

Training Team will continue to offer diocesan (regional) training occasions. Some of these will revisit modules in a phase one approach so new Worship Leaders and Lay Preachers have an Opportunity for that initial exploration.

We never complete learning about worship. Our skills have never finished their development. The Worship Training Team is in the same position. We are learning about worship. We are learning more about helping others in their leading roles.

How is your parish helping you with each phase ?

Can the Worship Training Team provide further help?

Let us know of your needs and ideas.

WORSHIP LEADER - LAY PREACHER TRAINING MODULES

Further copies of Worship Training Modules - \$2.00 each plus postage \$1 for 15 copies -available from Anglican Centre, Post Box 100, Nelson.

Worship Training Modules - as listed on page 20

'DEVELOPING YOUR SKILLS' BOOKLETS

"Developing your skills" Booklets available from
 Bob Barrett, St George's, 19 Ranfurly Rd, Epsom, Auckland.
 \$2 each plus post \$1, (for every up to 16 copies).

- Number 1 "Visitor Friendly Worship"
 - Number 2 "Worship - Who is it for?"
 - Number 3 "Leading Worship - The Prayers"
 - Number 4 "People Helping Skills"
 - Number 5 "Preaching and Teaching"
 - Number 6 "Stewardship - The Financial Area"
 - Number 7 "Planning for a Great Future"
 - Number 7S Supplement - OHP's for Booklet No. 7.
 - Number 8 "Healing - Prayer Ministry"
 - Number 9 "Informal Worship - Designing and Leading"
 - Number 10 "Incorporation - Helping Newcomers Into Membership"
 - Number 11 "Change - Introduce New Things Successfully"
 - Number 12 "Youth Ministry For the 21st Century"
 - Number 13 "Handling Hurts in the Church"
 - Number 14 "Managing Conflict in the Church"
 - Number 15 "Every Member Ministry – Making It Work"
 - Number 16 "Criticism – How Do We Respond?"
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MODULE

C1 Music In Worship

Canon Richard Dyer

for the ...

Worship Leader Training Team
 Bishopdale College
 Anglican Diocese of Nelson
 Post Box 100
 NELSON
 New Zealand

WORSHIP TRAINING MODULES OF THE ANGLICAN CHURCH OF THE NELSON DIOCESE.

This series has been developed to assist those who are leading worship and those who are seeking to understand worship more fully. They were originally prepared for seminar presentation. We now believe that much of this information can be learned through these self study booklets.

A SELF STUDY GUIDE IS AVAILABLE FOR THIS MODULE. Completing the exercises it contains will help - even more important will be discussing the contents of this booklet with other leaders in your Church. Explore which parts apply to you and your situation and how you might implement what you learn.

Watch for and join in Worship Leader **training events** designed to assist you carry these ideas forward.

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Phase 1 = Initial Input. Diocesan Based. This is an initial exploration of an area. Some modules are offered by the Worship Training Team in a one hour teaching - input module. Others are provided as self study modules. The modules present ideas, information and inspiration. This phase aims to introduce all Worship Leaders and Lay Preachers to a range of subjects. Some of these modules may not need further development for the particular role a Worship Leader is called to perform. Gaining a basic understanding of these areas help every leader better perform the role they do have. The syllabus lists the modules to be covered. Phase 1 is valuable information for all members of all parishes whether or not they will serve as Worship Leaders or Lay Preachers.

Phase 2 = Practice and Feedback. Parish based. Learning occurs as people 'do the task' in their parish situation. Theories and ideas only become useful when turned into practical reality by experimenting 'on the job'. We hope Worship Leaders and Lay Preachers are seeking opportunities to use some of the ideas given. Alongside this each leader needs feedback from fellow leaders and clergy. This helps all of us know how we are coming across and further improves our leadership techniques.

