous deeds among all peoples.

⁴ For great is the LORD and most worthy of praise;
he is to be feared above all gods.

¹ David Peterson, *Engaging With God*, 220-21.

New Testament

Luke 1:46-8, 54-5

⁴⁶And Mary said:

"My soul glorifies the Lord
⁴⁷and my spirit rejoices in God my Savior,
⁴⁸for he has been mindful
of the humble state of his servant.

...

⁵⁴He has helped his servant Israel,
remembering to be merciful
⁵⁵to Abraham and his descendants forever,
even as he said to our fathers."

3. Singing joins in the song of the universal church, and anticipates our fellowship in the new creation

Ephesians 2:4-6:

⁴But because of his great love for us, God, who is rich in mercy, ⁵made us alive with Christ even when we were dead in transgressions – it is by grace you have been saved. ⁶And God raised us up with Christ and seated us with him in the heavenly realms in Christ Jesus,

Hebrews 12:22-23:

²²But you have come to Mount Zion, to the heavenly Jerusalem, the city of the living God. You have come to thousands upon thousands of angels in joyful assembly, ²³to the church of the firstborn, whose names are written in heaven. You have come to God, the judge of all men, to the spirits of righteous men made perfect...

Revelation 5:9-10, 13

⁹And they sang a new song:

"You are worthy to take the scroll
and to open its seals,
because you were slain,
and with your blood you purchased men for God
from every tribe and language and people and nation.

¹⁰You have made them to be a kingdom and priests to serve our God,
and they will reign on the earth." ...

¹³Then I heard every creature in heaven and on earth and under the earth and on the sea, and all that is in them, singing:

"To him who sits on the throne and to the Lamb
be praise and honor and glory and power,
for ever and ever!"

4. Singing is good for us!

- It builds us up as a church

1 Corinthians 14:26

²⁶What then shall we say, brothers? When you come together, everyone has a hymn, or a word of instruction, a revelation, a tongue or an interpretation. All of these must be done for the strengthening of the church.

- It allows us to express our emotions

James 5:13b

Is anyone happy? Let him sing songs of praise.

- It can be an effective tool for evangelism

Acts 16:25

²⁵About midnight Paul and Silas were praying and singing hymns to God, and the other prisoners were listening to them.

5. We are told to

Colossians 3:16-17

Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns and songs from the Spirit, singing to God with gratitude in your hearts. ¹⁷And whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through him. (TNIV)

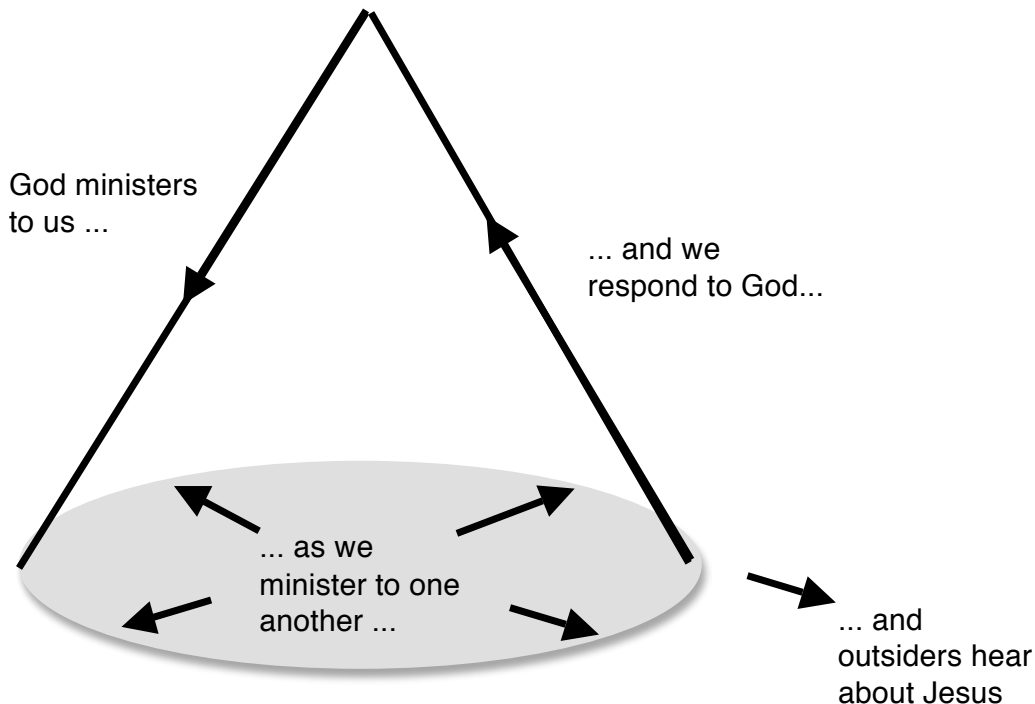
Ephesians 5:18-20

Do not get drunk on wine, which leads to debauchery. Instead, be filled with the Spirit, ¹⁹speaking to one another with psalms, hymns and songs from the Spirit. Sing and make music from your heart to the Lord, ²⁰always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ. (TNIV)

Discussion Questions

- As musicians and church leaders do we do enough to help our congregations understand the reason why we sing at church?
- Is it appropriate to consider playing in the band or leading singing as a teaching role?
- Why do we have musical instruments accompanying singing?
- Does the purpose of singing in church change the style we choose to lead the singing in?

Part C: What's going on when we sing?²



1. God ministers to us through his word

Colossians 3:16

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.

2. We respond to God in prayer and praise

Hebrews 13:15

Through Jesus, therefore, let us continually offer to God a sacrifice of praise—the fruit of lips that confess his name.

Ephesians 5:19-20

Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord,²⁰ always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ.

