

MUS 4400:
WORSHIP SONGWRITING AND COMPOSITION—COURSE
READER

I) Introduction

A) Some Basic Fundamentals Concerning Worship and Praise

1) Worship

a) Defined

- 1) *An attitude of the heart, which is then expressed outwardly as a lifestyle.*

- 2) *Acknowledging, turning towards, or kissing towards God for who He is.*

- 3) *To bow down in total submission, homage, and reverence to God.*

b) Scriptural references.

- 1) *Psalm 95:6,7 - the scripture is exhorting God's people to bow and kneel down and worship before God our maker.*

- 2) *Psalm 96:9 - we are to worship, turn towards and acknowledge the Lord in the beauty of His holiness.*

- 3) *Matthew 4:10 - we are to worship, bow down to and acknowledge, as well as to serve the Lord only.*

- 4) *John 4:23,24 - we are to worship the Lord in "spirit" (with our born again spirit that is alive to God) and in "truth" (with a sincere heart and according to His Word).*

2) Praise

a) Defined

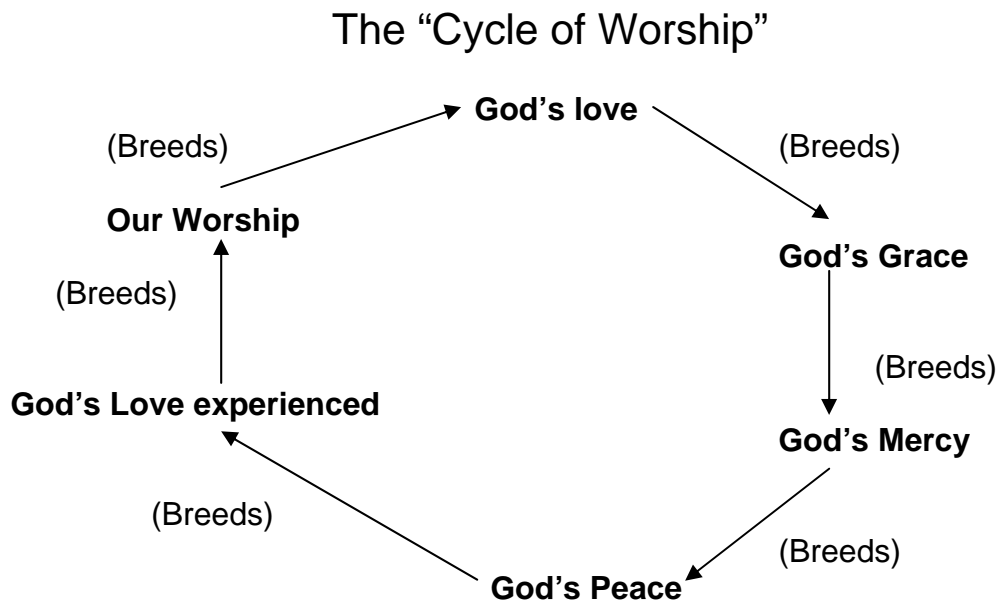
- 1) *The actions of worship*

- 2) *The physical manifestations & expressions of the attitude of a person's heart.*

b) Expressed in the different ways the Word of God shows us as being acceptable to God (refer to diagram)

B) The “Cycle of Worship”

God’s love for us, and His desire to have intimate relationship with His people, is the basis and the foundation of the worship experience. Below is what I call the “Cycle of Worship.” It begins with God’s love (remember God is the initiator of the experience) and ends with our response to God’s love.



- **God is love** (He loves His creation unconditionally – agape love)
- **God's love "breeds" God's grace** (His unearned favor towards us)
- **God's grace "breeds" God's mercy** (He saw our need for salvation and did something to meet the need – He sent Jesus)
- **God's grace and mercy "breeds" God's peace** (reconciliation back to Him)
- **God's grace + mercy + peace = God's love experienced** (We experience God's love through salvation and all that that encompasses)
- **God's love experienced breeds our worship unto Him** (We experience God's love so now we can love Him. That is what worship is all about. He first loved us so now we can love Him - 1John 4:19)

C) Biblical Examples of Worship Songs, Songwriters and "Musicians"

- 1) Authors of the Psalms. A general list is as follows:
 - a) David - 73 Psalms
 - b) Sons of Korah - 11 Psalms
 - c) Asaph - 12 Psalms
 - d) Solomon - 1 Psalm
 - e) Herman - 1 Psalm
 - f) Ethan - 1 Psalm
 - g) Moses - 1 Psalm
 - h) Haggai - 1 Psalm
 - i) Zechariah - 1 Psalm
 - j) Ezra - 1 Psalm
 - k) 46 Psalms are of anonymous authorship