Phase 3 = Sharing, Discussion and Further Exploration. At this point the Diocesan Team seeks to offer further assistance - to parishes, regions or in Diocesan events. Leaders who are working in the areas being explored gather to share experiences, solve problems, discuss alternatives, explore the subject in more depth, and progress further in understanding and leading that area of worship. Longer time is spent on one module.

Phase 4 = Ongoing Experience and Discussion. Parish based. Worship Leaders and Lay Preachers must not just 'be left to do the task'. Opportunities are needed for leaders to share, discuss and gain feedback on their local context. Each parish should be providing regular opportunities for ongoing exploration, evaluation and learning which is linked to the local situation.

Phase 5 = Ongoing Support and Revisiting Areas. Diocesan based. Following phases 1 and 3 it is planned that the Diocesan Worship

- C3 *# Blended and informal services (= DYS No. 9 Orange Cover)
- C4 Dance, drama and clowning
- C5 * People helping skills - (Identical to DYS No. 4 - Pink Cover)
(Phase 3 training for this area can be offered - contact Bishopdale College)

C6 *# Leading funerals

C7 Creative - reflective worship

C8 * Other practical issues (including baptism, extended Communion, home and hospital Communion, anointing, lay reader resources)

Modules C2, C4, C7 are available in booklets - but cannot be credited towards the certificate until a practical training session is attended. They are not available as self study modules.

A Certificate will be issued when 12 modules are completed. Modules A1, A2 and A3 are compulsory for the Certificate. Modules A1 through to B5 must be completed by all people holding a Bishop's Licence as Lay Preacher. Those who lead funerals also need modules C5 and C6.

THE DIOCESAN WORSHIP TRAINING TEAM was set up in 1993. The Ministry Committee set up this group to take a fresh look at the training needs of the Lay Preachers and increasing number of Worship Leaders in the diocese. The team was given the critical role of increasing the skills of those leading worship. They explored needs, shared ideas and searched for ways to meet the wide ranging requirements of leaders. A syllabus has been shaped which with feedback is constantly being improved.

FIVE PHASE TRAINING IS THE SECRET TO HIGHLY SKILLED, SPIRITUAL SENSITIVE LEADERS OF WORSHIP. We hope each person, challenged with the responsibility of 'being up front' in worship, is progressing through each of the phases. Each phase is important. Phase 1 takes us along on the skills journey - but is very much an initial part of our personal skills development - it will not 'give us' all the skills we need.

WORSHIP TRAINING

Module C1 Music in Worship

Notes written by Richard Dyer

Introduction

The hymns and songs of the Christian Church have a wide heritage and a long history. They cover the whole range of our religious life, from thanksgiving to sorrow. Most of us know, by heart, a few of the 400,000 plus hymns in English and many of the thousands of Christian songs, and we remember being strengthened and encouraged as we have sung them.

When it comes to music in worship everyone is an expert. - or rather everyone has an opinion. Music, especially singing, requires active participation and often with little choice, for this reason personal likes and dislikes are made known. With singing representing such a major area of congregational involvement, and because it is one of the most influential areas of worship, music should be chosen with sensitivity and understanding.

The flow of worship itself should be kept in mind. The placing of hymns/songs within the order of worship, the way they are introduced and the silences used can give rise to deep feelings of love and commitment for God. On the other hand they can induce anger and frustration.

Music therefore adds considerably to the congregational life. Without it, worship as we know it, would not be worship. The purpose of this module is to help us develop our understanding of this vital aspect of our worship leadership.

When choosing of Hymns and Songs.....

..... Always remember - The service is the message

A. The choosing of Hymns and Songs.

A valuable resource: 'We haven't done that one for a while' is a thematic and alphabetical index of hymns and songs, for use with the New Zealand Lectionary: Published by and can be purchased from:

St Saviour's Anglican Church.