James 5:13

Is any one of you in trouble? He should pray. Is anyone happy? Let him sing songs of praise.

² This diagram is adapted from David Peterson, *Engaging with God*, 221.

3. We minister to each other, building up the church

Colossians 3:15-17

Let the peace of Christ rule in your hearts, since as members of one body you were called to peace. And be thankful. ¹⁶Let 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. ¹⁷And whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through him.

Ephesians 5:19-20

Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord, ²⁰always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ.

1 Corinthians 14:26

What then shall we say, brothers? When you come together, everyone has a hymn, or a word of instruction, a revelation, a tongue or an interpretation. All of these must be done for the strengthening of the church.

1 Corinthians 13:1

If I speak in the tongues of men and of angels, but have not love, I am only a resounding gong or a clanging cymbal.

4. And outsiders hear about Jesus³

Acts 16:25

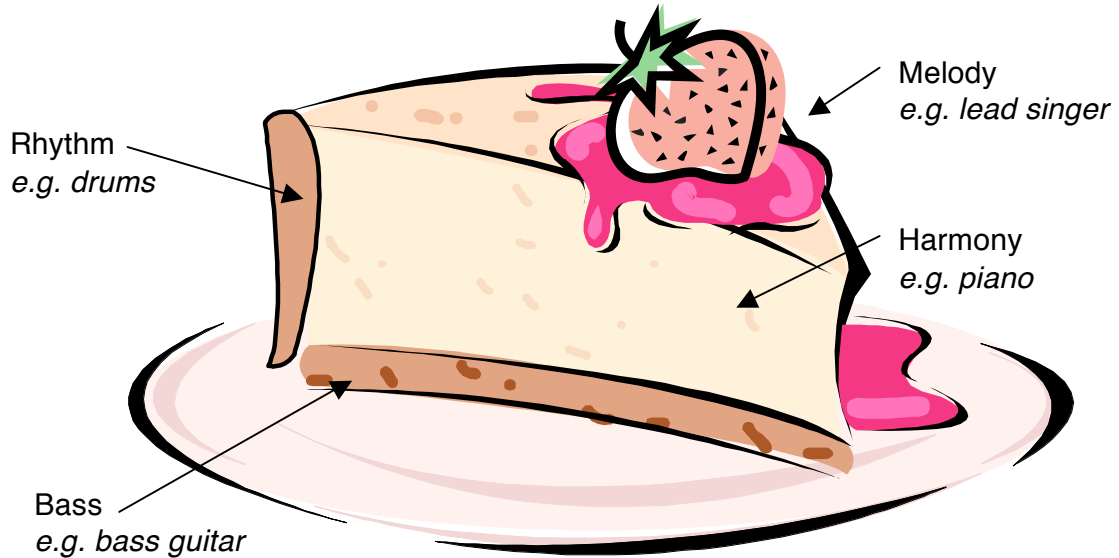
About midnight Paul and Silas were praying and singing hymns to God, and the other prisoners were listening to them.

³ See John Dickson, *Promoting the Gospel* (Sydney, 2005), chapter 9.

Part D: Playing in a band

1. Why do we have instruments at church?

2. The cheesecake model of music



Instruments and their possibilities

Instrument	Rhythm	Bass	Harmony	Melody
Vocalist	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Piano	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Bass guitar	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Guitar	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Flute	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Cello	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Synth	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Drums	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Remember – just because an instrument *can* do all these things doesn't mean it *should*!

4. Arrangements – learning to share the space

Song: Take My Life

Speed: Slow (about 80bpm)

Style: Sparse R&B feel

Section	Intro	Verse1	Chorus	Verse 2	Chorus	Instrumental	Chorus
Length in bars	4	16	8	16	8	8	8
What's going on	Keys + drums sparse	Bass in half way	Violin in	Backing vocals on some lines		Violin solo Then stop for 1 bar	Big.

If you find this kind of cheat sheet helpful see the listening grid in the appendix, or download blank ones from our website.

Part E1: Instrument workshop - guitar

A. Intro

B. Music in the Bible

C. Band members, not rock gods: texture and the role of each instrument

- Part of a band, not soloists
- It's all about taste
- Texture

D. Getting down to business: techniques for great church guitar playing

1. It's all in the left hand

2. It's all in the right hand

3. Revoicing chords and capos

4. Lead playing

- Riffs/motifs

- Arpeggiating chords

- Effects

- ambience/reverb/delay
- tremolo
- volume pedal (swells)

E. General rehearsal tips to assist great guitar playing

- LISTENER, then a player. IN THAT ORDER!

- Avoid reading the music

- Rehearsal, not individual practice

- Practice at half tempo

F. Gear

- Strings – change regularly (go out of tune and also make it sound flat)
- Pedals
- DIs
- Amp
- Leads
- Guitar

G. G is for Group Work

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Part E2: Instrument workshop - keyboards

Instructional videos available at www.garagehymnal.com/resources

Basic chords

A musical staff in 4/4 time showing eight chords: C, Dm, Em, F, G, Am, Bdim, and C. The bass line is empty for all chords.

Advanced chords

A musical staff in 4/4 time showing eight advanced chords: Cma7, Dm7, Em7, Fma7, G7, Am7, Bmin7(b5), and Cma7. The bass line is empty for all chords.

C/E

A musical staff showing the C/E chord, consisting of a C major triad (C, E, G) with an E bass note.

Voicings

A musical staff showing four different voicings of chords in the right hand, with the bass line empty.

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Palette of ideas

Musical notation for Piano and Pno. parts. The Piano part consists of a series of chords and a melodic line. The Pno. part features a melodic line with a 4-measure rest at the end.

Power and responsibility (learning to share)

Long & short, high & low

Musical notation for Piano and Guitar parts. The Piano part shows chords and a melodic line. The Guitar part shows chords and a melodic line. A C/E chord is indicated above the Piano part.