- 2) Other mentions of "songs" and songwriters in the Old Covenant
 - a) Song of Moses - Exodus 15

 - b) Song of Deborah - Judges 6

 - c) Song of Songs (Canticles) - Supposedly written by Solomon

- 3) Some "musicians" found in the Old Testament
Chenaniah, Asaph, Ethan, Heman, Jeduthun
- I Chronicles 15:16-22; 16:37-42
 - a) Chenaniah - master of song

 - b) Asaph, Ethan, Heman - chief singers

 - c) Heman, Jeduthan - chief musicians

- 4) The "Chief Musician"
 - a) Found in the introduction sections of many of the Psalms
(Psalm 39, 40,44,45,etc.)
 - b) Contrary to popular tradition, this expression is not speaking about God as "the Chief Musician" but rather to the leader or conductor of the worship team of singers and musicians. It can also refer to the Worship Leader of the congregation.

5) Songs of the New Testament

a) Ephesians 5:19,20 – “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord; Giving thanks always for all things unto God and the Father in the name of our Lord Jesus Christ;

b) Luke 2:13,14 - The angelic host sang at the birth of Jesus

c) Revelations 5:11-12 - The angelic host sing praises of the "Lamb of God"

6) The “New Song”

a) The “New Song” is inspired by God and not by the "ways" of the world.

b) It is a song that comes from deep within the spirit of an individual and then blending together with the “New Song” of other worshippers forming a sweet sound, a sweet fragrance unto the Lord. It is fresh. It is constantly new every day just as God’s mercies are new every morning.

c) The “New Song “ is used throughout the Bible.

- Psalm 33:3,4; 40:2-4; 96:1,2; 98:1,2; 144:8-10; 149:1,2;
Isaiah 42:9-11; Revelations 5:8-10; Revelations 14:2-4

d) The "New Song" in the scriptures

1) Used to conclude a recent victory – Psalm 96:1 – expressed Israel’s deliverance from captivity. In verses 10 – 13 it also proclaims God’s righteous rule that is to come.

2) The "New Song" precedes and proclaims God’s coming rule and reign – Isaiah 42:10. The “New Song” will precede God’s coming rule and reign by Messiah, Jesus.

3) The "New Song" acknowledges an important occasion – Revelations 5:8-14. The unsealing of the seven scrolls, which will usher in God’s rule and reign on the earth.

4) This is the “song” that we are to sing in these last days that will usher in the second coming Jesus.

II) Goals of a Worship Song

A) Our Worship is for an "Audience of One"

- 1) We must remember what "worship" is. Worship is our "turning and kissing towards God" and acknowledging Him for who He is - God!!!
The expressing of our worship is the action of our desire to meet with the Lord, Spirit to spirit, face to face.
- 2) Therefore, a true "worship song" is only for or about God."
- 3) A "worship song" is not for the benefit of the believer, nor non-believer. We can write songs of "inspiration" and "prophetic" songs that are for the purpose of edifying, encouraging or comforting those in the Body of Christ. We can write songs that point the non-believer to Christ. These are both good and needful.
- 4) However, a true "worship" song is for God's benefit - to bless Him, to acknowledge Him, to glorify Him, to exalt and lift His name high, etc.
- 5) We must understand this difference so when you do write a song it will be for the "right audience" or "listener."
- 6) What do the following scriptures tell us?
 - a) Jeremiah 23:23,24 - *God desires to have relationship with His people. This scripture shows us that God is never far away and we cannot hide from Him.*
 - b) Deuteronomy 34:10 - *The Lord knew Moses "face to face" which implies close relationship.*
- 7) A "Worship Song" is to lead worshippers into a "face to face" encounter with God.
- 8) We as God's children always have an open invitation to meet "face to face" with the Lord.

III) The Importance of Maintaining Your Personal Spiritual Growth as a Songwriter of Worship Unto the Lord

A) Matthew 5:8

- 1) We must be, "Pure in heart." - *We must be sincere before God, have correct motivations, be free from imperfections such as prides, fear, anger, ego, etc.*
- 2) With a pure heart, we "Shall see God." - We shall experience a face to face encounter with God.
 - a) Psalm 24:3-6 - *Who is able to see God and be in His presence? This scripture clearly expresses that only those with a pure heart will be able to be in God's presence.*
 - b) When we meet face to face with God, we can truly partake in the spiritual abundance of the Lord. It will satisfy the hungering and thirsting of our soul - Matthew 5:6
 - 1) Exodus 24:9-11 -
 - a) God had invited Moses to come up into His Holy Mountain, His dwelling place.
 - b) God did this so that He could give Moses the Law, which would show God's people what is pleasing Him.
 - c) God expressed this to the people so that they could have access to God's presence.
 - 2) Luke 21 - As stated previously, Jesus came to the shoreline to meet the disciples. The disciples had to come from in the boat out on the water to the shoreline to meet and dine with Jesus face to face.