8 Roxburgh Street,

Christchurch. Ph (03) 332 2921

- (see appendix for a sample page)

The sources of Hymns and songs are enormous, every year new hymn books and music books are being published, some are reprints, others re-writes, some are a mix of new and old music and others are all new. For most of us what book we use is decided by what is in the church or what the music group has been using. In the preface of 'We haven't done that one for a while' there is an extensive list of many commonly used hymn and song books together with a description of each book.

The following lists of some contemporary writers and music books that are note worthy:

Geoff Bullock and the Hills Christian Life Centre - Sydney Australia. This music is amongst the latest - 'The Power of Your Love' Pub 1992 led the way. It has OHP plates incorporated into the book. Easy to read and play - although some of their more recent music is less congregational.

Hosanna Music or Integrity Music or Worship International, are all names to a variety of music produced for the purpose of worship. All their music can be bought on tape, which helps with learning them, as well as in music books - these correspond to the tapes. It is very similar in style to Scripture in Song but also includes many older hymns giving them a new lease of life and arrangements.

WORSHIP LEADER - LAY PREACHER AND CLERGY TRAINING MODULES

* = Denotes units which can be completed as Self Study Modules. These units marked with an asterisk can be completed individually in your own time as self study modules. You can obtain them from Bishopdale College, Anglican Centre, Post Box 100, Nelson; at \$2.00 per module; plus postage of 80 cents (for up to five modules - six or more post free).

= modules that phase 3 training will be offered throughout the diocese or in parishes who request it

DYS = the appropriate 'Developing Your Skills' Booklet which is equivalent to one of these modules. Six of the Worship Training Modules are printed as DYS Booklets.

A1 * Liturgy - theory and theology

A2 * Worship-who is it for? (Identical to DYS No. 2-Gold Cover)

A3 *# Leading a printed service

B1 *# The people at worship : leading seeker sensitive - visitor friendly worship (Identical to DYS No. 1-Yellow Cover)

B2 * Voice production and reading lessons from the Bible

B3 *# Leading prayers - the reality and practicality of prayer (Identical to DYS Booklet No. 3 - Blue Cover)

B4 * Evaluation of worship (corporate and personal evaluation). This will lead to each worship leader and by preacher being evaluated in their worship leading skills - at least every three years before the reissuing of a Lay Preachers licence

B5 *# Preaching and teaching from God's Word (compulsory only for those who wish to be licensed to preach or who will be doing some preaching in the parish) - (Identical to DYS No. 5 - Green)

C1 * Music in worship (music, songs and hymns) (Phase 3 training for this module can be offered by a variety of musicians in the Diocese).

C2 Children's Talks and Family Services

Others	LP	HHT	AMR	NS	WOV	HTC
	244		266	180	61	506
			229	150	474	598
			229	150	474	598
SL 36						

Thou, whose almighty word
Ye servants of the Lord
You servants of the Lord
Young beam of heaven

Songs

Others	LP	NZP	SS	CH	NH	SIS
					11	
					18	
	12			136		160
	12			79		
				136		
ST 15						
						362
					36	
ST 1					38	
ST 48						
ST 1						269
						422
				6		
					74	
WOV 669			45		90	
	91				95	
					96	
ST 1						
ST 10	118		135			
ST 10						
					121	
						580
						601
	249				206	34
				51	164	
ST 15						580
MT2 69						
WOV 572						38
		131			183	189
	223				182	
WOV 572		131			183	189
				112		368
MT2 73						
	249				206	34
						658
	261					
ST 1				85		

Alleluia for the life

Arise and shine

Arise, O children of Israel

Arise, shine!