If your left hand causes you to sin...

Helping out the singers

Musical notation for VOICE and PIANO parts. The VOICE part shows a melodic line. The PIANO part shows chords and a melodic line. A C chord is indicated above the PIANO part.

Intros and outros

Keyboards vs piano

Piano
Hammond Organ
Leads

Electric Piano (Rhodes, Wurly)
Pads

Remember: being a good musician is 20% playing and 80% listening
Listen to good recorded music; Listen to the song; Listen to other players

Part E3: Instrument workshop - bass

Role in the band

Parts

Locking in

Part E4: Instrument workshop - vocals

Leading

Harmonies

Learning & teaching new songs

Part E5: Instrument workshop - sound

The right attitude

The right gear

Mixers, mics, DIs,

Caring for your equipment (rollin rollin rollin)

Micing things up

Vocals

Acoustic guitars

Guitar amps

Keyboards

Drums

Woodwind / brass

Looking after the musicians

Foldback

Feedback

Changing the sound

Instrument tones / mic positions

EQ

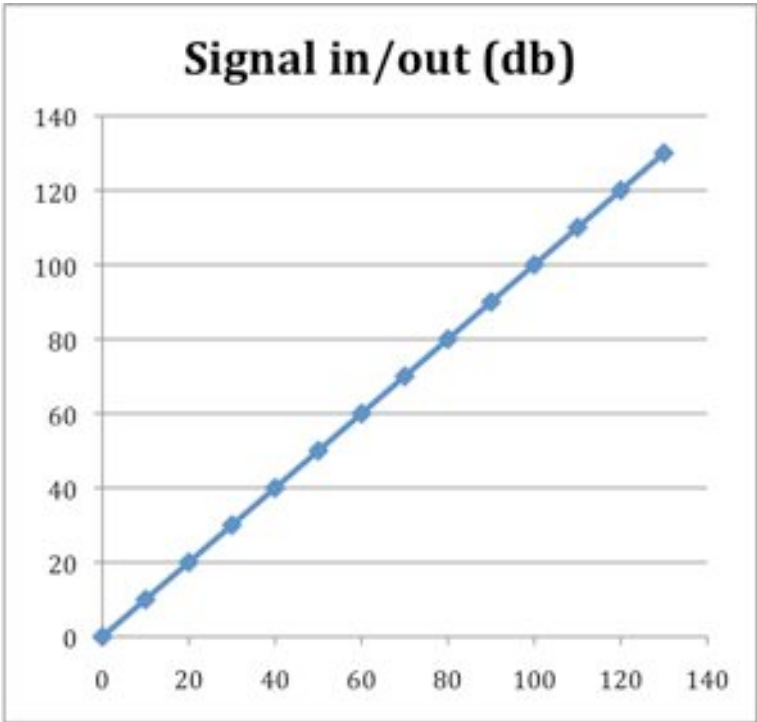
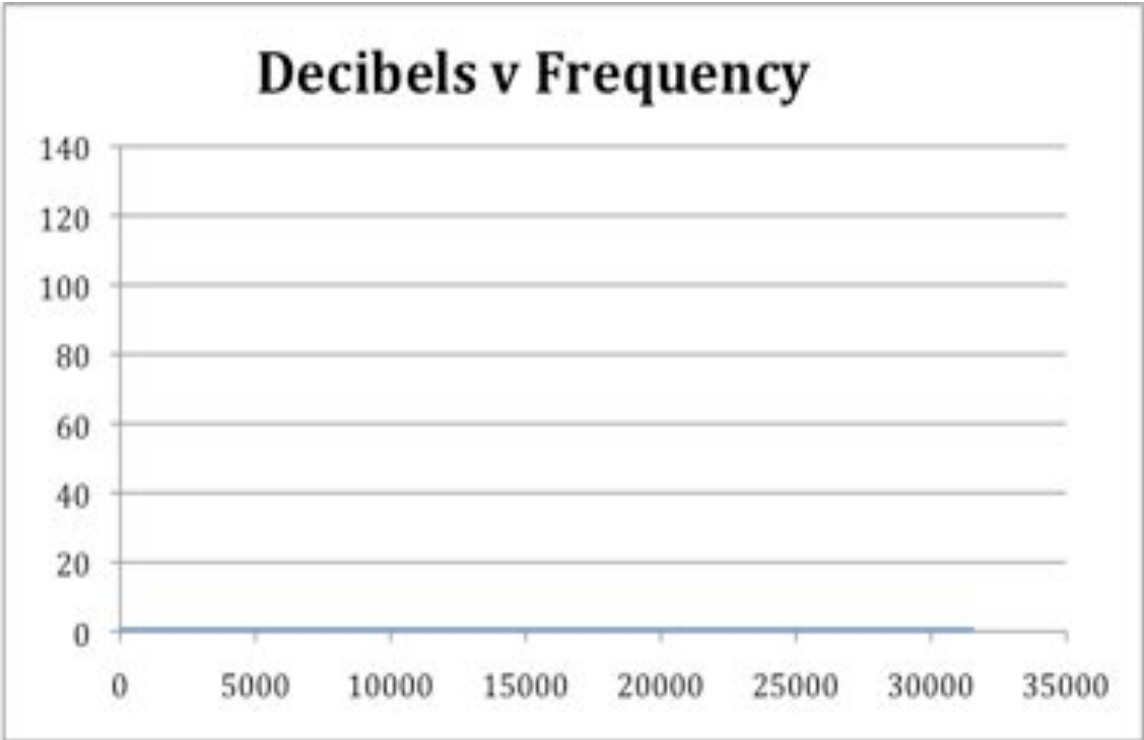
Compression

Delays/Reverbs

Mixing strategies

Listen to music!





