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Music Literacy and Worship Theology for Volunteer Choir and Worship Teams

A Thesis and Curriculum Submitted to

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Abstract

When building a worship team and a worship-leading choir, worship pastors seek gifted volunteers within their congregations to add to the numbers of their groups. Assessing team members' music literacy and theology of worship often comes later in the process, if at all. This project aims to determine the essentials of music literacy for a volunteer choir or worship team member. It will create a curriculum for developing those skills further through weekly rehearsals. The project will also seek to define a theology of worship for the First United Methodist Church of Red Oak, Iowa, and a plan to study and focus on that theology with the volunteers in the music ministry. The research and curriculum will provide insight and direction for other worship ministries and leaders to develop their ministry team members' musical skills and worship theology. The outcome and application of this project will be helpful to the worship team members of First United Methodist Church of Red Oak, Iowa, as they seek to grow musically and theologically and inform other volunteer music ministries and leaders with strategies and plans to develop their worship teams and ministries.

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Chapter One: Introduction

Building ministries in small churches and small communities can be very challenging. As a leader, one is looking to not only add to their volunteer numbers but also add ability, knowledge, and insight. In urban and more extensive settings, there is often a larger pool of volunteers with many skills and talents. Franklin Segler and Randall Bradley write, "God deserves only the best music in worship. The church's leadership must seek the highest possible standards for worship music, even in smaller churches."¹ So, the challenge remains for the ministries of the small churches and communities to build a team and develop their musical and spiritual skills and understanding.

This curriculum will focus on music literacy and theology of worship at First United Methodist Church of Red Oak, Iowa. Thorough research will be used to discover best practices for building the music literacy of a volunteer church music ministry and helping to develop their spiritual lives through service. The goal will be to expand the musical skills and abilities of the musical volunteers and define their purpose and focus through a solid theology of worship.

Background of the Problem

First United Methodist Church of Red Oak, Iowa, has experienced many changes over the years through leadership, worship, ministry focus, and musical opportunities. There have been seasons of large choirs, traditional worship, blended worship, liturgical focus, modern worship, no choirs, praise bands, and many other combinations. Currently, they have a blended

¹ Franklin M. Segler and Randall Bradley, *Christian Worship: Its Theology and Practice, Third Edition* (Nashville, TN: B&H Group, 2006), 103.

and evangelical worship service led by a worship-leading choir and a praise team (mainly consisting of choir members). Many of the volunteer members have served in the ministry for several years. Musically speaking, the members are at many different levels. The membership includes music majors, members who have sung in college and university choirs, members who have had a few instrumental lessons, and many who have enjoyed serving in the ministry but have little to no formal musical training.

While writing about the diversity of volunteer choirs, Clell E. Wright shares some important notions, "There reaches a point in most volunteer church choirs, however, when the natural growth of the nucleus with skilled and committed musicians reaches a plateau. At some point, there will simply not be the number of skilled musicals in the congregation from which to draw. Once this point has been reached, continued growth of the nucleus will come, but not from strong musicians within the congregations. Rather, it will come from the musical development of the singers at varying points outside the nucleus or around the periphery of the choral ensemble."² The director must continuously offer education and musical training in rehearsals to help equip and build up these volunteers.

Significance of the Study

Segler and Bradley write, "The church choir or vocal ensemble has two primary tasks in worship. First, it should lead the congregation in expressing worship through the singing of congregational music. Second, it should provide vocal music which will inspire and enrich the worship experience of the entire congregation."³ Every choir and worship team can benefit from

² Clell E. Wright, "Hallelujah! The Volunteer Paradox: Periphery to Nucleus," *The Choral Journal*, 44, no. 4 (November 2003): 58.

³ Segler and Bradley, 103.

taking time to develop their musical skills and abilities. One of the struggles with development on a worship team is finding the time to focus on it during rehearsals. The leader must honor the volunteer's time commitment, continue preparing the groups for weekly worship leadership and find the essential concepts and skills the group needs to become more musically literate. When discussing worship volunteers, Greg Scheer writes, "we should foster them like we would our own children, identifying their gifts and encouraging them to use them to their fullest. Many people just need a little support and direction to bring their talents to a higher level."⁴

As the director of these ensembles, it is imperative to step back and look at the actual needs. In a setting such as a choir or worship team leader, one can become very familiar with the volunteers and overlook the need for instruction and development. C. Michael Hawn writes, "Because a church choral conductor has such a close relationship with the singers over so many years, the conductor may slip into habits that are less efficient and tolerate choral sounds and lesser singing skills than they should."⁵ Ministry leaders should always look for ways to help develop the talents and gifts of their volunteers. Brenda Smith writes, "the combination of new knowledge and improved vocal skills provides a sense of personal and corporate well-being in a community chorus."⁶ Leaders must help their volunteers hone existing skills and develop new ones.

The music ministry volunteers of First United Methodist Church of Red Oak, Iowa, are also at different places in their walk with God and their understanding of worship theology. They

⁴ Greg Scheer, *Essential Worship: A Handbook for Leaders* (Grand Rapids, MI: Baker Books, 2016), 200.

⁵ C. Michael Hawn, "What Has Happen to the Church Choir? Strategies for Preparing Church Musicians for the Twenty-First Century," *Choral Journal* 47, no. 9 (March 2007), 18.

⁶ Brenda Smith and Robert T. Sataloff, *Choral Pedagogy, Third Edition* (San Diego, CA: Plural Publishing, 2013), 226.

have members with degrees in worship and music, members who have spent their lives studying God's Scripture, a pastor's daughter, new believers, believers who would struggle to articulate their beliefs and the purpose of worship, and the church's pastor.

J. Sullivan wrote, "How the ministry team leads in worship and what they communicate to the church body will either assist the church in worshipping more biblically or hinder them from doing the same."⁷ Worship leaders and the worship team must be sure that everything they present in worship is biblical and that they lead from a theologically sound ministry and belief system. Therefore, they need to have a solid and clear theology of worship. Worship team members need to know who God is, what He has done, what He is doing, how He is doing it, and what they are called to do. When any worship team has a unified focus and vision for what God calls them, that ministry will have great power.

That focused vision in ministry and belief is indeed a ministry's theology. Zac Hicks writes, "sung worship is one of the most holistic ways we can experience (hear, "know") theology because song summons our whole self-mind, body, soul, intellect, will, emotions."⁸ The theology gives a worship team a focus and vision for their ministry and helps in their personal spiritual development. Proverbs 27:17 says, "As iron sharpens iron, so one person sharpens another." As members grow in their knowledge of scripture and what God has done for them through Jesus Christ and the Holy Spirit, they will, in turn, help each other in their pursuit of God. David Adams wrote, "Working together, communal assemblage should be a growth

⁷ J. Sullivan, J. "Equipping the Worship Team at Main Street Baptist Church in Georgetown, Texas, with a Biblical View of Worship," Ph.D. *Diss.*, Southern Baptist Theological Seminary, 2017, 18.

⁸ Zac Hicks, *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams* (Grand Rapids, MI: Zondervan, 2016), 72.

experience for the active participants (Proverbs 27:17). When we assemble communally, we exercise our Spirit-bestowed gifts for each other's benefit; we encourage and exhort each other, and all grow together into Christ."⁹ One of the roles of the worship pastor or worship leader is to help shape the beliefs and spiritual life and to shepherd their team members.

Worship is enhanced through the choir and praise teams' understanding of worship theology and Christ-centered worship. Suppose they understand who God is, what He has done for them through Jesus Christ, and with the help of the Holy Spirit. In that case, I believe they will worship "in the Spirit and in truth" as we are commanded in John 4:24. If their hearts are all in one accord. They are growing spiritually as well as musically the full impact of the worship ministry will be more significant and more robust.

As believers, we should always work toward a closer relationship with Jesus, a better understanding of God, a deeper understanding of the scriptures, and more intimate worship of the Lord. And then, we need to do a self-assessment and see what gifts the Father has given each of us so that we can serve God and His people in turn. That is what this project's ultimate goal is. The scope and the focus will be on the choir and worship team of First United Methodist Church of Red Oak, Iowa. Still, the information and inspiration should be edifying and valuable to any worship and music ministry. "The primary source of growth for your team will come from the preached Word every week. But we have a unique opportunity to equip them in a knowledge of God and in an understanding of worship."¹⁰

⁹ David V. Adams, *Lifestyle Worship: The Worship God Intended Then and Now* (Eugene, OR: Resource Publications, 2010), 23.

¹⁰ Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton, IL: Crossway, 2008), 234.

Core Concepts

The core concepts for this study include musical development and understanding the worship team's theology of worship. Both concepts are integral to the musical and spiritual development of the worship team. And both concepts fall under the responsibility of the worship leader.

As the church choir and worship team members grow and develop their music literacy skills, their music ministry's quality and impact will also improve. Bob Kauflin said, "Our goal is to see everyone growing in their skills, so our team will have more tools and opportunities to serve God's people."¹¹ The deeper they go in their knowledge, the higher the quality of the music will be, which will lead to a more substantial ministry impact and lives touched and changed by God.

Musical development should center around the knowledge and skills the volunteer choir and worship team members need to know about music to be successful in their ministry. Three main concepts for choral musical development are music theory and score reading, proper vocal production, and a common musical language that all members can understand. To read a musical score, musicians must have a base knowledge of music theory concepts. Concepts include note values (how long to hold a note), rests, dynamics (how loud or soft a section of music is), how to interpret repeats, articulation markings, and the basics of navigating, following, and executing their written part in a musical score.

¹¹ Kauflin, *Worship Matters*, 235.

For vocalists serving in the choir or the worship team, they must understand proper vocal production to produce the best possible sound and do it in a healthy way that will give them longevity in their service. These vocal production concepts include proper breath control, tonal focus, quality, mouth shape, diction, balance, and blend. For many untrained volunteer vocalists, these concepts may be new and will take time to develop correctly. Tom Lane addresses this subject: "What makes our worship stand out is heart and passion; what makes it sound better is preparation and skill."¹² This preparation and skill can be taught and developed through the weekly rehearsals of the worship literature that the team is leading each week.

It is essential to consider what common language will be used when addressing musical concepts. A director must create a vocabulary that is understandable by all and addresses the concept thoroughly. Dave Williamson writes, "If you are responsible for leading the worship in your church it becomes your job to detect the musical languages that most successfully and completely communicate with your people."¹³ The leaders' instruction and coaching should be easy to understand and lead to clarity instead of confusion.