Awake, O sleeper

Behold the darkness shall cover the earth

Bleib mit deiner Gnade

But ye are a chosen generation

Come and go with me

Come follow me

Dans nos obscurités

De noche

En nuestra oscuridad

Father I thank you

For God, who commanded

Good morning, Jesus

He comes

I am the light of the world

I love the name of Jesus

I want to walk as a child of the light

Im Dunkel unsrer Nacht

In our darkness

Jesus, how lovely you are

La tenebre

Let your light shine

Lord the light of your love

O Lord you're beautiful

O Soul, are you weary

Pure light

Shine Jesus shine

Stay with us

Sweet Jesus, sweet Jesus

The blessing song

The light of Christ

The Lord bless you and keep you

The Lord is my light (Mills)

The Lord is my light (Taize)

Turn your eyes upon Jesus

We will triumph in the Lord

We've a story to tell

When led by the Spirit

Within our darkest night

Songs of the Vineyard - There are a wide range of music books and resources produced by the 'Vineyard Ministries International'. The ministry was established under the leadership of John Wimber, who has visited New Zealand on a number of occasions. Their music is inspirational and a powerful aid to worship, however much of their more recent music has become difficult to play.

Graham Kendrick is an English writer whose music and inspiration gave rise to the 'March for Jesus' or 'Praise Marches'. His style is more classical and Hymnlike. Shine Jesus Shine, Let the Flame burn brighter are just a couple of his works.

Alleluia Aotearoa - from the Introduction "Our aims have been forward-looking - to include all traditions, languages and styles, both of words and music, found in our Churches. While we have not wholly fulfilled our ambition, the Editorial Board with our different backgrounds - Catholic and Protestant, traditional and charismatic, evangelical and liberal, liturgical and freeform - have worked long and carefully to select this book on the basis of excellence and worth. The aim of the selection was to find new hymns and songs. Most of those included have been written in the last decade or two...." This is a New Zealand hymn/song book with inclusive language, and includes songs on themes such as creation, social issues, not found in many other songbooks.

OHP's are also available for this music book.

Songs for Children:

Hosanna music have a range of music books and corresponding tapes of children's songs.

B. General background information:

When choosing music consider the following:

1. Theme for the day.
2. What are the readings.
3. What's the preacher preaching on.
4. What other events/days/themes need to be noted.
5. Who is going to be in the congregation at the time of singing this song.
 - It is easier to take the same sermon between congregations than to take the same list of hymns/songs
6. What type of service is it
 - Traditional/Formal NZ Prayer Book
 - Blended
 - Free form of service (i.e. no prayer books used)
7. What types of musical instruments are going to be used?
 - An organ; a piano;
 - a guitar
 - music groups
 - choir
 - or accompaniment - i.e. tapes
8. How accomplished are the musicians?

Appendix

From "We haven't done that one for a while"

Easter 3

Christ our light

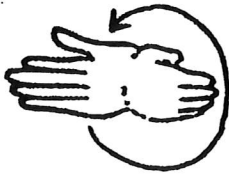
Prayer Book page 597

Hymns

Others	LP	HHT	AMR	NS	WOV	HTC	
		9		342	412	273	Almighty Lord, the holy One
							Awake, awake: fling off the night
		105				608	Bless the Lord as day departs
		12		438		426	Can man by searching find out God
				345		492	Christ is the king! O friends rejoice
			7	4	140	266	Christ, whose glory fills the skies
			344	244		472	Christian do you hear the Lord
							Church of the living Christ
EC5 6							Come, praise the name of Jesus
NZP 72						538	Faithful vigil ended
		120		453		55	Father, we thank you
		121		454			God, whose almighty word
	244		266	180	61	506	Great ring of light
SL 7							Hark, my soul, it is the Lord
			344	244		472	Hymn for the Church after Easter
EC5 6							In faith and hope and love
NZP 72					555		Jesus our Lord, our King and our God
		49		382			Jesus, priceless treasure
						461	Jesus the Lord said, I am the bread
					185		Jesus, thou joy of loving hearts
					420		Light of the minds that know him
		59		392		477	Lord Jesus, once you spoke to men
		66		399	563		Lord, we are blind; the world of sight
							Lord, your almighty word
	244		266	180	61	506	May the mind of Christ my saviour
	157				537	550	May the mind of Christ our Saviour
	157				537	550	Not far beyond the sea, nor high
		68		401			O Jesus, king most wonderful
					125	484	O Lord, who came from realms above
						552	O love that will not let me go
	171		359		525	486	O Love that will not let me go
	171		359		525	486	O thou who earnest from above
	174		329	233	486	596	O thou who earnest from above (revised)
						552	O Trinity, most blessed Light
			15	5			On Jordan's bank the Baptist's cry
NH 149			50	27	199	601	