Part E6: Instrument workshop - drums

Role in the band

Parts

Locking in

Part E7: Instrument workshop – single note instruments

Role in the band

Basic improvisation – guide tones

Chord theory

Chord theory diagram showing a sequence of chords in 4/4 time: C, Dm, Em, F, G, Am, Bdim, C. The chords are written in a grand staff with a treble clef and a bass clef. The bass line is mostly rests.

5 **Bm7** **A** **G** **Bm7** **A** **Em** **G**

Take my life_ and_ let it be_ con se cra- ted Lord to Thee_

Take my sil - ver_ and my gold_ not a mite_ would I_ with- hold_

Chord theory diagram showing a sequence of chords in 4/4 time: Bm7, A, G, Bm7, A, Em, G. The chords are written in a grand staff with a treble clef and a bass clef. The bass line is mostly rests.

5 **Bm7** **A** **G** **Bm7** **A** **Em** **G**

Take my life_ and_ let it be_ con se cra ted Lord to Thee_

Take my sil - ver_ and my gold_ not a mite_ would I_ with- hold_

Chord theory diagram showing a sequence of chords in 4/4 time: Bm7, A, G, Bm7, A, Em, G. The chords are written in a grand staff with a treble clef and a bass clef. The bass line is mostly rests.

More advanced improvisation

Leading notes

Motifs

Silence

Part F: Musician skill levels

Church bands are a wonderful opportunity for musicians to be the gift to the church that God has made them to be. We want every musician to be developing their skills, at whatever stage they are currently at.

On the other hand, we should not expect everybody to have the skills required to be a blessing to the church on any given instrument.

These 'levels' sheets were developed by experienced music director Steve Crain to help identify a musician's current level of competency.

Level one for each instrument is intended as a basic level of competency required to play in a church band. If, after a relaxed informal audition, a musician doesn't seem to have level one nailed, it's not the end of the road. Book a follow up audition for a month's time and give them some guidance about what to work on.

If the musician has level one together, they can start playing at church. But that's not the end of the road either – the level's sheet can give them guidance about what they need to do to get to the next level.

Note: It is entirely appropriate that different churches will have different standards for their musicians. These standards might vary depending on the demands placed on their musicians in a given service (number of songs, rehearsal time, size of repertoire), the size of the church, the style of music played and the expectations of the congregation.

Part F1: Drum levels

1

A level one player should be able to:

- understand basic stick grip and stroke
- know and play combinations of quarter, eighth and sixteenth notes
- play a basic rock beat
- play at least 1 fill around the kit
- play a combination of 3 bars beat + 1 bar fill without losing time
- demonstrate a single stroke roll

2

A level two player should be able to:

- understand basic stick grip and stroke
- know and play combinations of quarter, eighth and sixteenth notes and their associated rests
- play at least 1 type of rock beat, 1 half-time beat and a triplet or 6/8 beat
- play at least 4 different fills around the kit
- play a whole song length (including beats and fills) without losing time
- demonstrate a single stroke roll and double stroke roll
- play a syncopated pattern on snare with ¼ notes on bass drum
- know the form of a song

3

A level three player should be able to:

- understand basic stick grip and stroke
- know and play combinations of whole, half, quarter, eighth and sixteenth notes and their associated rests
- play at least 4 types of rock beat, 1 half-time beat, a 2 handed hi hat beat and a triplet or 6/8 beat
- play several types of fill around the kit (using whole, ½, ¼, 1/8, 1/16 notes and their rests)
- play 3 whole songs (including beats and fills) with other musicians without losing time
- demonstrate a single stroke roll, double stroke roll and paradiddle
- play some beats using open hi hat technique
- play to a click/metronome at 3 different tempos (beat/fill) without losing time
- read important sections of the chart
- count the band in

4

A level four player should be able to:

- understand basic stick grip and stroke
- know and play combinations of whole, ½, ¼, 1/8, 1/16, and 32nd notes and their associated rests
- play at least 8 types of rock beat, half-time beat, 2 handed hi hat beat and a triplet or 6/8 beat
- play several types of fill around the kit (using whole, ½, ¼, 1/8, 1/16 and 32nd notes and their rests)
- play 5 whole songs (including beats and fills) of different styles (rock, jazz, latin etc) without losing time
- demonstrate a single stroke roll, double stroke roll, 5-stroke roll, 7-stroke roll, 9-stroke roll and use on kit
- play some beats using open hi hat technique using 2 hands on hi hat
- play all this to a click/metronome without losing time
- read a comprehensive chart
- be able to write out drum parts
- count the band in and remember tempos of 5 songs in a row
- demonstrate the ability to solo over sections of a song
- show good ensemble skills (create parts with bass player, use of dynamics, cue sections of song)
- tune the drum kit

Part F2: Keyboards levels

1 A level one player should be able to:

- Turn keyboard on, get basic sounds (piano, organ, elec piano, pad), plug into amp, attach damper/sustain pedal.
- Read major and minor chord symbols.
- Tap foot and count out loud.
- Stay in time with a drummer.
- Understand playing with 1 hand ok.
- Play eggs (one chord per bar).
- Play minims (two chords per bar).
- Play basic syncopated rhythms.
- Understanding slash chords (e.g. A/C#, G/B).
- Chart reading (repeats, 1st and 2nd time bars, Sign, Coda).

2 A level two player should be able to:

- Quickly voice all major and minor chords in all keys in various inversions (either hand).
- Pick suitable voicings for the song (Voice leading, guide tones, etc).
- Add Sus 2 and Sus 4 to chord voicings.
- Layer sounds (ie adding strings to piano).
- Play with a better sense of time (setting and maintaining solid tempo without drummer)
- Play basic "Imagine" broken chord groove (4 to the bar).
- Give clear and helpful prompts to singers (entrances, key changes etc).
- Not play sometimes.