Bob Kauflin writes, "As a leader, you provide oversight for the team not only musically but spiritually."¹⁴ For the theology of worship concepts, the study will go into Christ-centered worship, scripturally based beliefs, and the musician's role in gospel-focused worship. Musicians must know and understand the God they worship, which can only be accomplished by studying God's Holy Scriptures. They must know that "we worship the Father, through the Son, by the

¹² Tom Lane, *The Worship Band Book: Training and Empowering Your Worship Band* (Milwaukee, WI: Hal Leonard Books, 2012), 98.

¹³ Dave Williamson, *God's Singers: A Guidebook for the Worship Leading Choir in the 21st Century* (Nashville, TN: In:Ciite Media, 2010), 111.

¹⁴ Kauflin, *Worship Matters*, 230.

power of the Spirit."¹⁵ They must also understand that God delights worship through his son Jesus, in whom he delights; that is where Jesus' role as our high priest comes into the worshipers understanding.

Dave Williamson writes, "We are, after all, singing to the King of kings, and the state of our hearts in honest, biblical worship is so much more important than anything else."¹⁶ Singers need to be singing from the knowledge and an understanding of scripture that comes from reading and studying God's Word. If you profess to love and worship God and what He has done for you through Jesus Christ, then you must understand what you are proclaiming and declaring to and with the congregation. Church choirs and worship teams need to be spending quality and directed time studying God's Word.

The other concept that will be an essential part of the study is for the worship team volunteers to understand their role and function in gospel-focused worship. That understanding begins with an affirmed faith in Jesus Christ as Savior. As the worship team volunteer participates in worship each week, they must understand their role and place in worship as they worship God, the creator of everything. They must also acknowledge their sinful lives, realize what Jesus did for them by dying on the cross and being raised from the dead, and finally respond to this amazing, good news. This truth is exemplified in Bob Kauflin's reflection, "The emotions that singing is meant to express are a response to who God is and what he's done. Vibrant singing enables us to combine truth *about* God seamlessly with passion *for* God."¹⁷ The

¹⁵ Mike Cospers, *Rhythms of Grace: How the Church's Worship Tells the Story of the Gospel* (Wheaton, IL: Crossway, 2013), 69.

¹⁶ Williamson, 110.

¹⁷ Bob Kauflin, *True Worshipers: Seeking What Matters to God* (Wheaton, IL: Crossway, 2015), 108.

goal would be for each ministry member to focus on this worship during Sunday corporate worship and in their personal worship times during the week.

Mike Harland wrote, "Authentic worship is observable in the life-change of a heart consistently moving toward alignment with God's purposes. Humility, kindness, selflessness, compassion, personal sacrifice, self-control, empathy, love for others, and a single-minded pursuit of God's kingdom expansion are just some of the visible attributes of a worshipping disciple."¹⁸ That is the kind of worship I want to encourage for each ministry member. Kevin Navarro put it this way; "Skill and leadership training is a must, whether it is studying a book together, going to conferences, hosting workshops, or taking time out in rehearsals to teach. This kind of training will allow you to grow as a worship community."¹⁹ I want to help develop and train the worship community of First United Methodist Church of Red Oak, Iowa.

Method/Design

This project will create a curriculum for the lay worship members of First United Methodist Church in Red Oak, Iowa. The curriculum will aim to build on the volunteers' music literacy and their knowledge of the Bible and Christ-centered worship. The goal of this curriculum will be to build up the understanding and skills of the worship volunteers but also to let their knowledge and skills spill over into their congregations' understanding of gospel-focused worship.

¹⁸ Mike Harland, *Worship Essentials: Growing a Healthy Worship Ministry Without Starting a War* (Nashville, TN: B&H Publishing Group, 2018), 17.

¹⁹ Kevin J. Navarro, *The Complete Worship Leader* (Grand Rapids, MI: Baker Books, 2001), 170.

Ron Man writes, "Choir members must understand that, in order to effectively lead in worship, they must come prepared spiritually as well as musically."²⁰ That is the place and understanding that all choir and worship members must begin, being spiritually and musically prepared. The qualitative approach will work well as "qualitative researchers collect data themselves through examining documents, observing behavior, or interviewing participants."²¹

The study and collection of best practices will be essential for this project. There will be exhaustive research in developing musical literacy and a worship theology for volunteer worship members. The information will need to come from research and professionals who have studied the musical needs of the volunteer choir and what is required to have a healthy and vibrant worship theology.

For the music literacy piece of the project, a curriculum will be created that might change the musical literacy level for those serving in worship ministry and those interested in furthering their music education. Paul Hill wrote, "With surprisingly little effort, it is possible for the present-day church musicians to begin reclaiming the church's role as "patron of the arts" simply by reasserting ourselves as church music educators, providing more comprehensive music education to our choir members."²²

I will create a program of study for worship theology to advance their knowledge of God, their relationship with Christ, and their understanding of the Holy Spirit through worship and

²⁰ Ron Man "The Choir as a Worship Leader: Revitalizing the Ministry of the Loft," *Experiencing Worship*, April 30, 2020.

²¹ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Method Methods Approaches* (Los Angeles, CA: SAGE Publications, 2018), 181.

²² Paul G. Hill, "Music Literacy Among Adults in Church Choirs," *The Choral Journal*, 50, no. 5, (December 2009), 10.

what it means in the life of a worshiper and worship leader. I want to help shepherd and disciple the people on my team, and through this research, I want to make a difference. Rory Noland writes, "Ministry that flows out of an abiding relationship with Jesus is authentic and dynamic."²³ I want all my team members and choir members to have that kind of relationship with Jesus.

Research for this project will include choral and vocal music sources as to what essential musical literacy and vocal production elements would be for a volunteer church choir and worship team. The project will also include researching within ministry and biblical sources to define a worship theology and how to teach it to a ministry group. Dave Williamson reminds us, "We are, after all, singing to the King of kings, and the state of our hearts in honest, biblical worship is so much more important than anything else."²⁴

Paul Hill writes, "With such a large population of adults assembled in church choir rehearsal rooms each week, the opportunity to improve the music reading skills of these singers seems not only obvious but appropriate as well."²⁵ Each week as the choir and worship team gather to prepare for ministry, are they working on their musical literacy by focusing on essential musical concepts and skills that will help them sing and play to their best abilities? Are the singers learning to read musical scores efficiently and effectively? What musical concepts should be taught to a group of volunteer worship musicians? What do the members need to know about the musical score and how to read it? What do they need to understand about vocal production, blend and balance, and a sense of ensemble?

²³ Rory Noland, *The Heart of the Artist: A Character-Building Guide for You and Your Ministry Team* (Grand Rapids, MI: Zondervan, 1999), 284.

²⁴ Williamson, 110.

²⁵ Paul Hill, "Music Literacy Among Adults in Church Choirs," *The Choral Journal* 50, no. 5 (December 2009).

The priority of any ministry is to bring glory to God and to draw people to Him. Before the choir or worship team creates beautiful music, they must understand their role and call within the ministry and the role of music and worship in the church, and the life of the believers. Michael Bleecker wrote, "Our biblical theology (study of God) should inform and propel our doxology (praise to God)."²⁶ The volunteers need to examine the scriptures and find the purpose and calling in God's Holy Word. A great way to bring this understanding to the group would be to create a theology of worship that would be the foundation and definition of the ministry. The members need to look to scripture for the historical context of what they do and be sure that their hearts and minds are prepared for the ministry set before them.

Summary

This curriculum and research will create a tool for worship leaders to help develop their volunteers' musicianship and musical skills. It will create a plan for volunteers to develop their skills in music theory and score reading, proper vocal production, and help them create a common and useful musical language for their rehearsals and worship preparations. The project will also develop a plan of study for worship leaders and their teams to create a theology of worship that is Christ-centered, scripturally based, and Gospel-focused. The project and curriculum will allow the worship volunteers to grow in their musicianship, faith, and understanding of God's call on their lives.

²⁶ Michael Bleecker, Matt Boswell, *Doxology & Theology: How the Gospel Forms the Worship Leader* (Nashville, TN: B&H Publishing Group, 2013), 26.

Chapter Two: Literature Review

Many quality resources regarding music literacy, vocal production, and worship theology have been written and compiled. While these resources share facts, mechanics, and even best practices in teaching, a practical piece is missing. That piece is about sharing, teaching, and practicing these concepts with volunteers as they prepare for weekly worship.

Volumes of books and articles are available on what is most important when considering music literacy and teaching others to read music. Still, most need to consider the limited time and space of a weekly or bi-weekly rehearsal. Proper vocal production has been studied and presented in many ways, often for schools or professional organizations. Still, there is a need for this information and these skills to be taught in smaller bits to fit within their rehearsal schedule and enhance the vocals of the volunteer worship leaders and choir members. Worship theology has been studied and laid out in several creative and effective ways that would take up much of a weekly worship rehearsal. This literature review will include researched texts, curriculums, and articles that will all be processed and used in compiling a meaningful and valuable method of study while also showing a gap in the literature.

Music Literacy

Paul Hill created a curriculum for his church choir after discovering that many members did not read music at a very high level if they could read music at all. He did multiple surveys to discover what they knew and did not know and then created a curriculum using hymns as musical examples. His curriculum is designed to be separate training events outside their usual rehearsals.

Dr. Hill lays out a concern and a challenge that many church-choir directors face, "The conductor faces two choices: 1) proceed with rehearsal preparations as normal with no effort to

improve their music literacy deficit. Doing so means that he or she will be restricted in what can be achieved from his/her choir; or 2) correcting the music literacy deficiencies of the choir, resulting in a more satisfying rehearsal and performance."²⁷ These concerns are common to most church choir directors who work with volunteers. The challenge comes when a director must choose where to add the music literacy correction into their limited time together. Many small church music ministries consist of volunteers who also serve in many other areas and ministries. Usually, these individuals are not looking for another event or class. Dr. Hill's suggestion for multiple training events and classes would not work or be viable for this group of volunteers.

Hill's approach teaches basic music reading skills that would be helpful to both vocalists and instrumentalists, including notes names and values, articulations and expressions, intervals, time signatures, score markings, and dynamics. The information in Hill's text would create a solid foundation for any musician. These are wonderful pieces of musical literacy to teach to any group of musicians, so the content is of high quality.

As stated before, Hill uses the church hymnal as the primary music source in learning musical skills. He writes, "the utilization of hymns, a music source already known by the student, reduces the anxiety of using less familiar music and provides an entry point into acquiring basic music reading skills."²⁸ The hymnal is an excellent source for this, but using octavos and lead sheets would also be helpful and valuable for those serving.

Brenda Smith and Robert Thayer Sataloff offer a robust set of guidelines and suggestions in their text, *Choral Pedagogy*. They cover the issue of working with amateur and professional

²⁷ Paul G. Hill, *Basic Music Reading Skills* (Self-published, 2009), 3.