REPEATS

Fingers turning circles



Repeat whole song

Fingers of both hands making bridge



Repeat last part of song

1 finger



Repeat last line

2 fingers



Repeat last 2 lines

TEMPO

Vertical hand, fingers together - shaking faster or slower



VOLUME

Horizontal hand -



Palm up - louder



Palm down - softer

C. When choosing the music etc.

1. Start with something that is . . .

- bright
- honours God - declares his name and worships him
 - e.g.: O worship the King, Praise my soul
- If it is a group of songs factors to consider:
 - Not too many or too long.
 - Do they need to accommodate children?

2. Hymn/Song between readings

- emphasises or enhances the readings.

3. Hymn/Song before the sermon

- Prepare for the sermon, captures the theme
- and provide a stretch break.

4. Hymn/Song after the sermon,

- to invite a response of commitment, action, prayer,

5. Hymn/Song before prayer

- quiet, reflective,
- inviting God, welcoming his presence
- listening to God's voice

6. Hymn/Song after prayer

- thanking God for prayer, for his presence, for listening
- asking God to work the answers out in his way and for his kingdom.

7. Hymn/Song to conclude a service

- Action, to go and do something - Go forth and tell
- Praise for the worship experienced
- Declaration of faith - To God be the glory
- Prayer for protection and power for service
 - e.g.- O Jesus I have promised

8. Sung Worship - i.e. a bracket of hymns and/or songs
 - Progressive - always moving towards God, with adoration, praise and worship. Inviting/welcoming God's presence and power. It is usually helpful if they are in the same key or progressing up the scale.

Some other things to note:

1. Be prepared to choose new hymn/songs as well as the familiar. But no more than one in a service
2. Allow space after the 'reading or prayer' before you announce the hymn/song. If there is a bracket of songs allow space, silence between songs. You do not have to talk between songs - in fact sometimes it is better to let the songs say all that is needed. Like good liturgy carefully chosen music should carry the congregation forward in its worship.
3. When introducing a song are there words that can be emphasised? If you are leading a prayer are there words that can be used in the prayer to reinforce the song or to introduce the next one?
4. In a bracket of songs it is important to use a similar tempo - speed - or timing and if possible key. However do not use the same tempo throughout the service - it will get boring.
5. Use colour in the music. Everything does not need to be sung full blast or slow. Some things can be emphasised with colour. You can change tempo between songs by slowing down or lifting up your voice and by the pause lengths you use.
6. Avoid hymns in archaic language, or concepts or symbolism that is unknown to the congregation.
7. Avoid hymns/songs that are too flowery or extravagant and inappropriate language and appeal to the most passive, uncritical and self-indulgent moods.

I. Hand signals for music groups

MUSICIANS

Hand held up with
fingers together



Stop playing

Rotating forefingers



Go on to the next song

Crossed wrists



Musicians stop - singing
continues

Spider fingers drumming
up and down



Musicians play -
if devotional,
organ only,
otherwise everyone.

Thumb up



Chord progression

(b) If you want to produce song books or sheets, then you have to obtain special permission for each song, ranging in cost from 2 cents per copy per song, to \$50 per song regardless of the number of copies produced.