3 A level three player should be able to:

- Play major, minor and dominant 7th chords, in various voicings (inversions)
- Move between chords melodically (tension and release, 'probing', etc)
- Improvise on major and minor pentatonic scales and use in fills
- Nail standard rhythmic patterns
- Even better sense of time
- Create parts which fit well with other instruments.
- Play differently for different sounds (organ, electric piano, strings, etc)
- Light and shade (build excitement, pull back, without changing tempo)
- Follow vocalists in intros etc (good collocation ability)
- Play 4 part traditional hymns with minimal practice.

4 A level four player should be able to:

- Improvise tasteful melodies in gaps (soloing), understanding modes and chord theory.
- Fantastic sense of time and feel, either with or without other instruments.
- Keep a solid technique: totally independent hands, smooth touch, control of dynamics, accuracy, etc)
- Great relative pitch (or absolute pitch), hear chords and notes on the fly.
- Create amazing parts which fit with the other instruments and serve the songs.
- Create sounds which fit your parts and sounds perfectly (know your gear, programming, organ drawbars, effects).
- Write charts out (e.g. condense long charts down to a one pager)
- Understand advanced chord theory (jazz stuff)
- Sight read 4 part traditional hymn charts
- Very broad repertoire of rhythmic parts

Part F3: Guitar levels

- 1** A level one player should be able to:
- tune up, using tuner and volume pedal.
 - play open chord shapes.
 - play power chords on E string.
 - play power chords on A string.
 - strum basic 1 2& &4 (d du ud) pattern.
 - tap foot and count out loud.
 - play eggs (semibreve).
 - play minims.
 - play basic patterns (On/Off 1 &).
 - read a chart (repeats, 1st and 2nd time bars, Sign, Coda).
 - understand slash chords (A/C#).
 - get a basic clean sound (on electric).

- 3** A level three player should be able to:
- play octaves
 - navigate minor pentatonic shapes.
 - navigate major pentatonic shapes.
 - play Sus2 triad voicings.
 - add plinky parts.
 - understand theory of triads.
 - understand diatonic harmony and applying it to tunes.
 - play with very good sense of time.
 - work out parts which fit really well with other instruments (particularly keyboards).

- 2** A level two player should be able to:
- voice triads on top 3 strings.
 - voice triads on next 3 strings.
 - play arpeggios over basic 3 chord progressions 1&2& etc.
 - play more complex/funky strumming patterns in time.
 - voice slash chords E/G#, G/B, A/C#, F/G, A/G.
 - play more advanced open chords G5, C2, F2.
 - get good intermediate sounds (warm distortion, slight delay, etc).
 - play with better sense of time.
 - survive a hymn chart.

- 4** A level four player should be able to:
- nail chart reading, including melodies in treble clef.
 - solo tastefully.
 - pull advanced sounds (effects, subtle tone changes, etc).
 - play chords + melody for intros etc.
 - understand four note chord theory.
 - condense large charts to 1 or 2 pages.
 - hear chord progressions by ear.
 - play with fantastic sense of time.
 - invent amazing creative parts which serve the song.

Part F4: Bass levels

1

A level one player should be able to:

- know all the notes on neck up to 5th position.
- play basic grooves (1, 2&) (1, 2&, 3) (1&2&3&4&)
- get a basic tone
- tune the instrument well.
- read a basic chord chart.

2

A level two player should be able to:

- know all the notes on neck.
- play major and minor arpeggios.
- play Major pentatonic simple fills.
- play with consistent note length, consistent tone.
- navigate more advanced chord charts (sign, coda, repeats, 1st & 2nd time bars).
- play more syncopated rhythms (16th note off beats).
- read hymns and Left hand of Piano parts.
- hear a drummers part and play a relevant and consistent groove to it.
- keep their head up, listening in band playing.

3

A level three player should be able to:

- use a wider range on the bass (higher parts/more melodic parts).
- connect the different sections of songs / probe into new chords.
- read really well.
- use other techniques (muting/effects) appropriately.
- play with a very strong time feel.
- be highly aware of other instruments parts and able to choose relevant styles and voice bass parts.

4

A level four player should be able to:

- lead the band with your part, decisive strong playing.
- solo over any material required.
- play with a strong time feel that can hold up without any other instruments playing
- control tone and volume with sensitivity.
- make note choices with tasteful substitutions and re-harmonisation.
- memorise material quickly and easily.
-

Part F5: Vocal levels

A level one singer should be able to:

- hold the melody with good pitch and natural timing.
- manage a 1.5 octave range with pleasant tone (i.e. A to D#).
- sing the melody confidently while another singer takes a harmony.
- make notes during rehearsal about the arrangement so that they come in at the right time, repeat the choruses the right number of times.
- lead the crowd visually from up front – looking positive about the material, and giving basic signals to the crowd about when to start singing.
- understand the songs' lyrical content and sing it with integrity.
- introduce songs with short prepared spiels.
- receive positive and negative feedback with maturity.

A level three singer should be able to:

- maintain excellent pitch and time independently of any other instruments.
- interpret the melodies of songs with grace and flair whilst still enabling the crowd to sing along easily.
- lead the crowd through a worship service with verbal, visual and music cues, with sensitivity to all the vertical and horizontal, spiritual and pragmatic, considerations (where the sermon has just landed, what's coming after a song, what key the last song was in, how engaged or distracted the crowd is, whether they know the song, etc).
- choose vocal technique and style appropriate to the music being played.
- lead a vocal section, suggesting tasteful harmonies and sharing the lead amongst the singers where appropriate.
- communicate well with the band, sound guy, service leader, etc.
- make sure the words are correct on the overhead!

With thanks to Steve Crain and Ruth Kilpatrick.