²⁸ Hill, 10,11.

singers and how rehearsals should be run. Much of the focus of this text is on vocal health and the anatomy of the human voice. However, they offer some quality guidance when it comes to choral rehearsals and working with various levels of singers and musicians. They write, "for any choral conductor, it is very difficult to accommodate the strengths and weaknesses of each singer."²⁹

The authors suggest that the conductor give vocal and rhythmic examples and that they use recordings within the rehearsal to model what the music should sound like and what the vocal approach to the music should be. They write quite a lot about the importance of rhythm, "rhythm is a fundamental construct for musical composition. It is the only unifying element between musical text setting and its accompaniment. The rhythm paces the text and intervals in the minds of the singers. Singers must learn to internalize the rhythm."³⁰ They suggest teaching and internalizing rhythms using count-singing, conducting, and tapping their fingers on their bodies.

This text gives little information on assisting singers in learning or building upon their musical literacy. They mention it briefly at different moments in the text, but it should be a more significant focus for a choral approach to working with amateur singers. They make a solid point when discussing the choral rehearsal, "it is important for the conductor to develop a helpful vocabulary spoken in encouraging tones. A choir should not be stopped unless the conductor is prepared to assist with corrections through a pedagogic method."³¹

²⁹ Brenda Smith, and Robert Thayer Sataloff, *Choral Pedagogy*. Third Edition. (San Diego, CA: Plural Publishing, 2013), 129.

³⁰ Ibid. 131.

³¹ Smith and Sataloff, 132.

Erik Wilkinson and Scott Rush include a significant chapter on music literacy in their text, *Habits of a Successful Choir Director*. They write, "music literacy is the cornerstone of any successful choir program. You must have a plan and some serious dedication to develop a musically literate choir."³²

Much of their plan refers to Dr. Carol Kruegers's text, *Progressive Sight Singing*. The plan focuses on training the ear through chanting, syllables, and solfege and training the eyes through the visual symbols in music. They have an 18-item sequence for teaching and experiencing rhythmic skills, including simple and mixed meter and note and rest values. They also include a 15-item sequence of tonal reading skills, including the solfege syllables (Do, Re, Mi, Fa, Sol) and modulations.

One of the most helpful sections concerning music literacy is when the authors share Dr. Krueger's sequence for introducing new skills. That sequence involves Aural/Oral patterns, reading the musical symbols in notation, and drilling the new skills. The author writes, "the students practice the new skill repeatedly so they can perform it perfectly in the context of repertoire."³³

This text also looks at rhythm identification and practice, suggesting using the Takadimi and Kodaly rhythm systems. These are great suggestions, but it takes quite some time for a musician to learn the vocabulary and the syllables used in both rhythm reading systems. Using these rhythm systems would be quite a lofty expectation for the volunteer worship team member at a church who had not had previous experience with these unique approaches to reading

³² Erik Wilkinson and Scott Rush, *Habits of a Successful Choir Director*. (Chicago, IL: GIA Publications, 2021), 92.

³³ Ibid. 98.

rhythms. As the authors finish their chapter on music literacy, they suggest specific rehearsal time plans for working with a choir. They suggest 15-20 minutes of warm-up and sightreading, which would overwhelm many church volunteer singers and musicians. There must be ways to incorporate some of these quality ideas into smaller doses that would be more accessible to the untrained volunteers and still give the ensembles plenty of time to prepare their music for the upcoming worship services.

Vocal Production

Timothy Sharp focuses on blending and balance in his text. He writes, "Choral Music is the singing of text, in unison or in harmony, by a sizable community of singers." He continues, "By applying the topic of blend and balance to each of the three elements of this simple definition, we can arrive at our ultimate goal – Achieving a fine quality of sound with a choral ensemble."³⁴ He writes of many vital factors in creating a great choral sound, focusing on blend and balance.

This text is helpful information for any vocalist, especially those singing in a choir or ensemble. With his focus on voice classification, blend, rhythmic precision, unity of vowel pronunciation, intonation, interpretation, score reading, and style, this text is full of excellent information to spread throughout many rehearsals to build upon and enhance the vocal production of a worship team or choir however it would need to spread out and processed over a reasonable amount of time. These items would be great to include in a curriculum building on quality and healthy vocal production.

³⁴ Timothy Sharp, *Achieving Choral Blend and Balance*. (Dayton, OH: RogerDean Publishing Company, 2005), 1.

Douglas Flather writes an excellent text giving the worship leader all kinds of tips and ideas in designing worship and working with worship volunteers. He writes, "As you work with your singers, it is highly likely you will notice they sometimes exhibit bad habits in their singing... You will want to develop an atmosphere at your rehearsals where correction regularly (and gently) takes place."³⁵ I want to address those bad habits or lack of them in my curriculum.

Flather suggests, "As a worship leader, you might open your rehearsals with five (and only five) minutes of instruction, where you teach one of the principles in this chapter per week."³⁶ That is very similar to the goal of this curriculum, small 5-10 minutes lessons that connect with the worship music we would be working on that week. While Flather suggests vibrato, communicating the text, vowels, enunciation, emotional communication, and a few other rehearsal suggestions, you could make it much broader and stretch it out over the entire ministry year or season.

James Jordan has an excellent text he has created for singers and their directors to build their choral skills. While some of these skills are for a more classical-style choral ensemble, many of the skills would be helpful for any singer to sing appropriately. Jordan writes, "As with any skill, the mastery and understanding of the basics is essential not only to good singing, but also to the foundation of the many rewards that come from singing well."³⁷

Jordan offers a sequential methodology for both groups and individual singers throughout the text. He suggests, "Regardless of the age or experience of a singer, revisiting the basics is an

³⁵ Douglas R. Flather, *The Praise and Worship Team Instant Tune-Up*. (Grand Rapids, MI: Zondervan, 2002), 67.

³⁶ Ibid. 68.

³⁷ James Jordan, *Choral Singing Step by Step: Eleven Concise Lessons for Individual or Choral Ensemble Use*, (Chicago, IL: GIA Publications, Inc. 2011) 7.

ongoing process."³⁸ The basics that he is writing about is vocal production. He addresses areas such as body alignment, body mapping, finding "the cave" (next to your ear holes) to have proper jaw drop, lifting the soft palate, working for a high and forward focus, breathing, and many other vocal production concepts. Jordan writes, "If one wanted an overall objective for great singing, it would be to create *inclusive awareness* at all times: that is, being aware of your entire body at all times."³⁹

This text has many great ideas and exercises; however, for the volunteer choir and worship team members, it would be essential to share the information and the exercises a little bit at a time. While this text was created for a school or college/university setting, the concepts are solid and worthy of sharing with any group of vocalists.

These two authors have created a methodology for working with singers of various ages and skill levels, which is certainly a reality for volunteer church choirs and worship teams. The text focuses on vocal health, vocal production, rehearsal, vocal technique, the challenges of working with singers, and developing choral skills. The authors share insights and understanding of the choral directors' issues, challenges, and requirements.

While *Choral Pedagogy* is not explicitly written for the church choir director, the information is ideally suited for working with volunteer choirs and vocalists in many settings, including the church choir. One thing that stands out in the text is establishing a musical vocabulary that can be used and understood by both the director and the singers. Smith and Sataloff write, "It is wise to work within the linguistic framework of the choir rather than impose a hierarchy of foreign terminology likely to alienate or confuse individual choir members."⁴⁰

³⁸ Ibid. 7.

³⁹ Ibid. 53.

⁴⁰ Smith and Sataloff, *Choral Pedagogy*, 22.

To always be learning and helping choirs develop their skills, the authors encourage directors to introduce new skills built upon the singers' prior knowledge. Their perspective on this is profound, "The combination of new knowledge and improved vocal skills promotes a sense of personal and corporate well-being in a community chorus."⁴¹ Improved vocal skills will lead to a higher level of musical excellence, enhancing the worship service for all worshipers.

Worship Theology

Many resources have been written concerning worship and theology, but not necessarily combining the two. Through research, one can find a good amount of information on the origins, traditions, history, and big ideas for worship. Christian Theology is another subject where numerous resources siting, historical and Scriptural accounts, and studies. The gap in the literature lies in the combination of the two ideas, having proper and Biblical Worship Theology that gives ministries and individuals purpose and direction in their worship ministries.

Some authors and artists have offered their thoughts on the text that worship leaders and choirs present in worship each week. Karen Marrolli wrote an article focusing on the text in the worship songs, the choir particularly, and the importance of the choir understanding what they are supposed to be communicating.

The author stresses the importance of the choir being "Spiritually led" and understanding the text they are singing. She writes, "Along with musical concepts and right notes at the right time, it is the director's task to ensure that the choir has a deeper understanding of the text and its connection to the service to help them feel like a vital part of the church's ministry."⁴²

⁴¹ Ibid, 226.

⁴² Marrolli, Karen. "Effective Worship in the Choral Rehearsal." *Choral Journal* 57, no. 5 (12, 2016) 63-67.

The author discusses "connecting the singers to the text" and "connecting the text to the music." She encourages directors and worship leaders to have their choirs study each week's scriptures, connecting with the scriptures and the stories and the motivation behind writing the worship texts and songs. These are solid ideas that will help individuals begin to think about their worship theology. But there is more that the worship leaders and volunteers need to study, know, and understand as they lead others in worship. The understanding needs to go beyond the words of a worship song or anthem and into why they are gathered and what they share during worship time.

Dwayne Moore has created a great Bible study on worship and the focus of the worship leaders. In his text, he writes, "This book was designed to help all your praise leaders and ministry volunteers gain a well-rounded understanding of worship and praise and to teach them proven ways to lead praise more effectively."⁴³ This is a vital resource full of great Biblical studies and theological foundations.

The book is created to give the worship volunteers five sessions of Bible study and reflection each week for nine weeks. There are Biblical readings, challenges, journal prompts, and prayers for each day, with additional group questions and discussion in the back of the book. The text covers topics such as understanding worship and praise, knowing and hearing from God, effective worship services, leadership, and goals for worship.

While the information in this text is substantial and on point with teaching Biblical focus for worship and creating worship theology, it becomes a significant undertaking for the participant and the leader. It would be a great Bible study as a group, but it would take a significant amount of time to study the entire text the way it is laid out. To use it with a group of

⁴³ Dwayne Moore, *Pure Praise: Revised Edition* (Loveland, CO: Group Publishing, 2018), 10.

worship volunteers who are also rehearsing each week, a leader would need to find an additional meeting time, extend their current meeting time, or break the information up to present it over a more extended amount of time in smaller sections.