Other suggestions

1. If you've done **little** about copyright **in the past**, join CCLI.
2. Regardless of what system of copyright you use, it is **essential** to **purchase** the **music editions** of all books used, so that there is **ONE COPY for EACH REGULAR INSTRUMENTAL MUSICIAN**.
3. If you've taken copyright seriously in the past, continue to do so. It is **cheaper to organise your own copyright** if you use mostly the common songs.
4. If you are using a **wide range of music** then join CCLI and avoid lots of hassle.
5. If you are **printing booklets of songs**, it is better to belong to CCLI.

Remember:

1. A part from the **moral obligation expected of Christian organisations**, there are heavy penalties imposed for the infringement of copyright laws. Churches have been fined.
2. Composers are **entitled to payment** for their work and our failure to honour copyright deprives them of their rightful income.
3. Whatever course of action you decide to take, be sure that you **understand** all the criteria involved. In other words, **"read the small print"**.

8. Take care over songs that are very individualistic, singing about my state, my needs, my help, my reassurance - there are a lot of "me" centred songs. There is a very real place for them, but it has to find an appropriate but not a dominant place in the worship service.

9. Some hymns were written for a particular time, a particular social setting or political crises. Select hymns/songs which people can sing with conviction and not with hesitation.
10. No matter how hard you try you will not please everyone.
11. Avoid bad theology, and especially statements we know from experience are just not true - this may differ for different people.
 - Some will choose music because it sounds good and engenders a feeling response to God.
 - Some will choose music because of the words - which will mystify the "feelers" as much as the music does the "thinkers".
 - Some will choose songs because of the visual impact they make.

12. OHP's These need to be clear. Print size a minimum of 1/2cm, lower case, Bold and in black print. Check which part of the screen can be seen from all parts of the church - especially when people stand. In many occasions only the top third is usable. The OHP operator needs to know this and adjust the words accordingly

NOTE: All this emphasises the fact that selecting appropriate hymns/songs is a time-consuming exercise which requires an overview of the whole service. It is not good enough to just go straight to the hymn/song books and select songs because they are a personal favourite or appeal to the congregation. More energy and time is required than that if the task - a most important one - is to be undertaken responsibly.

D. Methods of Music accompaniment

1. **Organ** - Tend to suit the traditional hymn - but not exclusively so - many modern hymns and songs can be played on an organ. It is difficult to play some rhythmic or syncopated music.
2. **Guitars** - Mostly used for the range of modern music, but note hymns can be played on a guitar. Such books as Mission Praise have a wide range of popular hymns written with guitar chords.
3. **Music Groups** - Need to be well practised. If a learners group or a young peoples group the selection will be more limited. It is better to play a few songs well than a lot badly. Congregations will forgive a badly played song but will find it difficult to cope with a service full of them. It is important to encourage the learner musician and music groups to do this very well. As with all instruments - watch the volume!
4. **Keyboards** - There are a range of good keyboards. Check with other churches before you buy. They are versatile and some can be programmed to play the music (using computer memory), however it is very difficult to get a congregation to sing to strict timing. (Expect to pay at least \$1000 for a reasonable keyboard.)

5. Taped music.

- Selection of taped music - Use music played intentionally for congregational singing rather than for listening. Richard Ellena has prepared a tape for this. The Organist Association have also prepared tapes.
- Check the music is in the right order/length etc. for the service

6. It is essential you show "words and music by..., year, name of copyright owner. Used by permission CCLI Licence No. ..." on each OHP transparency.
7. This copyright service is **only for your parish**.
8. On this basis you have copyright for **one year** only, and hence the **annual fee**.

Other alternatives:

Parishes that have taken copyright issues reasonably seriously in the past may well be advised to do their own copyright requests, and pay for each song used.

The simplest method is to **purchase the overhead transparency masters** for the main books of songs i.e.. Songs of Praise (\$100), Songs of the Kingdom (\$120), Songs of the Nations (\$160) and Vineyard Worship (\$50). The prices in brackets are approximate Scripture Union and other Christian suppliers can help you.