B) We must have a "Consecrated" Heart

- 1) The term "consecration" defined
 - a) *To separate yourself*
 - b) *To be set apart from evil, wickedness, the things of this world, and sin.*
 - c) *To be set apart for the service of God.*
- 2) Scriptural References
 - a) 2Corinthians 6:14-18 - *We must be separate from the things of the world; separate yourselves from the unclean things.*
 - b) 1John 1:6 - *If we say we are in fellowship with God then we must not walk in darkness or in the things of the world.*
 - c) Ephesians 5:6-8 - *We are not to be partakers of the things of darkness.*

C) We must walk in the daily process of "Sanctification"

1) The term "sanctification" defined

- a) *A process of cleansing of self from influences of sin that was in your life prior to salvation.*
- b) *Purging yourself of sin and its affects in your life*

- c) *Process of exchanging your old ways of thinking and weakness to God's ways and His strength in you.*

2) Scriptural References

- a) *Romans 12:1,2 - we are to present our selves as living sacrifices unto God and not be conformed to the things of the world.*

- b) *1Timothy 2:20,21 - we are to purge and cleanse ourselves from anything that is not of God.*

- c) *Isaiah 40:31- as we become closer to the things of God we will renew our mind and our lifestyle to the things of God.*

- d) *James 4:8 - we are to draw near to God through cleansing and purifying our hands and hearts.*

D) We must desire to live a life of "Holiness"

1) The term "holiness" defined

- a) *Having a pure heart*

- b) *It does not begin outwardly but rather it starts inwardly*

- c) *A deep desire for God's character to be expressed and lived in and through you.*

- d) *Having no selfish motives but desiring more and more of God in your life and in those around you.*

2) Scriptural References

- a) *Leviticus 11:45 - we are commanded to be holy even as God is holy*

- b) *1Peter 1:16 - we are commanded to be holy even as God is holy*

- c) *2Corinthians 7:1 - we are to perfect or bring to completion, holiness in our lives*

- d) *Matthew 5:8 - those that are pure in heart will see and experience God.*

E) A Concluding Thought on Consecration, Sanctification, Holiness

- 1) Worship is a lifestyle - 24hrs. a day/ 7 days per week
- 2) The above mentioned aspects of a Christian's life will allow the child of God to enter into a deeper and richer relationship with God.
- 3) We will cause ourselves to become the true remnant of God's church and become the Bride that Jesus is coming for as we enter into a consecrated, sanctified, holy lifestyle.
 - a) Romans 9:26,27 - *there will be a remnant that will come forth as being the true children of the living God.*
 - b) Romans 11:5 - *This is a referring to the story found in 1Kings concerning Elijah and God said that even though Elijah thought he was the only one on earth serving God, God told him that there was a remnant of God's people that were truly serving him.*
 - c) Ephesians 5:26,27 - *God is calling forth a church that is without spot or blemish etc. A church that is holy.*

IV) ORIGINS OF MUSIC

A) As with everything else, God was the creator of music.

- 1) In Genesis 1:1, it simply states that God created the heaven and the earth and we can assume that this also means everything in heaven and earth.
- 2) The spoken Word of God created all things.

B) Creation itself is an example of a great, orchestrated symphony.

- 1) All the galaxies, stars, planets were made in perfect harmony with each other. Everything worked with each other; the planets orbiting around the sun, the solar system around the galaxy.
- 2) Earth was created in a distinct order and every creature lived in harmony before sin came along and brought discord.
- 3) Genesis 1:3-28, 31 - *everything was created according to God's perfect plan, working in harmony with each other.*

C) Music is a very real part of the heart of God.

- 1) It entails His character and personality.
- 2) We see that the idea of music and its make-up is an integral part of God's idea of unity in the Body of Christ concerning the bringing forth of His kingdom.
 - a) Matthew 18:19 (Amplified) - *harmony, like a symphony - the Body of Christ*
 - b) Acts 2:2 - *one accord, unity, unison, harmony*

D) First Mention of music in the Bible is found in Gen. 4:21

- 1) Jubal -
 - a) Father of "musicians" on this earth
 - b) Came from the ungodly line of Cain.
- 2) Notice the importance Satan himself places upon music.
 - a) Genesis 3:1-3 - *first he perverts the Word*
 - b) Genesis 4:4-8 - *secondly attacked and tried to pervert the worship of God*
 - c) Genesis 4:21 - *thirdly, knowing the importance of music in the worship of God, he perverts the music*

E) Entertainment has no place in the church.