Summary

While several quality resources point to music literacy, vocal production, and worship theology, most come up short when implementing the ideas and the research within a worship volunteer rehearsal and training situation. So many of the available resources include essential information for reading music, proper vocal production, and the purpose and direction of worship ministries. There is a need for a program of study that would include this information but would be presented in brief and focused lessons and sessions that would work within the weekly or bi-weekly worship rehearsal gathering.

Chapter Three: Methodology

This project aims to establish the essentials of music literacy for a volunteer choir or worship team member and define a theology of worship for First United Methodist Church of Red Oak, Iowa, while creating a curriculum that addresses both ideas. Each goal will be completed through thorough research, the collection of resources, and research synthesis. The final curriculum will be a quality worship and music ministry resource.

Design of Study

The project will use a qualitative research approach. According to Creswell, "Qualitative research is an approach for exploring and understanding the meaning to individuals or groups ascribe to a social or human problem."⁴⁴ The research for this study will focus on the qualitative analysis of research from existing literature on what singers need to know and understand when it comes to music literacy and worship theology within the worship setting. Data and information from existing literature will be the basis of the research. The information collected will guide and direct the creation of the curriculum.

The research for this project will include multiple methodologies and pre-existing curriculums for teaching music literacy and vocal production to groups and individuals, as well as other existing literature and periodicals on music literacy and working with volunteer musicians and singers. Also included will be the analysis and collection of sources and studies on worship theology. The information from the research collection will be organized and synthesized to create a curriculum of study in music literacy and worship theology.

⁴⁴ Creswell, 4.

Setting

The setting for this study and curriculum will be the rehearsal of the volunteer choir and worship team of First United Methodist Church of Red Oak, Iowa. They have two rehearsals during the week, an hour rehearsal on Wednesday evening preparing worship and music elements for the coming Sunday, and Sundays to follow. They also rehearse for thirty minutes on Sunday mornings, concentrating on the worship music and elements for that morning.

The curriculum will be designed to work into the regular weekly rehearsal for choir and worship teams. It will be a program that will build upon the skills presented each week. The skills and concepts will continue to be reviewed and applied to various musical and Biblical focuses. The program will be designed to use the music of the weekly worship services, namely choir anthems, hymns, praise charts, and special music scores. The curriculum will be presented and studied throughout a ministry season.

Participants

The participants for this study and project are the author of this curriculum, who serves as Worship Leader at First United Methodist Church, as well as the volunteer members of the worship team and choir of the church. The volunteer members have a wide range of abilities, music literacy, and experience. The project's desired outcome would be for each participant to grow in their knowledge and musical skills as well as their understanding of worship theology which will raise the level of musicianship in worship and the depth and spiritual impact for the volunteers and the worshipers.

Chapter Four: Results

The music literacy and worship theology for worship volunteers curriculum is an eighteen-week curriculum designed to expand the musical skills and abilities of the musical volunteers and define their purpose and focus through a solid theology of worship. The curriculum is designed for beginning and ending weekly worship rehearsals. The musical and biblical concepts are designed to be built upon and expanded each week with the goal of advanced musical skills and an advanced understanding of worship theology.

The Design

The eighteen-week curriculum was designed with a musical/vocal skill focus for the first 5-10 minutes of the rehearsal and 10-15 minutes of Biblical and theological study and discussion at the end of the rehearsal. This design gives the rehearsal schedule plenty of time and room to rehearse and prepare for weekly and upcoming music and worship elements. With the musical/vocal part at the beginning of each rehearsal, directors and volunteers will have great opportunities to practice, observe, and apply each week's concept during the rehearsal. With the Biblical and theological focus at the end of the rehearsal, the worship team will have an opportunity to put their worship and musical preparations into context as they study and discover why they have been called to lead others in worship.

Worship Theology

The eighteen weeks of Biblical theology will focus on nine specific concepts giving volunteers two rehearsal moments and a week between to study, ponder, meditate, define, and apply each concept for themselves and what the idea will mean for them in their service to God and His church. The worship theology concepts covered will be Holy Scripture, God's Perfect

Design and Call, Jesus-the focus of worship, The Gospel, Singing/Making Music, Preaching/Proclaiming, Prayer, Corporate Worship/The Church, and Personal/Private Worship.

Each session will include scriptures to read together and meditate on, as well as discussion questions and personal reflection prompts. As each concept will be discussed and studied for 2 consecutive weeks, there will be a challenge/charge for volunteers to continue studying and contemplating during the week between rehearsals. By the end of the eighteen weeks, the volunteers should have a solid grasp of worship theology and what God has called each one of us to do.

Music Literacy

The music literacy and vocal skills will be covered in the first 5-10 minutes of each rehearsal. These concepts will be alternating each week by focusing one week on a musical literacy concept and the following week giving focus to a vocal concept to build their singing and vocalizing skills. The idea of the design is that while a music literacy concept may be introduced in one week, it will still be reviewed and reinforced the following week.

The vocal development concepts are designed to be a part of the foundations of the weekly vocal warm-ups. Therefore, on the weeks with a music literacy focus, the volunteers can still review and practice the vocal concept during the warm-ups and rehearsal. The design is that this curriculum would not prolong or overload the rehearsal but instead maximize and focus each rehearsal to help each volunteer learn new skills and practice them each week as they prepare for ministry and worship.

The music literacy part of the curriculum is designed to help the volunteers learn and develop music literacy skills that will enhance their ability to read musical scores for worship

preparation. The music literacy concepts to be covered are staff/measures, grand staff, reading SATB, SAT scores and lead sheets, note and rest values, time signatures and beat, rhythm, score markings, key signatures and major scales, and articulation and expression markings. As the concepts are introduced each week, the leader can point out and help volunteers identify and apply each concept within the scores and the music they are using during each rehearsal.

Vocal Development

The vocal development concepts are designed to be used in traditional choir settings as well as contemporary worship settings and music. Each vocal development concept will assist volunteers in producing their sound healthily and properly in the hopes that they will develop a healthy and regular vocal approach and routine. The concepts to be covered are general vocal production, body alignment/posture, tone quality, breathing, breath control, vowels/consonants/enunciation, emotional connection, strengthening the voice, and increasing the range, style, and approach.

The eighteen-week curriculum is designed to be used in consecutive weeks but allows leaders to pause or amend the weekly flow to make room for the many challenges that may be added throughout the ministry year. The curriculum is meant to be cyclical so that once the eighteen weeks of study are over a group can simply start over to go even further and deeper in their understanding and development of the concepts. Even the most seasoned musicians, vocalists, and theologians need to review and revisit the basic concepts that make up their musical knowledge, vocal approach, and worship theology.

Chapter Five: The Great Conclusion

The goal of this project was to determine the essentials of music literacy and to help define a theology of worship for volunteer choir or worship team members at First United Methodist Church in Red Oak, Iowa. The outcome of the project was to be a curriculum that church choir and worship team leaders could use in weekly rehearsals to strengthen and build upon their members' musicianship and biblical understanding. After thorough research of best practices and existing programs, an eighteen-week curriculum was created for use not only at First United Methodist Church of Red Oak, Iowa but for any church worship ministry looking to develop and foster musical and spiritual growth in their volunteers.

Summary

The curriculum was designed to be presented and studied over eighteen weeks. Each week includes a 5–10-minute focus on a musical literacy or vocal production concept to start the rehearsal, something that can be incorporated into the warm-ups and the focusing of the group. Leaders can keep coming back to this concept throughout the rehearsal by pointing out the music theory concepts in the scores they are preparing for weekly rehearsals and through reminders to sing correctly according to the vocal production concepts that were presented. Musical theory concepts such as score reading, note and rest values, score markings, and counting are just a few of the literacy concepts included. The vocal production concepts include breath control, tonal focus, jaw-drop, and enunciation to name a few.

The curriculum also includes a 10-15-minute focus on a worship theology concept such as scripture, Jesus-the focus of worship, prayer, and personal/private worship. This section is meant to be used toward the end of the rehearsal and includes scripture readings, discussion prompts, and personal reflection. As each concept will be discussed for 2 consecutive weeks,

there are also challenges and charges for individuals to study and focus on between rehearsals. Both the worship theology study and the music literacy/vocal production focus should only take a short amount of rehearsal, leaving plenty of time for weekly music and worship preparations.

Significance

Leaders in any ministry should always be looking for ways to help their members, and volunteers go deeper in their walk and relationship with the Lord and help them to further develop the skills and gifts that God has given and called them to use in service to Him and his Church. For a worship leader, that is to build and develop both musical and spiritual skills and understanding as their volunteers help lead congregations in worship each week. One of the challenges for leaders is to find time to focus on developing these skills while they are also preparing the volunteers for musical leadership each week. A leader also must honor their volunteer's time commitments and schedules to not overwhelm them with extra rehearsals or workshop times that they might have trouble squeezing into their schedule.

As with any group of volunteers, the focus group from First United Methodist Church in Red Oak, Iowa, has a large variety of musical skills and deficits and is in various places in their spiritual and biblical beliefs and understandings. Leaders must realize that their volunteers will be in many different places and ability levels when it comes to music literacy, musical talent, and theological understanding. To help the volunteers grow and develop their skills musically and to have a unified and biblically-based foundation and worship understanding, they will need to find a way to build into their teams and shepherd them in their spiritual journey.

Through research, one finds many programs, lessons, studies, and curriculums that can be used in addition to weekly rehearsals, adding time and commitment that volunteers may not have room for in their life. And there are all kinds of Bible studies and aids to help individuals learn

about theology and worship. The challenge of this project was to create something that leaders could use within their rehearsals, in small segments, to help develop and build their team and their team's understanding of music literacy, vocal production, and worship theology.

The impact of any ministry will be enhanced and heightened by leaders and volunteers whose hearts are in accord with God's call on their lives and who are constantly developing and building their God-given gifts and skills. The level of musical excellence will rise, and so will the depth and impact of their ministry if they are developing and growing in their musical abilities as well as going deeper in their relationship with the Lord and their understanding of the role of worship for believers.

Limitations

As with any study, this curriculum does come with some limitations. The largest limitation is that this curriculum has not been tested. While there has been solid and rigorous research, positive intentions, and organization given to the project, it has not been implemented or tested on a choir or worship team. There are many variables when working with human beings, so while the plan may look strong and complete on paper, the outcome of the curriculum is still unknown.

Another limitation would be the experience and the bias of the researcher. This researcher has spent many years working with choirs in both educational and church settings and has had much experience in working with volunteer worship teams as well. While much research has gone into this project, many of the ideas and concepts come through the lens of the experience and viewpoints of the researcher. There is always a chance that there may be subjective research in a project like this that might be a different or unique focus from other researchers.