After this, you need to purchase individual copyright for use of OHP transparencies for any other songs you use. These range in cost from \$4 for Scripture in Song to A\$10 for songs from Alpha and Omega Distributors.

All this involves writing away for permission and sending cheques.

NOTES:

- (a) This gives you copyright for the transparencies only, and generally this is a permanent copyright (although some distributors state "for the life of the transparency").

H. Copyright

Simplified copyright questions relating to music

Some thoughts from the Committee for Ministry and the Christian Copyright Licensing International (CCLI)
Address:

Christian Copyright licensing
Asia-Pacific Pty Ltd
PO Box 26405
Epsom
Auckland 3

Main points about CCLI

1. You pay an **annual fee**, ranging from \$65 to \$285 for churches in our diocese.
2. This enables you to use **most (but not all) songs** in your services, either by OHP transparencies, or in a printed booklet.
3. You have an easy way of keeping within copyright laws, without doing lots of research and gaining specific permission.
4. You do not have permission to copy the music, unless you have **one copy** of the music book for **EACH instrumental musician**. (You can now also get a music photocopy licence.)
5. You need to keep a record of all songs used, as once a year you send in a log of each song used, and its frequency- ie how many OHP's and booklets made, not how many times you have used the song. (This is the basis of payments to composers.)

- always check that the number of verses is the same on the tape and the hymn book or OHP etc.
- Recommend singing the songs through as part of your preparation for the service.
- Make sure that the sound reproduction is as good as possible - watch cheap tape decks. If possible record off other tapes using a direct line in rather than the microphone.

E. Music for reflection

You do not have to sing everything. Quiet background music can be a powerful aid to prayer and reflection, to dwell or contemplate God and what he is inviting us to do, or as an aid in preparation for prayer. Care needs to be taken in what music is used and how long it is. Watch peoples concentration span.

- Possible music:
 - Hosanna music (Integrity) - instrumentals & sung tapes
 - Taize music
 - Great classics - Bach
 - John Michael Talbot - 'The Last Supper', 'Come to the quiet'

If there are no singers or musical accompaniment a single piece of music used in this way can be quite effective.

F. Services with no hymns/songs

Not all services need to have hymns - many early morning services don't. Sometimes the congregation could read a hymn much in the same way as Psalms are read.

G. Microphone Technique (for speakers and singers)

Good sound is the result of teamwork between you and the sound technician.

It is always best to have someone at the amplifier/mixer.

Different people speak at different volumes and pitch. For this reason adjustments will be made during a service.

For the sound technician to effectively set the sound levels the mixer needs to be positioned behind the majority of the congregation.

You need to work together so that the sound technician gets to know what you will do and the voice techniques you will use.

Work out ways of getting each other's attention, especially if you are changing between microphones.

1. Treat the mic like a telephone and always speak into it.
2. Whenever focusing people's attention to the side, move around behind the microphone so that it is between you and what you are looking at.
3. Keep your voice volume-level constant; don't fluctuate, or drop at the end of a sentence.
4. Keep your mouth about a hand-span distance from the microphone during normal speech, but back off during congregational singing or loud praising. This is very necessary if you can't hold a tune.

5. Don't clap your hands too near the microphone.
6. Never blow into a mic to test it; just lightly tap or scratch it.
7. Don't touch a microphone if it is giving feedback.
8. Position neck or lapel microphone high up on your chest - about the position of the second button down from your collar on your shirt. But keep away from buttons or beads.
9. Don't hunch over and muffle a neck microphone.
10. Check the length of the cord if you want to move around or use the overhead projector.
11. Don't walk in front of the speakers.
12. If you are a worship leader who cannot sing, i.e. hold a tune, then make sure that there is someone else who can. If necessary give them the microphone.
 - Strong vocal leadership is essential to good congregational singing.
 - It is necessary in these circumstances that there is a good working relationship between the worship leader and lead singer.
 - It is essential that the worship leader attends practices.