- 1) An activity, which has no vision or purpose in bringing forth the Kingdom or to allow others to experience the Kingdom, becomes just that - an activity, not ministry.
- 2) Mark 11:11-17 - The cleansing of the temple
– *This is speaking about our spiritual temple as well as the church - no place for the world's values **free from ambition*
- 3) The angelic choirs were used to proclaim "Good News" and great happenings in the Kingdom of God and only for that purpose.
 - a) Job 38:7 - "*creation*"
 - b) Luke 2:13,14 - "*Messiah, salvation has come*"
 - c) Revelations 5:11,12 - "*Glory to the Lamb*"
- 4) St. Augustine wrote a passage in his writings "Confessions", a statement that is very true today. It troubled him when he felt he was taking more pleasure in singing than in the words being sung.
 - Today after services we may here these words -
 - "Wasn't the music great"
 - "The choir was in perfect harmony"
 - "What a wonderful sermon"
 - If our lives are no different in the days following, than worship (true worship) has not occurred and the music was in vain in the eyes of God.
 - Music and worship in the church should not, and must not, become a "spectator sport."

F) Music Terms and Definitions as found in the Bible

- 1) Music - *to sing as in the idea of strolling minstrels to proclaim something, everywhere. The music of God should be brought forth to all the world.*
- 2) Psalms - *a song accompanied by a musical instrument, especially the harp. A poem set to notes, to make melody.*
- 3) Hymns - *to celebrate in song - literally to praise God in song.*
- 4) Spiritual Songs (odes) - *a song that is quickened by the Holy Spirit. Implies spontaneous expression of the heart by the believer in a given service or in individual worship.*

G) The term, "Selah"

- 1) The term Selah occurs 3 times in the book of Habakkuk and 71 times in the Psalms.
- 2) Amplified Bible Version denotes the term "selah" as to mean "pause and calmly think on that".
- 3) It can also be looked upon as a musical direction. It is instrumentation that is in direct connection with the verse or verses prior to it. In essence, it can be likened to when an artist adds color to an outline to bring the picture to life. It can be said that it is literally a musical-picture that is performed in helping to express and put the full impact of the message across to the listener. It helps stir the imagination of the listener.

Examples) Psalm 55:6-8 - the dove flying in the midst of the storm.
Psalm 55:19 - a funeral dirge is played here to drive home the point of what will happen to those that have no change in heart to revere and worship God.

- 3) The use of "selah" in the scriptures can help us in our worship and in leading others in worship. The message of our worship always comes from the melody or the lyrics of the song. Music can be used in a great way to help bring the message to the listener. However, "selah" is intended not to just be a musical interlude, but rather to increase the impact of the message. The music never distracts or takes away, but rather points the listener to the message. We as worship leaders or songwriters can have the freedom to allow times when music is just played. Again, it should be done for the sole purpose of reinforcing the message of the song.

H) The Proper "order" of Music

- Music is basically made up of three parts – Melody (words or prominent theme), Harmony (accompanist music), and Rhythm (the beat)
- A Person is made up of three parts – Spirit, Soul, and Body (1Thess 5:23)

GOD'S DIVINE ORDER OF MUSIC

The words or prominent theme are the priority ministering unto God from out of our Spirit. Worshiping God Spirit to Spirit. The Harmony and Rhythm is secondary and if not there you would still be able to worship God)

MUSIC	MELODY <----->SPIRIT	PERSON
	HARMONY<----->SOUL	
	RHYTHM<----->BODY	

SATAN'S PERVERSION OF MUSIC

The harmony is made the prominent aspect, overpowering the melody. The “worship” comes from the soul, and the emotions. A very “soulish” type of worship which is not pleasing to God – Genesis 4:3

MUSIC	HARMONY<----->SOUL	PERSON
	RHYTHM<----->BODY	
	MELODY<----->SPIRIT	

SATAN'S PERVERSION OF MUSIC

(The Rhythm is made the prominent aspect, overpowering everything. The “worship” is totally of the “flesh. “ Anything of the “flesh” becomes a terrible stench before the Lord. This is satan’s favorite type of “worship.” It worships him, and him only)

MUSIC	RHYTHM<----->BODY	PERSON
	HARMONY<----->SOUL	
	MELODY<----->SPIRIT	

I) Some Forms of Congregational Worship as Found in the "Tenach"

- 1) Responsorial Songs - *These would be psalms or passages that would be sung or presented by the priest, or choir, or singers, alone with the congregation replying or responding to what was being said with an "Amen, "Hallelujah" or "Praise the Lord", etc.*

Examples of this in the psalms:

- 1) Psalm 104
- 2) Psalm 106
- 3) Psalm 135

Example exercise for class - Have one person read Psalm 104 and have the rest of the class respond with the last three words of vs. 35.