Recommendations

Throughout the research process of this project, there have been other possible ideas, projects, and studies that have shown to be worthy of someone's time and efforts for future projects and studies. Many of these ideas would simply stray too far from the heart of this study and would create too broad of a focus. However, these ideas and projects would have made this curriculum much more robust if they currently existed.

A study on the unique needs and approach to contemporary music making with volunteers. While the study of music is relatively universal, there is a unique approach in contemporary worship music that goes beyond traditional music theory. Chord charts, lead sheets, the Nashville number system, contemporary harmonies, and chord progressions are just a few of the unique elements that could be expounded upon for worship volunteers. There would be a solid unit of study that could be created from this information.

While this study focuses on the volunteer vocalists, an individual could certainly do a study and focus on the volunteer instrumentalists in worship and help to develop their skills and understanding further. The focus could be a contemporary rhythm section consisting of guitars, keyboard, bass, and drums. It could also include working with string sections or even brass and woodwinds. This study could also give guidance and direction for the traditional church pianist/organist to use their skills in traditional music as well as how to use their skills in more contemporary settings with other musicians.

One of the challenges for any worship leader is to encourage their singers and players to find time outside of worship and worship rehearsal to practice their musical craft, develop their skills, and find meaningful personal worship time. While this curriculum certainly touches on these items, it does not completely focus on the individual and their time. A study could be done

to help individuals organize and implement a practice regimen that would help them build their skills outside of rehearsals. There could also be a spiritual component that would create a study or devotional plan for individuals to grow in their knowledge and relationship with God and their understanding of scripture.

Summary

One of the most important aspects of a church is the worship that they offer, giving their best and greatest worship to God. One of the best ways to do that is to train and equip worship leaders and their teams. This project was created to discover what is essential in training worship volunteers in music literacy, vocal production, and in their understanding of worship theology. This curriculum has been designed to raise the level of musical excellence in worship and to help define the worship volunteers' theology of worship. The result should be volunteers who can lead others in impactful, exhilarating, and life-changing worship.

Appendix

**Music Literacy and Worship Theology
For Volunteer Choir and Worship Teams**

By
Tim Marsden

Introduction

When building a worship team and a worship-leading choir, worship pastors seek gifted volunteers within their congregations and assess team members' music literacy and theology of worship. Franklin Segler and Randall Bradley write, "The church choir or vocal ensemble has two primary tasks in worship. First, it should lead the congregation in expressing worship by singing congregational music. Second, it should provide vocal music which will inspire and enrich the worship experience of the entire congregation."⁴⁵ Every choir and worship team can benefit from taking time to develop their musical skills and abilities.

As the director of these ensembles, it is imperative to step back and look at the actual needs. Ministry leaders should always look for ways to help develop the talents and gifts of their volunteers. Brenda Smith writes, "the combination of new knowledge and improved vocal skills provides a sense of personal and corporate well-being in a community chorus."⁴⁶

This eighteen-week curriculum is designed to enhance your church choir or worship team rehearsals. Each week offers a 5–10-minute warm-up focusing on a music theory skill or a vocal production skill. Then there is a 10-15-minute worship theology study/devotion time. This curriculum is not meant to fill up your rehearsal but to enhance and focus your rehearsal on building your volunteer's musical skills and improving your corporate worship. It will also help them understand and develop a worship theology.

⁴⁵ Franklin M. Segler and Randall Bradley, *Christian Worship: Its Theology and Practice, Third Edition* (Nashville, TN: B&H Group, 2006), 103.

⁴⁶ Brenda Smith and Robert T. Sataloff, *Choral Pedagogy, Third Edition* (San Diego, CA: Plural Publishing, 2013), 226.

Week 1- Introduction

Opening-

- Take a look at the following line of music.
- Examine the music, from left to right, just like you read a book.
- Notice that some notes are lower on the staff (the five lines where the notes appear)
- Notice that some notes are higher on the staff.



- Notes that are higher on the staff sound higher in pitch.
 - Notes that are lower on the staff sound lower in pitch.
- Examine the sheet music of one of the songs you are working on in rehearsal.
 - As you read from left to right, notice how the higher notes on the staff represent higher pitches, and those that are lower on the staff represent higher pitches. (Continue to take note of this throughout your rehearsal.)

Rehearse-

-Be sure to continue to explore and point out the higher and lower pitches in the scores

Ending-

-Worship is the most important thing that humans are called to do. God created us to worship him and to reflect his glory to the rest of his creation.

-Read- Isaiah 43:21 and John 4:23

-Discussion- What does it mean to worship God in Spirit and Truth?

Week 2-

Opening- The Musical Staff, Measures, and Bar Lines

- Examine the following line of music.
- Notice that the musical staff comprises 5 lines and 4 spaces.
- Notice that the music is broken up and organized by bar lines which create measures.



- Turn in your hymnals to "Joy to the World."
- Notice how the notes descend from the beginning through the first line.
- Notice how the notes ascend through the second line.
- Sing through the entire hymn and watch how the notes ascend and descend throughout.

Rehearse-

- Point out and bring attention to ascending and descending notes as well as the staff, bar lines, and measures.

Ending- Scripture

When focusing on Christian worship, it is impossible not to refer to the Bible. The fact is, God is the focus of worship, and He created the Word, everything in it, and everyone in it to bring him glory, praise, and worship. Therefore, Holy Scripture is an imperative part of worship.

Bob Kauflin writes, "The ability and desire to worship God is something God himself gives us. In the process of drawing and enabling us, God reveals himself to us. He tells us who he is. Not only are we unable to worship God apart from his grace; we don't even know who it is we're worshiping. God has to tell us. And he's done that in the Bible."⁴⁷

-Read- 2 Timothy 3:16-17 and Exodus 15:1-2

-Discussion- How do the sentiments of Moses and John encourage you to worship the Lord?

-Personal Reflection- What scriptures have been important in your personal times of worship?

⁴⁷ Bob Kauflin, *True Worshipers: Seeing What Matters to God* (Wheaton, IL: Crossway, 2015), 39.

Week 3-

Opening- Introduction to Vocal Production

Warm-ups

- Stand tall, feet shoulder-width apart, shoulders back, arms at your side, chin parallel to the floor.
- Relax your jaw by moving it from side to side while you sing 5 descending notes and an "Ah"
Continue this warm-up as you move up by half-steps.
- Put your hands on your belt and inhale, try to focus your breath intake to fill up at your belt
Let your breath out as you hiss for 10 beats. Repeat this four times.
- Try to focus your sound to come through your teeth, nose, and eyes as you sing
"Nee, Neh, Nah, Noo" on 1 pitch. Repeat by moving up or down by half-steps.
- On 1 pitch sing, "Diction is done with the tip of the tongue and the back of the teeth".
Try to sing crisp and clear consonants as you move up or down by half-steps.

Rehearse-

As you rehearse, continue to identify measures, bar lines, as well as ascending and descending pitches. Also, reinforce the posture, relaxed jaw, low breath support, focused tone, and diction that was introduced in the warm-ups.

Ending- God's Perfect Design and Call

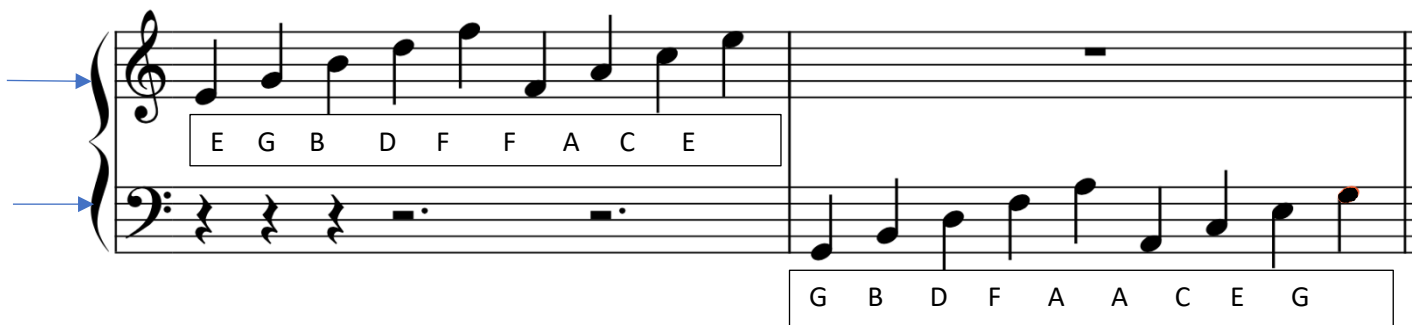
- Read-** 1 Peter 2:9 and Romans 12:1
- Discussion-** As believers how do we "offer our bodies as a living sacrifice"?
- Personal Reflection-** How has God called you to serve Him and His people?
- Challenge-** Find other scriptures that focus on God's call for us to be worshipers.

Share them with a family member or friend.

Week 4-

Opening- The Grand Staff

- Take a look at the Grand Staff.
- The Grand Staff is made up of the Treble Clef and the Bass Clef.
- The Treble Clef is also known as the G Clef because it wraps around the G line.
- The Bass Clef is also known as the F Clef because it circles around and outlines the F line
- The notes on the lines of the treble clef from bottom to top are E G B D F.
- The notes in the spaces of the treble clef from bottom to top are F A C E.
- The notes on the lines of the bass clef from bottom to top are G B D F A.
- The notes in the spaces of the bass clef from bottom to top are A C E G.



- Turn in your hymnal to "Joyful, Joyful, We Adore Thee".
- Go through the top line of the treble clef (soprano) and name each note based on the grand staff.
- Go through the bottom line of the bass clef (bass) and name each note based on the grand staff.

Rehearse-

-As you rehearse, point out specific pitches within your music. Also, ask choir members to identify the notes that you point out.

Ending- God's Perfect Design and Call

-Read- Isaiah 6:1-8

-Small Group Discussion-

- How hard or easy is it for you to say, "Here I am Lord, send me"?
- What has that meant and led to in your personal and spiritual lives?
- Spend time praying for each of you to hear and respond to God's call on your lives

Week 5 -

Opening- Body Alignment and Posture

Warm-ups

- Anchor your posture by placing your feet shoulder-width apart, right under your body.
- Relax your knees. Bend them a couple of times to stay relaxed.
- Be sure that your hips are straight above your heels.
- Lift your rib cage to create space for your breathing.
- Roll your shoulders back a few times to find a good placement for your shoulders.
- Have your arms dive straight up, over your head, and then let them fall naturally to your sides.
- Try to keep your chin parallel to the floor.
- Imagine a string coming up from your heels, through your hips, up through each vertebra, through your neck, the back of your head, and finally out the top of your head. Pull that imaginary string up as you straighten up your posture.
- Sing through some vocal warm-ups focusing on maintaining that ideal posture for singing.