A level two singer should be able to:

- control their vocal technique (breathing etc) to support their voice and maintain excellent intonation.
- care for their voice with proper warm up and technique.
- listen to their own singing and self-correct minor sharp or flat notes.
- hear basic harmony options (third above and below, etc) and choose judiciously where to place them in a song.
- know the words of the songs and perform them confidently without reading.
- sense different tonal qualities in their own voice and adjust where too harsh, nasal, etc.
- control their sound: plugging in mics, using good mic technique, requesting right level of foldback.

A level four singer should be able to:

- understand your voice's limitations, and nail the performance in any environment.
- manage the church's repertoire, taking into account musical issues (style, singability, demographic) and balance within the teaching program.
- plan and lead the whole worship service, with a balance between caring for others by careful planning, and freedom to depart from the plan where appropriate.
- take leadership of a band in arrangements.
- exercise wise spiritual leadership over the crowd, sensing their different needs at different times.
- sight-sing unknown songs reliably from charts.
- improvise vocal parts where stylistically appropriate.

Part F6: Single note instrument levels

1

A level one player should be able to:

- get their instrument in tune and play in tune.
- read transposed arrangements with some prep time

(note: if your church does not have arrangements level two will be the minimum level before you can start playing).

2

A level two player should be able to:

- know the major scales, and play them confidently.
- know major and minor triads.
- understand their role in the band, and be happy to fulfil that.
- play at helpful volume levels.
- set up a basic mic-up for their instrument.
- play with good time feel.
- read charts (repeats, 1st time bars, Codas etc).
- write out fills/guide tone lines and play them with band.

3

A level three player should be able to:

- play major pentatonic scales and know when to use them.
- play minor pentatonic Scales and know when to use them.
- set up a perfect mic-up for their instrument.
- play with very good intonation and sense of time.
- improvise guide tone lines.

4

A level four player should be able to:

- improvise great parts over most church tunes with little or no preparation.
- serve the song, knowing when not to play.
- play with excellent intonation and time feel.

Appendix I: Some thoughts for discussion

David Peterson, *Engaging with God*, 221.

Those who regularly measure the value of what takes place in church in terms of its impact on their own spiritual growth and development need to recover Paul's perspective. Nevertheless, if the focus of the meeting is on the edification of the church, this should enable God's people individually to engage with him afresh and to offer themselves to him in the way that he requires and himself makes possible through the Holy Spirit. Thus, the 'vertical' and the 'horizontal' dimensions of what takes place should not be artificially separated. One part of the meeting cannot be 'the worship time' (e.g. prayer and praise) and another part 'the edification time' (e.g. preaching), since Paul's teaching encourages us to view the same activities from both points of view.

- Do you think your church meetings tend more towards the vertical or the horizontal aspects?
- There are a lot of things going on in our gathered worship! Do you think a single song can self consciously facilitate all these aspects equally all the time?
- Should the majority of our songs use 'I' or 'We' as the voice? What do the Psalms use?

Rob Smith, 'Pleasing all the people all the time and other myths', in Sally McCall and Rosalie Milne (eds) *The Church Musicians' Handbook* (Matthias, 1999), pp 22-23.

Musical taste is a second major problem area because most people unconsciously (or consciously) think that their musical taste is superior to that of others, and therefore believe it ought to be catered for. However, the fact is that our likes and dislikes are usually very subjective, despite the pseudo-Christian rationalisations we sometimes find for advocating their superiority. Having said that, I am reasonably convinced that certain styles of music are conducive to church use- but I suspect this conviction is affected by my culture.

- Does the style of music matter at all?
- Can you remember a time when you were sitting in the pews and were really moved by the singing? Why?
- As musicians how can we practically lead our congregation in singing?
- How do you deal with a massive contemporary/traditional divide between parishioners?
- Do you see leading music at church a teaching role?
If so, on what issues should we hold our ground? What do we let through to the keeper?
- John Coltrane used to say he "prayed" with his sax. Does church music have to have words?

Augustine, *Confessiones IX, vi, 14* in James McKinnon, *Music in Early Christian Literature* (Cambridge: Cambridge University Press, 1989), 154.

I wept at your [God's] hymns and canticles, deeply moved by the voices of your sweetly singing church. Those voices flowed into my ears, and the truth was poured out in my heart, whence a feeling of piety surged up and my tears ran down. And these things were good for me.

Augustine, *Confessiones X, xxxiii, 49-50* in McKinnon, *Music in Early Christian Literature*, 154.

the gratification of my flesh – to which I ought not to surrender my mind to be enervated – frequently leads my astray ... when it happens to me that the song moves me more than the thing which is sung, I confess that I have sinned blamefully and then prefer not to hear the singer...

- What is the place of emotion in church music?
- Should we focus on higher, more rational contemplation of spiritual things?

Athanasius, *Epistula ad Marcellinum 29, PG XXVII, 40-1* in McKinnon, *Music in Early Christian Literature*, 53.

[recitation of the Psalms] is not done from a desire for pleasing sound, but is a manifestation of harmony among the thoughts of the soul.

- Is Athanasius right? Or is music a good thing in itself?

Martin Luther, cited in William T. Flynn, 'Liturgical Music', in *The Oxford History of Christian Worship* (ed. Geoffrey Wainwright; Oxford: Oxford University Press, 2006), 780.

For their sake [simple laymen] we must read, sing, preach, write and compose, and if it would help the matter along, I would have all the bells pealing, and all the organs playing, and let everything chime that has a clapper.

- Are there any limits at all to the style of worship music?
- How important is it to teach people through our music?