- 2) Antiphonal Songs - *These are songs for two groups of choirs or singers or priests would alternately respond to each other.*

Example of this in the Psalms - Psalm 24

Example exercise for class- Split the class in half. Have group #1 read out vs. 1,2 and 3; have group #2 read it out vs 4,5 - 6 and 7; then group #1 read out the first part of vs 8 which is a question; have group #2 read out the response which is the rest of vs 8 and 9; have group #1 ask the question in vs 10; have group #2 respond with the rest of vs 10, Note

- 3) "Polyphonic" Songs - *This is choral singing in different voice parts such men's voices and then women's voices or what we would call in today's choirs - soprano, alto, tenor and bass.*

- 4) Plainsong - *This is a simple chant with a rhythmic utterance. This chant would many times be expressing the despair and despondency that is expressed within the words of the psalm. It was not usually used in joyful psalms.*

Example found in Psalm 88

J) Some Forms of Congregational Worship as Found in the New Testament

- 1) Read Ephesians 5:19,20 – As previously discussed
- 2) The "New Song" - As previously discussed

V) Having "Vision & Purpose" for your Worship Song

A) Having a "Purpose" for your Song

- 1) The term "purpose" defined
 - a) Simply put, "Why are you doing what you are doing?"
 - b) It is your reason for doing what you are doing
- 2) Once you have the "purpose" for writing you can now begin to "see" into the spirit realm and get a "vision" for the song.

B) Having a "Vision" for what you are doing

- 1) The term "vision" defined
 - a) This is what you desire to have been accomplished when song has been completed.
 - b) The place where the Lord wanted you to bring His people during the song.
 - c) Proverbs 23:7 - *Without a vision the people perish.*
 - 1) Without a vision for your song, ultimately your song just might amount to nothing more than a bunch of music and words.
 - 2) Seek the Lord and find out where He is leading you and what He wants to see accomplished within the song.
 - d) Habakkuk 2:1-3 - *Write the vision down so that you can see it before you, so that it will become part of you and it will be in your thinking.*
- 2) Below are some possible topics
 - a) Loving God
 - b) Proclaiming God for who He is
 - c) Commitment unto Him
 - d) Who we are in Christ because of what He has done
 - e) Thanksgiving for God's salvation, healing, deliverance and the receiving God's love
 - f) A desire to seek after and experience more of God
 - g) His Word and what it is and does for us.
 - h) His Presence and Glory
 - i) God's Holiness

VI) The Basic "Mechanics" of Songwriting

A) Form

- 1) The "form," also called the "format" or "structure," is a song's basic shape or organization.
- 2) The "form" of a song is made up of different components, which work together to create a complete song.
- 3) Some basic forms and variations have worked for many years and will continue as they have for many, many years for a simple reason- they work.
- 4) People have an unconscious desire for symmetry (order), which the repetition of rhyme, melody and form within the song aims to satisfy that need. The repetition of form also sets up a degree of predictability that's reassuring and comfortable to a listener as well as the participant in worship.
- 5) "Form" allows the worshipper to concentrate on worshipping the Lord and not so much the music itself. It does however, set up a foundation on which we can create some "surprise" movements within the song without losing their focus.
- 6) Once you understand the elements of form, what they do and why, you'll be able to challenge yourself to go beyond the familiar as you write your own songs.

B) The Components of Form

- 1) The "Verse(s)"
 - a) The verse is the major vehicle for conveying the information of the song.
 - b) Its other major function, both lyrically and musically, is to "set up" (or lead into) the chorus, the bridge, another verse, or a title/hook line. If it doesn't do one of those things well, it's not working.
 - c) Verses have certain basic characteristics:
 - 1) The lyrics (words), from verse to verse, are different or they contain substantial new information each time. It may contain elements of previous verses (such as the title line if the song has no chorus).
 - 2) The melody is essentially the same each time we hear it, although there is room for variation and some flexibility to accommodate the lyric. The reason for keeping the melody the same is because that familiarity makes it easier for the worshipper to focus on worship.
- 2) The "Chorus"
 - a) In contemporary songwriting, the chorus (sometimes incorrectly referred to as a "refrain") focuses the essence, emotion and

meaning of the song into a simple and easily remembered statement, like "Shout to the Lord," or "In Your Presence."