Rehearse-

-As you rehearse, either sitting or standing, remind your singers to use proper posture and alignment. Remind them to keep their strings pulled up. Also, continue to point out and ask singers to point out and identify the names of pitches.

Ending- Jesus, the Focus of Our Worship

Jesus is the center and the focus of our worship because of who He is and what he did for us. All our worship of God is through and because of Jesus Christ. Bob Kauflin writes, "Only Jesus can lead us into God's presence, and he accomplished that through his substitutionary death, which forever removed the curtain of God's judgment that separated us from his presence."⁴⁸

-Read- Colossians 1:15-18 and John 14:6

-Discussion- Why do you think Jesus is the center and the focus of our worship?

-How does Jesus bring people into God's presence?

⁴⁸ Kauflin, *True Worshipers*, 134

Week 6-

Opening- Reading musical scores.

- Compare the SATB, SAT, and lead sheet for the song "It Is Well with My Soul" found on P. 21.
- What are the similarities between the 3 different scores?
- What are the differences in the scores?
- In SATB scoring, the Sopranos sing the top part of the treble clef, the altos sing the bottom part of the treble clef, the tenors sing the top part of the bass clef, and the basses sing the bottom part of the bass clef. Examine the SATB score and point each part out to a neighbor.
- In SAT, often called SAT stacks, the sopranos sing the top part, the altos sing the middle part, and the men sing the bottom part. The SAT score is always in treble clef.
- A lead sheet is simply the melody of the song with chords notated above for the instrumentalists. Sometimes worship leaders will ask you to create a harmony above or below the vocal line on a lead sheet.
- Turn to "Amazing Grace" in your hymnal. Try to sing your voice part on the hymn.
- Sing "Amazing Grace" a second time and try to sing another voice part.

Rehearse-

-Continue to help your singers find their vocal lines in the music that you are rehearsing. Be sure to break the parts down so that they can see how they all go together. Keep reminding them to work for good posture. Also, continue to have them identify and name notes within their lines of music.

Ending- Jesus, the Focus of Our Worship

Jesus is the turning point of the Gospel for the believer. Jesus became the sacrificial Lamb of God, whose blood was the atonement for our sins. A.W Tozer wrote, "The Lord Jesus Christ died on the cross that He might make His people worshipers of God. That is why we were born, that we might show forth the excellencies of Him who has called us out of darkness into His marvelous light."⁴⁹

-Read- Philippians 2:6-11 and Colossians 3:16-17

-Small Group Discussion-

- Share how you have encountered Jesus during corporate worship and your private worship.
- How have those encounters shaped our expectations and anticipation of worship?

⁴⁹ A.W. Tozer, *The Purpose of Man: Designed to Worship*, compiled and edited by James L. Snyder (Minneapolis, MN: Bethany House, 2009), 168.

Week 7-

Opening- Tone Quality, Jaw Drop, the Soft Palette, and Tonal Focus

Warm-ups-

- Focus on vertical jaw drop
- Put your fingers right in front of your ears and say "Ah".
- Notice the holes or cavities that are created when you drop your jaw. That is where your jaw should be when you are singing.
- Now try singing other vowels while keeping the holes in front of your ears.
- Sing descending 5ths on Ah Eh Ee Oh and Oo, keep going up or down by half-steps
- Imagine the shape of an egg in your mouth, with the large part near your throat.
- Notice how your soft palette or the back of the roof of your mouth goes up.
- Try to keep it up as you sing Mi Ma Mi Ma Moo outlining a major triad (1 3 5 3 1).
- Put your fingers on your face, right under your eyes and next to your nose. This region is called the mask and where most of your tonal focus should be.
- Try singing Ee Eh Ah Oh Oo on a single note and work to create and feel the vibration in your mask.
- As a group, sing some chords on various vowel shapes, focusing on all of the concepts introduced.

Rehearse-

As you rehearse, remind singers to drop their jaw, lift their soft palette, and focus their tone toward the front of their face in the mask. Continue to help your singers navigate their scores by following the correct vocal line and continuing to identify and name the notes they are singing.

Ending- The Gospel

The truth and power of the gospel are what should and do inspire and draw us into worship. Mike Cosper writes, "It is clear that worship begins and ends with the gospel. It's the gospel of God's generous grace that makes boldly entering into God's presence possible, and when we gather, we celebrate that gospel, encouraging one another and preparing one another to be sent back into the world on a gospel-fueled mission. Our story as God's people is now intimately tied to the gospel story."⁵⁰

-Discussion- What is the Gospel?

-Read- Galatians 4:4-7 and John 3:16-17

-Personal Reflection- This week, work at defining the Gospel of Jesus Christ in your own words and be ready to share them with your small group next week.

⁵⁰ Mike Cosper, *Rhythms of Grace: How the Church's Worship Tells the Story of the Gospel* (Wheaton, IL: Crossway, 2013), 72.

Week 8-

Opening- Note and Rest Values

- Study the chart of note and rest values on P. 22.
- Notice that each note and rest have a value that tells how long the note or rest lasts.
- Composers create music by using a combination of notes and rests.
- Examine the chart and come up with different combinations of notes that equal 4 beats.
- Now come up with combinations of notes and rests that would be equal to 8 beats.
- On the chart you will note how you can combine or bar 8th and 16th notes together.
- When you add a dot next to the note head it adds half of its original value.
A dotted half note would get 3 beats, a dotted quarter note would get one and a half, and a dotted whole note would get 6 beats. See the chart for more examples.
- You can also tie 2 notes of the same pitch together by adding a curved line over or under the notes, this would add the 2 notes values together.
- Look through your hymnals and your music for rehearsal and find all the different notes and rest values.
See if you can find a dotted note.
See if you can find 2 tied notes.

Rehearse-

-As you rehearse have your singers tell you how long you hold certain notes, or how long they are supposed to rest on a certain section. Encourage them to not only read the note and rest values but also to continue to identify notes by their alphabetical names. Keep reminding them to produce a healthy, tall, and well-produced sound.

Ending- The Gospel

The gospel makes a difference in our lives. David Peterson writes, "The gospel declares to us the ultimate revelations of God in the person of Jesus and the ultimate redemption in his sacrificial death."⁵¹ Jesus redeems us and saves us from our sins by his sacrificial death on the cross.

-Small Group Discussion-

In what ways does our worship point to and celebrate the Gospel?

Share your definitions of the Gospel that you created this week.

What scripture best lays out the Gospel of Jesus?

⁵¹ David Peterson, *Engaging with God: A Biblical Theology of Worship* (Downers Grove, IL: IVP Academic, 1992), 287-288.

Week 9-

Opening- Breathing and Breath Control

Warm-ups-

- When you breathe for singing, you need to focus on the full process of the breath.
- You breathe in through your nose and or mouth.
- Your lungs fill up with air and push down on your diaphragm.
- There should be little to no movement in your shoulders.
- Work for a silent breath to be sure there is no tension in your voice.
- Take a breath in over 5 beats, and be sure to feel the expansion by your belt.
- This time, take a slow and silent breath in for 5 beats then buzz as you let it out over 10 beats. Be sure that you do not let too much air out at the beginning and then run out of air.
- No try breathing in for 6 beats and out for 12. Then try 7/14, 8/16, 9/18, and 10/20. This activity will help you increase the amount you can take in and will help you manage your breath as you sing longer phrases.

Rehearse-

As you rehearse encourage your singers to work for the silent breath and to feel the expansion low in their torsos, by their belts. As you practice longer notes have your singers identify the note values that they have to sustain with their breath control.

Ending- Singing and Making Music

Singing is how we communicate with God, how we proclaim the gospel, and how we edify others. Singing is the way that God has created for his believers to bring him glory and honor. By singing songs that are scripturally based we are proclaiming God's Word and letting his Word dwell in and through us. Mike Cosper writes, "If singing is about letting God's Word dwell among us, then my singing is motivated by love for God (whose Word I want dwelling with me) and love for my church family, whom I have the chance to admonish and encourage as I sing."⁵²

-Read-Psalm 100:1-5 and Psalm 95:1-2

-Discussion- Why do you enjoy singing and making music during worship?

-How does music affect you during worship?

-Personal Reflection- This week, make a list of 10 songs that you think best express your praise and worship to God.

⁵² Mike Cosper, 156.

Week 10-

Opening- The Beat and Time Signatures

- Play a variety of songs and have singers pat their hands on their laps to the beat. Use marches, contemporary songs, waltzes, and a good variety of recordings.
- Ask the singers how they would define beat or pulse.
- Beat is the steady and even pulse of a song.
- Draw the following time signatures on a board or present them on a screen



- Explain that these are time signatures and that they help organize the music for counting and rhythms.
- Ask the singers if anyone knows what the top number of a time signature means. The top number indicates the number of beats in every measure.
- Ask the singers if anyone knows what the bottom number of a time signature means. The bottom number indicates the kind of note that gets 1 beat
1- whole note, 2- half note, 4- quarter note, 8- eighth notes, 16- sixteenth note...
- Have the singers look up specific hymns that are in the time signatures that you have discussed. Show the singers how to count in each time signature then count along as someone plays each hymn.

Rehearse-

-As you rehearse have the singers identify and explain the time signatures of each of the songs you are preparing for worship. Remind your singers about proper posture and supported breathing. And continue to bring the note names and note and rest values to their attention.

Ending- Singing and Making Music

It is important that the church and all of its members sing praises to God in worship to add to the dialogue of worship. As God speaks to believers through his Word, we can sing and respond to him through song. Daniel Block writes, "The goal of congregational worship and of all ministry is the glory of God, and that God the Father and God the Son are most glorified when we sing of them and not of ourselves."⁵³

-Read- Ephesians 5:18-20 and Zephaniah 3:17

-Small Group Discussion-

How does singing help you worship and communicate with the Lord?

What is your reaction to the fact that God sings?

Share one or two of the songs off your list from last week.

⁵³ Daniel I. Block, *For the Glory of God: Recovering a Biblical Theology of Worship* (Grand Rapids, MI: Baker Academic, 2014), 238.

Week 11-

Opening- Diction, Vowels, Consonants, and Enunciation

Warm-ups-

-Let the warm-ups focus on tall and warm vowel shapes.

Have the singers sing "Ah ee eh oh" with pitches 54321 (with eh getting 2 notes)

Repeat this exercise by going up by half steps.

Have your singers sing "Ah ee ah ee ah ee ah ee oh" with pitches 13243542151.

Repeat this exercise by going down by half steps each time.

-Have your singers say, "Diction is done with the tip of the tongue and the back of the teeth".

Say it slowly and clearly, and have them increase their speed but enunciate just as clearly.

Have your singers chant the same sentence on one pitch.