John Wesley, 'To A Friend, On Public Worship', in *The Works of the Rev John Wesley: Tracts and Letters on Various Subjects* (1st ed.; New York: J & J Harper, 1827), 233

[The Methodists] sing praise to God ... with the spirit, and with the understanding also: not in the miserable, scandalous doggerel of Hopkins and Sternhold [i.e. the English Psalter], but in psalms and hymns which are both sense and poetry. ... well-composed and well-adapted tunes [sung] not by a handful of wild unawakened striplings, but by a whole serious congregation ... all standing before God, and praising him lustily and with a good courage

- Is the goal of music to stir up emotion or to help people express how they already feel?
- At what point does powerful music risk becoming emotional manipulation?
- Wesley has a big emphasis on congregational singing. Do our modern styles of music share that value?

Darlene Zschech, *Extravagant Worship* (Minneapolis: Bethany House, 2002), 27, 34-35

Although music is a wonderful expression of worship, it is not in itself the *essence* of it. The core of worship is when one's heart and soul, and all that is within, adores and connects with the Spirit of God.

...

Extravagant worship grabs God's attention ... Throughout the stories in the Bible, whenever someone demonstrated extravagant worship, God reacted with extravagant blessing. It's cause and effect. Extravagant worship brings extravagant results.

- Do you agree with Zschech's definition of worship?
- How is it that un-extravagant sinners can come before a holy God?
- Why do we bother making our music 'good' – i.e. of a high artistic standard?

Bob Kauflin, *Worship Matters*, 166-67

To lead worship in a way that makes God seem dull is a sin. But it's not creativity and production values that will help us. It's helping people clearly apprehend the character and works of God ... When we fail to demonstrate delight and satisfaction in God, we're not only dishonoring God, we're disobeying him. More than anyone else on earth, Christians have a reason to celebrate.

- Is boring music a sin?

Bob Kauflin, Worship Matters, 171

God created our bodies to glorify him (1 Corinthians 6:20)... Some Christians are simply unaware that physical responsiveness to God in worship is encouraged and modeled throughout Scripture... The crucial question is this: Is there any physical expression of worship that God has given us in Scripture that I've never displayed? And if so, why?

...

Expressiveness has its limitations. Our highest priority when we gather with the church is not our own personal expressiveness but the privilege of serving others... If I had no other choices, I'd rather be sitting in the midst of a quiet congregation singing rich, doctrinal truths than jumping around with a lively congregation belting out shallow, man-centered songs... But God never intended for us to have to choose. We're to pursue theological depth *and* passionate expression.

- Think about the church culture you come from. Why do you think people express themselves in the way they do?
- Body language speaks. What do you think your church culture communicates to outsiders?

Rory Noland, Heart of the Artist, 66

My fellow artists, what's your motivation for creating or performing? Is it to glory God or yourself? Jeremiah's words are just as pertinent to us artists today as they were to the people of Israel: "Should you then seek great things for yourself? Seek them not" (Jer. 45:5) If we're truly ministering in the name of Jesus, our motivation – what we are seeking – should be Christ Jesus and His glory, not our own ... True ministry is about Jesus and whether His message is getting across. That needs to be our motivation. ... If you acknowledge that your talent comes from God and give Him the glory, it's OK to walk onstage and be confident that you can do what He's calling you to do. It's OK to be confident if your confidence is in Him.

- Is it ever possible to have pure motivations for serving God?
- If I am confident singing on stage does that mean I'm not humble?
- What do you feel when someone tells you the music was awesome tonight? What do you say to them?

Rory Noland, Heart of the Artist, 124

We shouldn't ignore negative feedback, but to blow it out of proportion isn't right either... You make a little mistake and keep replaying it in your mind, crucifying yourself over and over for it. It's a loss of perspective... For the perfectionist, one thing gone wrong means everything's going wrong.

- How do you respond to negative feedback? Does your church have a culture of loving, caring, constructive feedback?
- Are you a perfectionist?

Appendix 2: What is praise and worship?



For some people ‘worship’ means ‘church music’: worship pastors wield guitars; worship time is when you dim the lights and power up the amplifiers.

For other people, ‘worship’ means ‘a lifestyle of honouring God’: every day trying to please God more and more.

Both of these ways of talking are fine. But they both sell us a little bit short! Worship is actually a bigger concept than both of them put together. I think the best summary of the way the Bible talks about worship is this: Worship is about *approaching God and engaging with him*.

But it’s not about approaching God in any way we like. We must engage with God ‘on the terms that he proposes and in the way that he alone makes possible.’⁴ That means that worship is his idea – and the only right way to approach God is through Jesus.

The Old Testament taught God’s people that even their good works were dirty rags (Isaiah 64:6); the New Testament greets us with an incredible invitation, that ‘through Jesus’ we can ‘offer to God a sacrifice of praise—the fruit of lips that confess his name’ (Hebrews 13:15).

Okay, that’s pretty general. So what exactly does ‘engaging with God on his terms’ look like? Well, when you look up all the words the bible uses to describe worship, it turns out to include three main ideas:

⁴ David Peterson, *Engaging with God*, 20.

1. To *bow the knee* in adoration, expressing submission to him and grateful recognition of who he is.
2. To *serve him* obediently both in specific acts and generally in life.
3. To *show reverence* or respect for God in every aspect of life.⁵

In the Old Testament, worship included offering temple sacrifices as well as living a whole life in obedience to the Ten Commandments. It meant giving up allegiance to any other Gods:

Deut. 5:9

You shall not bow down (*tishtakaweh*: bow, worship) to them or worship them (*ta'aved*: serve, work); for I, the LORD your God, am a jealous God, punishing the children for the sin of the parents to the third and fourth generation of those who hate me,

Now that Jesus has come, we don't go to temple to offer sacrifices: Jesus is the one true sacrifice once and for all.