- b) The chorus is also usually the segment of the song often referred to as the "hook." This means that it is the catchiest, most memorable part of the song and easiest to remember.
 - c) While verses usually concentrate on detail, the chorus can make a broader statement that bears more repetition.
 - d) The basic characteristics of the "chorus" are as follows:
 - 1) The melody and lyrics are the same each time we hear it.
 - 2) The song's title usually appears in the first and/or last line, and possibly more. This is not mandatory.
 - 3) The lyrics are usually the same each time, although you may want to use some new lyric information in subsequent choruses to develop the story. For example: You may be using the words "You shall..." in the chorus but in the last chorus you can turn it to "prophetically" say, "You have..."
 - 4) Even though there may be reasons for you to change the lyric of the chorus at times, there is a very practical reason for you to keep at least a substantial part of it the same: you want worshipper to learn your song quickly and easily. If they hear the same chorus three times during the song, they can go away singing it. If you change all or even some of the lyric and music on each chorus, you make it harder for the listener to remember.
 - e) If you have information in the verses that you want people to think about, the chorus should let a listener relax with its simplicity to allow the verse information to sink in.
 - f) Be aware that, in a song, the worshipper's attention must be kept on the Lord, making it extra important to retain simplicity. So even when you feel you need to change the chorus lyric, a substantial amount of it should remain the same and be repeated every time.
- 3) The "Bridge"
- a) Sometimes referred to as a "release" or "break," the bridge provides a variety of important functions in a song.
 - b) Musically, it helps to relieve the "boredom factor," and for that reason, it's usually placed about 2/3 of the way into the song, which is normally when people may begin to tire of melodic repetition.
 - c) The "bridge" zaps the worshipper back to attention and helps them to refocus on the song and their worship.
 - d) The "bridge" can add drama to the worship song.
 - 1) Musically, you can use any of the devices used to achieve contrast or lyric diversion from the rest of the song. Lyrically, it

offers you the opportunity to "change gears." You can reiterate the philosophy of the song in a whole new way by changing the "person" (going from "they" or "you" to "I" for example), going from specific imagery to something more abstract (or vice versa), or using it as an "aside" or for outside commentary.

- 2) The bridge can also be purely instrumental. The melody should sound as different as possible without sounding like it belongs in a different song.
- e) The basic characteristics of a bridge are:
 - 1) Its melody is different from the verse and the chorus, although occasionally a portion of the verse or chorus melody may be used in the bridge.
 - 2) It usually doesn't contain the title and/or hook, but that's certainly not the law. That decision may depend on how many times you have repeated the title/hook in the song. If you haven't done it much, it might be smart to use it again.
 - 3) It usually occurs only once in the song, but it can be repeated in an extended verse/chorus form. Two things prevent that kind of bridge from sounding like a chorus:
 - a) It usually doesn't contain the title and/or hook, and
 - b) If it is constructed correctly, its melody leads back into the verse or chorus.
 - f) A "bridge" is rarely over eight bars long. After all, it's supposed to be a diversion, not a whole piece in itself. It may be two bars or two lines or whatever is needed to fulfill the function of breaking up the song.
 - g) The use of a "bridge" is entirely optional. Every song does not have to have one nor does every song need one.
- 4) The "Pre-Chorus"
 - a) "Pre-choruses" are melodic segments that are different from the verses, chorus or bridge. They are known by many other names (climb, lift, channel, B-section, pre-hook, setup), all of which give you clues about their function.
 - b) They're used extensively in contemporary music - primarily in pop and R&B - although they're currently gaining popularity in country/pop.
 - c) Pre-choruses sometimes help to create an additional level of interest to keep a song exciting, particularly in up-tempo or dance songs where extra length and faster tempo make a straight verse/chorus form feel too repetitive.
 - d) When you first hear a pre-chorus, it almost sounds as if it is going to be the chorus, until you hear the chorus that follows.

- e) A good "pre-chorus" will increase the tension to the point where there is a great sense of release going into the chorus.
- f) The basic characteristics of a pre-chorus are as follows:
 - 1) They directly precede the chorus.
 - 2) They usually precede each chorus, but may be dropped after the first couple of times if you can find a way (musically) to get back to the chorus without it.
 - 3) The lyrics can be the same each time or different, however, the melodies are the same each time.
 - 4) The length varies, like the bridge, from one line to four. Pre-choruses usually last no longer than eight bars.
 - 5) Musically, they build tension to increase the feeling of release in the chorus.
- g) The use of a "pre-chorus" is entirely optional. Every song does not have to have one nor does every song need one.