Begin slowly, on each repetition go up a half step and increase the speed.

-Use other diction warm-ups that help the singers focus on tall and mature vowels as well as crisp and clear consonants.

Rehearse-

-As you rehearse, remind singers to work for warm and tall vowel shapes, that go along with the dropped jaw and raised soft palette. Also, discuss the importance of clear enunciation while leading others in worship. It is the text that sets a worship song apart from any other song. Quiz your singers on the time signatures of each song and how they are supposed to count them.

Ending- Preaching and Proclaiming

Everything in the worship service should point to and support the preaching of the sermon as it is the most important part of the service. The preaching of the sermon is where God's Word is proclaimed and explained to his people. Mike Cosper writes, "In the context of a gospel-centered worship service, a sermon that opens the Scriptures and reveals Jesus is crucial. It's a microcosm of the gospel's centrality to all of life: the redeemed people of God remember the gospel, open the Scriptures, and hear again the gospel."⁵⁴

-Read- 1 Timothy 4:13

-Discussion-

How does our church meet the command of 1 Timothy 4:13?

Why is it so important to have preaching/proclaiming with the service?

⁵⁴ Mike Cosper, 143.

Week 12-

Opening- Rhythm, Combining Notes and Rests

- Take a look at the lines of rhythms on P. 23.
- You may want to put the rhythms on a board or screen for all your singers to read.
- Have the singers count each line and then clap each line
- Remind your singers that rhythms are made up of different combinations of notes and rests.
- Have the singers count and clap a few more lines of rhythms in a variety of time signatures.
- Clap the rhythm of some familiar hymns and worship songs and see if the singers can identify the songs based on their rhythms.
- They may need some hints at first.
- Put the familiar hymn rhythms on the board or screen and see if your singers can identify the hymns by simply looking at the rhythms.

Rehearse-

-As you rehearse, have your singers count and clap their parts before adding the pitches back in. As you add the text in, be sure to remind your singers to work for warm and tall vowels and crisp and clear consonants that help to communicate the message you are trying to share.

Ending- Preaching and Proclaiming

The preaching is where the gospel can be explained, fleshed out, and the good news shared with others. John Risbridger writes, "We are not called merely to pass on some religious information, or to describe another option in the pluralistic world of religious possibilities; our mission is to declare the *glory* of Yahweh among the nations and to celebrate his *marvelous* deeds in the hearing of all people. Let the nations know of the Father who loves us, the Christ who dies for our sins and rose in victory, and the Spirit whose transforming presence has entered our lives."⁵⁵

-Read- Romans 10:17

-Small Group Discussion-

-How can all the elements of a worship service point to and support the preaching and proclaiming of the message of the Gospel of Jesus Christ?

-When has your faith been strengthened or defined by hearing a message preached?

-What was the message?

⁵⁵ John Risbridger, *The Message of Worship: Celebrating the Glory of God in the Whole of Life* (Downers Grove, IL: IVP Academics, 2015), 195.

Week 13-

Opening- Emotional Connection

Warm-ups

- As your singers warm up focus on facial expression, dynamics, and body language.
 - Have your singers sing "Mi ma mi ma moo" on the pitches 1 3 5 3 1.
- When you repeat the warm-up move up by half steps and have them change their emotion
- Encourage singers to use not just their voice but their face, eyebrows, and body as well to show emotion.
- Use emotions such as happy, sad, embarrassed, love, mad, sincere, and joyful.
- Have the singers describe what they did to exhibit the different emotions.
 - Move on to use other warm-ups encouraging your singers to show different emotions with their faces, body language, and volume.
- Have fun with this activity encouraging singers to think about how they look and sound when singing.

Rehearse-

-As you rehearse each piece, have your singers discuss the mood and emotion of the song. Talk about what would be the best facial expression and body language to use for each song. What would communicate the message most effectively? Remember to encourage your singers to break down the rhythms and count each rhythm out.

Ending- Prayer

Prayer is one of the main ways that worshipers can communicate with God. Believers can speak to God by offering their praise and thanksgiving to God, interceding for others, and listening to God. Daniel Block explains it this way, "The scriptures portray worship, especially prayer, in brutally frank terms. Prayers may express submission, supplication, intercession, praise, thanksgiving, or adoration, but God's ears are always open to our laments and even our complaints."⁵⁶

-Read- Matthew 7:7-8 and Matthew 6:8b-13

-Discussion- What can we learn about prayer through the study of the Lord's Prayer?

-Personal Application- This week, using the Lord's Prayer as a guide, write out your own prayer using your words and language and then use that prayer in your personal prayer time.

⁵⁶ Daniel I. Block, 208.

Week 14-

Opening- Dynamics and Repeat Signs

-Present the dynamic markings to your singers in the following order,

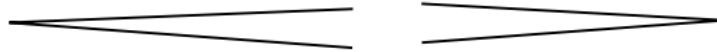
pp p mp mf f ff

-Ask the singers if anyone can identify or define the symbols.

-Establish that f (fort) means loud, p (piano) means soft, and m (mezzo) means medium.

-Now ask the singers to use that information to decipher each dynamic marking.

-Present the following symbols to your singers.



-Establish that the crescendo means to gradually increase in volume and the decrescendo means to gradually decrease in volume.

-Have your singers examine a piece of music that has multiple dynamic markings in it and identify each one of the markings.

-Present the chart and information found on P. 24.

-With your singers, define D.S, D.C. al Fine, al Coda, and 1st and 2nd endings

Discuss all the different ways and methods that music uses to repeat sections.

-Have your singers look through some lead sheets that use the various repeats and markings.

-Encourage your singers to identify the repeats and symbols and then go through the songs so they can use the repeats and symbols in context.

Rehearse-

-As you rehearse have your singers identify and define any repeat signs or symbols that they see as well as all the dynamic markings that are in the music. Remind your singers that there can be a lot of expressions that are affected by dynamics as well as facial expressions and body language.

Ending- Prayer

The faith of believers grows and develops as they engage in a worship dialogue with God through prayer. Wayne Gruden writes, "God wants us to pray because prayer exposes our trust in God and is a means whereby our trust in him can increase. In fact, perhaps the primary emphasis of the Bible's teaching on prayer is that we are to pray with faith, which means trust or dependence on God."⁵⁷

-Read- Matthew 18:19-20

-Small Groups-

-Spend time sharing prayer requests and praying for one another.

⁵⁷ Wayne A Gruden, *Systematic Theology, Second Edition: An Introduction to Biblical Doctrine* (Grand Rapids, MI: Zondervan Academic, 2020), 493.

Week 15-

Opening- Vocalizing, Increasing Range, Expanding Breath Capacity, Strengthening the Voice.

Warm-ups

-Focusing on vocalizing to the extremities of the voice to increase the vocal range.

Use warm-ups such as descending fifths, 5 4 3 2 1, and move them into the higher and lower extremities of your voices.

-Focus on expanding singers' breath capacity.

Use warm-ups such as breathing in for 5 counts and then releasing the breath on a buzz for 10 counts. Increase the numbers to 6 and 12, 7 and 14, 8 and 16, 9 and 18, and 10 and 20.

-Have singers take a large silent breath and then sing Do Re Mi Fa Sol Fa Mi Re Do.

Have them take another large breath and sing the exercise twice.

Keep increasing the number of times that the singers sing the exercise with one breath.

-Focus on intense volumes for warm-ups from soft to loud.

Remind the singers to support their sound with good posture, relaxed and dropped jaws, a forward tonal focus through the mask, tall and relaxed vowel shapes, as well as solid and low breath control from their lower abdominal area.

Use a simple melody or melodic passage that singers can sing in multiple ranges as you have them sing it with a loud and supported tone, never shouting, and then a soft but intense sound that does not become breathy or airy sounding.

Rehearse-

-As you rehearse, remind your singers to support their sound from high in their range to low in their range with plenty of breath energy. Also, encourage them to use good posture, but pulling on the imaginary string, use silent breaths, and support their phrases to the end with their breath energy.

Ending- Corporate Worship- The Church

The local church serves many different purposes. It is the central location for believers to gather for corporate worship, a place for believers to join together for Bible study and prayer, and it is an extension of the fellowship of believers as they work together to be the hands and feet of God. Mike Cosper writes, "Worship in the gathered church is the total work of the people – the gathering of the church for prayer, preaching, sacred symbols (baptism and Communion), giving and singing."⁵⁸

-Read- Hebrews 10:24-25

-Discussion- How can worship with others spur on a believer and help them in their walk with the Lord?

How can corporate worship help nonbelievers and seekers?

What is special about meeting with other believers for worship and prayer?

⁵⁸ Mike Cosper, 153.

Week 16-

Opening- Key Signatures, Major Scales, and Accidentals

-Have your singers sing through a familiar worship song or hymn, such as "Amazing Grace" in several different keys.

Include some keys that will take singers to relatively high notes and some that are lower.

Ask the singers for their observations.

Explain to them that they were singing the song in different keys with different key signatures.

-Use the graphic on P. 25 to show the singers to the circle of 5th so that they can see all the major and relative minor keys that are available.

Explain how the keys are arranged in 5ths which is why it is called the circle of 5ths.

-Explain that every key signature has a scale that gives all the available pitches for that key.

Play some scales on the piano so they can hear some examples.

-Review the note names in the treble and bass clefs with the singers.

Point out that there are sharps and flats that occur in the scales to stay with the correct pattern.

-Explain that the sharp raises a pitch up a half step.

-Explain that the flat lowers a pitch down a half step.

Show the singers on a piano keyboard so they can see the linear connection.

Have the singers look at the music that they are preparing for worship and figure out what keys the songs are in using the circle of 5ths.

Rehearse-

--As you rehearse, continue to ask questions about the key signatures. Have the singers name the keys as you begin each song. Also, have the singers examine each song looking for dynamic markings and repeat signs. Have them identify each sign and then respond musically to the signs and symbols.

Ending- Corporate Worship

Corporate worship within the local church is a way for believers to gather to rehearse and remember the Gospel, celebrate Jesus, glorify God, sing, pray, preach, and read God's Word. Bob Kauflin writes, "But as we meet as God intended – to sing, pray, read, hear, and obey his Word, to proclaim his praise in song and to rehearse, revel in, and respond to the gospel – then we'll be glorifying God in a greater way than if we did those things alone."⁵⁹

-Read- Acts 2:42-47

-Small Group Discussion-

What is appealing about the worship and lifestyle of the church in Acts?

What is similar in our church to the worship in the book of Acts?

What could we do to be more like the church in Acts?

Why is that appealing?

⁵⁹ Bob Kauflin, *True Worshipers*, 81.

Week 17-

Opening- Vocal Style and Approach

-Play snippets of multiple recordings of a familiar hymn played and sung in different styles.