Hebrews 7:27 (NIV)

Unlike the other high priests, he does not need to offer sacrifices day after day, first for his own sins, and then for the sins of the people. He sacrificed for their sins once for all when he offered himself.

But we do still worship God by respecting who he is, giving him our total loyalty, stopping our devotion to anything else that gets in the way, obeying him in everyday life and, of course, by praising him.

Revelation 14:7 (NIV)

He said in a loud voice, "Fear (*phobethete*: fear, revere) God and give him glory, because the hour of his judgment has come. Worship (*proskunesate*: fall down to worship) him who made the heavens, the earth, the sea and the springs of water."

Romans 12:1 (NIV)

Therefore, I urge you, brothers, in view of God's mercy, to offer your bodies as living sacrifices, holy and pleasing to God – this is your spiritual act of worship (*latreian*: service, work).

But that means that *praise* is not the same thing as worship, but it is an incredible part of worship. When you think about it, praise is the most natural thing in the world. A parent will praise their child for their wonderful drawings (praising them to their face, or even praising them to other people!) People at a concert will praise the achievements of the finest musicians through applause, and later by raving about their favourite band to their friends.

⁵ Peterson, *Engaging with God*, 72-74.

So when we acknowledge who God is and what he has done, it is only natural to praise him even more – to his face, to other people, whenever we get the chance to talk about him!

Psalm 18:46-49 (HCSB)

The LORD lives – may my rock be praised!
The God of my salvation is exalted.
God – He gives me vengeance
and subdues peoples under me.
He frees me from my enemies.
You exalt me above my adversaries;
You rescue me from violent men.
Therefore I will praise You, LORD, among the nations;
I will sing about Your name.

Singing songs of praise is one wonderful way of engaging with God, that God himself has opened up through Jesus (Hebrews 13:15).

Appendix 3: Further reading & resources

Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Illinois, 2008). If you only read one book on church music make it this one.

Rory Noland, *Heart of the Artist* (Grand Rapids, 1999). Very helpful discussion about getting our hearts right: handling criticism, dealing with perfectionism, etc.

David Peterson, *Engaging with God: A Biblical Theology of Worship* (Downers Grove, 1992). A hard core theological look at the Biblical idea of worship by an excellent Bible scholar.

Online

Garage Hymnal's worship music blog

www.garagehymnal.com/blog

Get Garage Hymnal sheet music for free

www.garagehymnal.com/resources

David Peterson's theology and worship blog

davidgpeterson.com



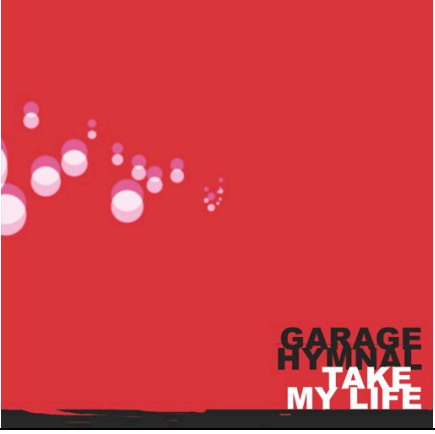
Worship Matters – Bob Kauflin's blog

www.worshipmatters.com

Emu Music

store.emumusic.com.au

Appendix 4: Our albums

Album	Blurb	Top congregational songs (as reported via CCLI)
	<p>Garage Hymnal's new self titled album is all about new beginnings: grace, forgiveness and the deep joy of a fresh start with God. Recorded live together over a few days with multi-ARIA award winning producer David Nicholas in a studio in Byron Bay, the result is a warm and honest album.</p>	<p>Track 1: The Light has found us Track 5: Hallelujah Track 10: Father's World</p>
	<p>The follow-up album to the debut CD <i>Take My Life</i> by Australian band Garage Hymnal, <i>Bring on the Day</i> explores the Christian response to suffering in a fallen world. The collection of songs draws on the "now but not yet" theme of dealing with tragedy in the knowledge that God's promised kingdom is yet to be fulfilled.</p>	<p>Track 1: Come Lord Track 8: We Belong to the Day Track 10: He is Holy Track 12: It is Well</p>
	<p>Garage Hymnal's debut LP, <i>Take My Life</i>, plays like a manifesto, bold and raw. In a tribute to the work of one man's saving grace, 43 musicians and songwriters have produced a soundtrack to worship that will fill your mind with life-changing truth and set your heart towards eternity.</p>	<p>Track 3: Holding on to me Track 5: Take My Life Track 11: See Him Coming Track 12: Milk and Honey</p>

All albums distributed by Emu Music Australia <http://store.emumusic.com.au/>

Available from good Christian bookstores and on iTunes.

Appendix 5: Our current worship leading setlist

As at August 2010

Title	Written / performed by
Amazing grace (My chains are gone)	John Newton / Chris Tomlin
Blessed be your name	Redman
God of wonders	Steve Hindalong and Marc Byrd
Desert Song	Brooke Fraser/Ligertwood
Father's World	Jonny Robinson / Garage Hymnal
Hallelujah	Garage Hymnal
Holding on to me	Garage Hymnal
Hosanna	Brooke Fraser/Ligertwood
How great is our God/How great thou art	Chris Tomlin / Stuart K. Hine
How deep the Father's love	Stuart Townend
Indescribable	Laura Story
In Christ alone	Stuart Townend / Keith Getty
Jesus paid it all	Alex Nifong / Passion Worship band
Jesus thank You	Pat Sczebel
Mighty to save	Matt Fielding Reuben Morgan)
See him coming	Mark Peterson
Take my life	Beth Manchester / Garage Hymnal
The light has found us	Garage Hymnal
We belong to the day	Michael Morrow / Garage Hymnal
When I survey	Isaac Watts
Your love oh Lord	Avery, Carr, Lee, Powell
Your grace is enough	Matt Maher