C) Some Basic Song Structures

- 1) In the chart below you will see some basic song structures or forms.
 - The Verses are typically labeled as "A" which can mean 1st verse or 2nd verse, etc.
 - The "Chorus" is labeled typically as "B" (Unless a "Pre-chorus" is used as noted below)
 - The "Bridge" is typically labeled as "C"

2) Some Basic Forms

#1	#2	#3	#4	#5
A Verse	A Verse	B Chorus	A Verse	A Verse
B Chorus	B Chorus	A Verse	A Verse	B Pre-chorus
A Verse	A Verse	B Chorus	B Chorus	C Chorus
B Chorus	B Chorus	A Verse	A Verse	A Verse
A Verse	C Bridge	B Chorus	B Chorus	B Pre-chorus
B Chorus	B Chorus		B Chorus	C Chorus

- a) Version #1 - Gives you a maximum verse and chorus repetition. A potential problem is that, if you have a lot of melodic repetition within each verse or chorus, you may have too much repetition.
- b) In that case, #2 with the substitution of a bridge for the third verse helps to break it up.
- c) Version #3 with the chorus first, can give you more repetition of the chorus in a shorter time.
 - 1) The choice of whether to start with a chorus depends on the lyric development of the song.
 - 2) If it's important to generate a dynamic opening to the song, try the chorus first unless you want the verses to build interest and suspense and "set up" the chorus as a "payoff."
 - 3) It's always a good idea to give it a test by switching the verse and chorus positions to see which works best.

- d) Version #4, with two verses in the beginning is also a "much used" form.
 - 1) Its "workability" depends on a very strong lyric continuity between the first and second verses to offset the delay in getting to the chorus.
 - 2) This sometimes poses a problem in a slow ballad than in an up-tempo song because of the additional time it takes to get to the chorus. Every word has to propel the story forward.
 - 3) If this form is used, you must be very careful not to be repetitive in your verses.
 - e) Version #5 offers the excitement of three different melodic segments.
 - 1) The pre-chorus is the segment that makes the difference here.
 - 2) This form works best in up-tempo songs where the three segments go by quickly.
 - 3) Many variations are possible with this form including repeated instrumental versions of any of the segments and instrumental breaks between segments.
- 3) Remember that these are basic formats and each song is its own universe with different requirements based on the strengths of your lyric, groove, production and melodies. This information is meant to show that there are many ways to use song structures to hold your listeners attention by balancing predictability with surprise

D) Some Songwriting Tips

- 1) Pray and seek the leading of the Holy Spirit to receive a "purpose and vision" for the worship song.
- 2) Be aware of the basic forms and structures of songwriting. However, do not limit yourself to them nor become in "bondage" to those forms. Let creativity of the Holy Spirit be the leading factor in what you write.
- 3) Don't be afraid to use imagery, metaphors and similes, to show us, not tell us, what the singer is experiencing. A song is really a mini aural movie. Again, every image and word of lyric suggests the central concept. Use a dictionary or a thesaurus.
- 4) You want the melody to match the lyric (prosody). The melody of a song helps interpret the emotional intention of the lyric. Remember, the most important aspect of the song is the words of the song. The words should be able to be spoken without any music and still allow the worshipper to worship the Lord. (Example: We read the psalms, which are songs, without music and yet we can still minister unto the Lord with them as we as be ministered by them.)
- 5) When writing lyrics, consider changing phrasing patterns from section to section. This will permit the music writer to create more interesting melodies. Once you have established a pattern, match it each time that section comes around so that strong melodic moments can be repeated.
- 6) The music has a lot to do with how express our worship with a song. Is it joyful, is it tender and loving as "kissing and turning towards" the Lord, etc.? Too fast or too slow of a tempo also affects the impact of the song; is it dragging, is it too fast for the words to be sung, enunciated well?
- 7) Use chords that support the message and the emotion of the melody. For congregational singing purposes watch what key you are in. Remember, if it is to be used for congregational, corporate worship, the song must be able to be sung easily by the "ordinary" worshipper and not for the professional singer or musician.
- 8) Beware of using the standard "Christian cliches and catch phrases." You can use them but be creative in their usage.
- 9) Beware of the "rhyming syndrome" where you get caught up in trying to rhyme everything. This can get tedious and sometimes make the song seem trite and silly.

VII) A "Short List" of Musical Terms

Accelerando - Increase of speed in music

Accent - Stress of one tone over others, making it stand out; often it is the first beat of a measure

Accompaniment - Music that goes along with a more important part; often harmony or rhythmic patterns accompanying a melody.