Have the singers share their observations about what they are hearing.

Encourage them to be specific about the differences they hear in the music.

-As a group, have the singers list as many things as they can that can show vocal and musical style for singers.

With that list in front of the group, have your singers sing a familiar hymn or worship song and ask them to make some subtle style changes.

Have them sing the song in a legit or opera style, jazz, contemporary, pop, country, laid back, on edge, and be creative for even more styles.

Ask the singers to describe the difference and adjustments they made to change the style.

Rehearse-

-As you rehearse, discuss the style and approach for each song you are working on and have the singers articulate what they need to do to sing in that style. As your change from song to song, continue to ask members to identify and name the key for each of the tunes you are working on.

Ending- Personal/Private Worship

As worship leaders, we cannot lead people into places where we have not been ourselves. We need to be spending time with God, praying, interceding for others, and listening to God so that we can discern his voice, his direction, and his movement in and around our lives. Rory Noland writes, "Personal worshipers, therefore, tend to take the corporate worship experience home with them and bring their private worship experience to church with them, thus enhancing the worship service."⁶⁰

-Read- Matthew 6:5-6

-Discussion- What do your personal times of worship and devotions look like?

-How often do you spend time in personal and private worship with God during the week?

Personal Challenge-

-This week, try to find a time for some personal and private worship.

Spend time in prayer, listening, reading God's Word, and singing praises to God.

⁶⁰ Rory Noland, *The Worshiping Artist: Equipping You and Your Ministry Team to Lead Others in Worship* (Grand Rapids, MI: Zondervan, 2007), 23.

Week 18-

Opening- Expression, Articulations, and Tempo Markings

- Display a visual that shows notes with an accent, a staccato, a tenuto, a fermata, and a measure of notes with a legato slur over them. (See P. 26.)
- Explain each marking and have the singers demonstrate four beats of each articulation.
- Next, Display a visual with the following tempo markings in this order, Vivace, Allegro, Moderato, Adagio, and Largo. (See P. 26.)
- Explain and define each of the tempo markings in English.
- Play a sample recording of each of the tempos so that the singers can hear the difference.
- Have the singers sing a familiar worship song or hymn and call out the tempos as they sing, having them adjust the song's tempo.

Rehearse-

--As you rehearse, have the singers identify and define any expression, articulation marking, or tempo marking they see. Ask the singers how those markings will help to create style and emotion. As you rehearse, continue to quiz singers on note names and key signatures and encourage proper vocal production throughout the rehearsal.

Ending- Personal/Private Worship

-Read- Deuteronomy 6:5-9

-Small Group Discussion-

- How were your personal/private times of worship this week?
- How would you encourage your friends and family to engage in their own personal/private worship?
- Why is spending quality time in personal/private worship so important?
- Pray for one another.

A Special Note to Directors and Worship Leaders

This curriculum has been designed to work for you and your volunteer musicians within the context of your weekly rehearsals. After your initial eighteen-weeks have come to an end, keep the cycle of learning and developing moving forward by going back to week one and starting all over. You will be able to get new members caught up on the skills and concepts that your group has learned and you can constantly be reviewing the material for all your members. It should be a cycle of learning and review.

As you revisit the curriculum, try to approach the material with a new twist, a different approach, and a fresh perspective. That will keep the approach to the material from becoming monotonous and will help your volunteers experience the material in a new way. You may even want to ask volunteer members of your ensemble to present a concept or a lesson, encouraging their leadership as the others continue to learn and develop.

SATB

It Is Well With My Soul

Words by
Horatio Gates Spafford

Music by
Philip Paul Bliss

♩ = 96

VERSE

C

C/G

G

Dm⁷

G

C

Soprano

Alto

Tenor

Bass

1. When peace like a riv - er at - tend - eth my way, when
2. Tho' Sa - tan should buf - fet, tho' tri - als should come, let
3. My sin- O, the bliss of this glo - ri - ous tho't- my
4. And, Lord, haste the day when the faith shall be sight, the

SAT

tend - eth my way, When sor - rows like sea bil - lows roll;

Lead Sheet

It Is Well With My Soul

Words by
Horatio Gates Spafford

Music by
Philip Paul Bliss

♩ = 96

VERSE

G

C

C/G

G

Dm⁷

G

C

1. When peace like a riv - er at - tend - eth my way, when
2. Tho' Sa - tan should buf - fet, tho' tri - als should come, let
3. My sin- O, the bliss of this glo - ri - ous tho't- my
4. And, Lord, haste the day when the faith shall be sight, the

Note and Rest Values

Whole Note



Whole Rest



4 Beats

Half Note



Half Rest



2 Beats

Quarter Note



Quarter Rest



1 Beat

Eighth Note



Eighth Rest



½ Beat

Sixteenth Note



Sixteenth Rest



¼ Beat

2 Connected Eighth Notes



1 Beat

4 Connected Sixteenth Notes



1 Beat

Dotted Whole Note



6 Beats

Dotted Half Note



3 Beats

Dotted Quarter Note



1 ½ Beats

Rhythm Lines

1- 

2- 

3- 

4- 

5- 

6- 

7- 

Repeat Markings

D.C. Da Capo Repeat to the beginning.

D.S. Dal Segno Repeat to the Sign

Fine The end.

	Coda	The added ending.
---	------	-------------------

1-

$\text{♩} = 120$ fine D.C. al Fine



The first system of the musical score is written on a single staff in 2/4 time. It begins with a treble clef and a tempo marking of a quarter note equal to 120 beats per minute. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. After a quarter rest, there is a whole rest. This is followed by a double bar line. The second part of the system begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. After a quarter rest, there is a whole rest. This is followed by a double bar line. The system concludes with a double bar line.

2-

The musical score is written on a single staff in 2/4 time, with a tempo marking of quarter note = 120. The key signature has one flat (B-flat). The notation includes a repeat sign at the beginning, followed by a first ending bracket over the first two measures, and a second ending bracket over the last two measures. The first ending leads back to the beginning of the first ending, and the second ending leads to the final double bar line. The score is marked with a 'D.S. al Coda' instruction, which is indicated by a Coda symbol at the end of the second ending.

3-

♩=120

⌋

Fine

D.S al Fine

3/4

♩=120

⌋

Fine

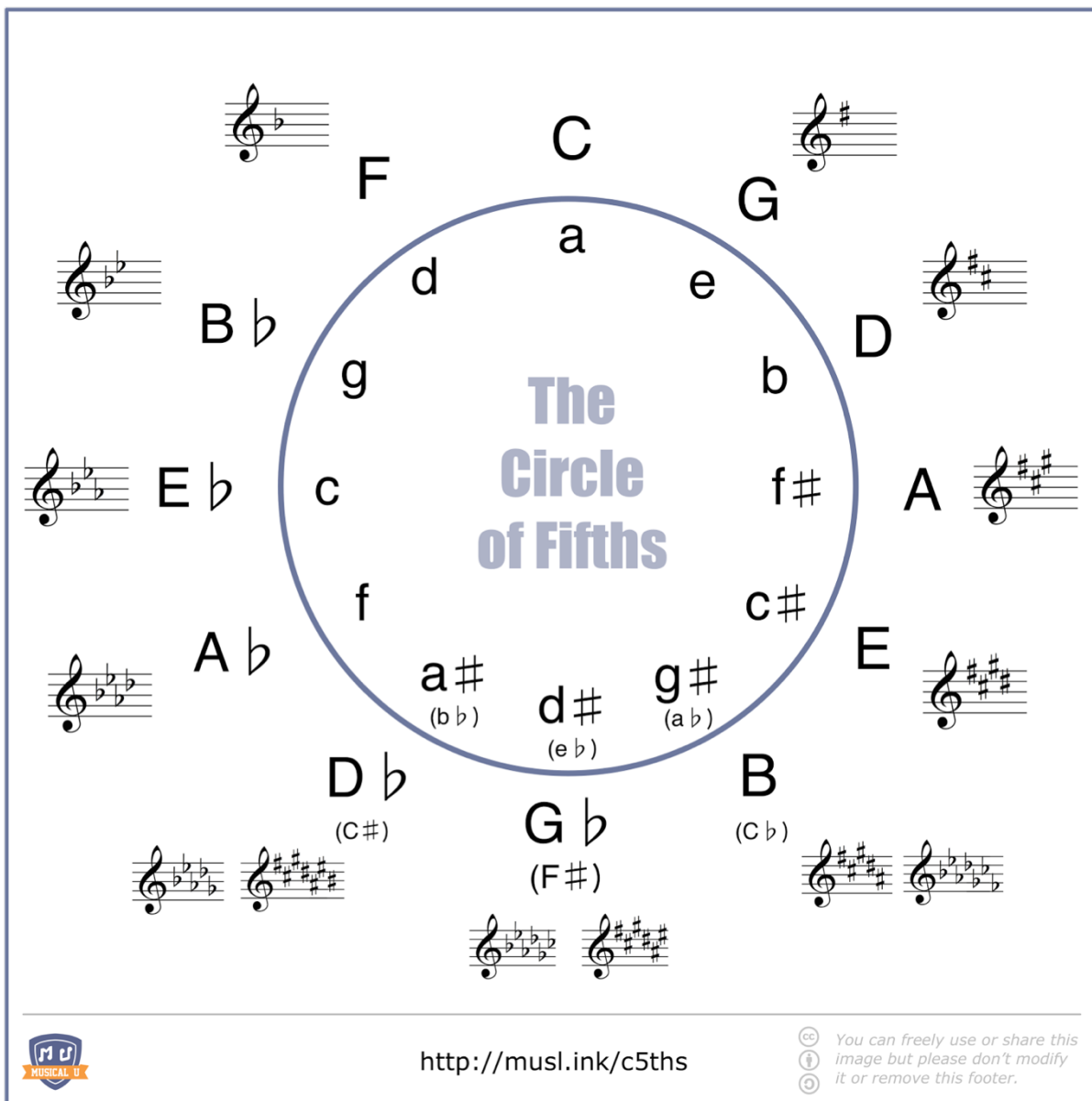
D.S al Fine

4-

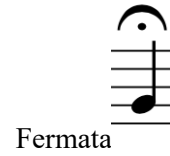
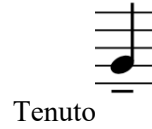
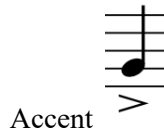
♩ = 120

1. 2.

Circle of Fifths: Major and Minor Key Signatures



Articulation Markings



Tempo Markings

Vivace- Fast and lively

Allegro- Quick and cheerful

Moderato- Moderately

Andante- Walking Tempo

Adagio- Slow

Largo- Very Slow

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