Adagio - Slow, leisurely

Allegretto - Moderately fast, lively. Faster than Andante, slower than allegro

Allegro - Lively, brisk, rapid

Andante - Moderately slow, a walking speed

Baroque - Relating to the period from about 1600-1750, characterized by grandeur and heavy elaboration of design in music.

Binary form - Two-part form; the structure of a musical composition consisting of two main sections.

Cadence - Closing of a phrase or section of music

Cantata - A short lyric form dealing with either secular or sacred subjects

Chord - Three or more tones combined and sounded simultaneously

Classical - Referring to that period from approximately 1750-1800, characterized musically by objectivity of the composer, emotional restraint, and simple harmonies.

Consonance - A simultaneous sounding of tones that produces a feeling of rest, i.e., a feeling that there is no need for further resolution.

Crescendo - Gradually growing louder

Da Capo - From the beginning. A direction to repeat the entire composition from the beginning to the place where the word "fine" appears or to the end.

Diminuendo - Gradually growing softer

Dissonance - A simultaneous sounding of tones that produces a feeling of tension or unrest and a feeling that further resolution is needed.

Dolce - Sweetly, softly

Dynamics - Varying intensities of sound throughout a given musical composition. (Piano, Mezzo Piano, Forte, etc.)

Espressione - Expressively

Fermata - A pause, stop, or interruption as that before the cadenza of a concerto.

Fine - The end of a musical piece

Forte - Loud, strong

Fortissimo - Very loud

Grave - Heavy, slow, ponderous in movement

Gusto - In good taste, tasteful

Harmony - The sound resulting from the simultaneous sounding of two or more tones consonant with each other

Interval - The distance between two tones

Istesso tempo - The same tempo. (The tempo remains as before, after a change was made)

Legato - Smooth, flowing

Largo - Large, broad, slow and stately

Legato - Smooth and connected

Lento - Slow

Melody - An arrangement of single tones in a meaningful sequence

Maestoso - Majestic, dignified

Meno - Less

Meter - The organization of rhythm in time; the grouping of beats into larger, regular patterns, notated as measures. In simple meters, such as double, triple, and quadruple, each beat subdivides into two; in compound meters, such as sextuple, each beat divides into three.

Mezzo forte - Moderately loud

Mezzo piano - Moderately soft

Molto, molta - Much

Obbligato - Required, indispensable

Ostinato - A repeated melodic or rhythmic fragment

Piano - Soft, softly

Pianissimo - Very soft

Presto - Fast, rapid

Phrase - A small section of a composition comprising a musical thought. Comparable to a sentence in language.

Polyphonic Music - Music in which two or more melodies sound simultaneously

Polyrhythms - Music in which two or more keys are used simultaneously in a given composition

Ritardando - Gradually growing slower

Retrograde - A form of contrapuntal imitation in which the melody is played backwards.

Romantic - Relating to the nineteenth-century musical period characterized by subjectivity on the part of the composer, emotionalism in music, longer musical forms, and richer harmonies.

Root - The tone of the scale upon which a chord is built

Root Position - The position of a chord in which the root appears as the lowest tone.

Rubato - From the Italian "robbed". Used to indicate a modification of the strict rhythmical flow.

Scale - A graduated series of tones arranged in a specified order

Scherzo - Joke, jest. A sprightly movement, light and humorous in nature

Sforzando - Explosively

Slur - A curved line drawn over two or more notes of different pitches, indicating that they are to be executed in a smoothly connected manner without a break.

Sostenuto - Sustained

Spirito - Spiritedly

Staccato - Separate. Sounded in a short, detached manner

Syncopation - The rhythmic result produced when a regularly accented beat is displaced onto an unaccented beat.

Tempo - The rate of speed at which a musical composition is performed

Theme - A short musical passage that states an idea. It often provides the basis for variations, development, etc.

Timbre - The quality of a musical tone that distinguishes voices and instruments.

Tone - 1. A musical sound 2. The quality of a musical sound

Tutto, Tutta - All, whole

Vivace - Spirited, bright, rapid, equaling or exceeding allegro

Name: _____

Date: _____

Worship Songwriting and Composition Final Exam: 160 points

(3 Points for each question)

- _____ 1) True or False - Worship is an attitude of the heart, which is then expressed outwardly as a lifestyle.
- _____ 2) True or False - Worship is an action of Praise
- _____ 3) True or False - To worship God is to acknowledge, turn towards, or kiss towards God for who He is.
- _____ 4) True or False - The term "Praise" refers to the physical manifestations and expressions of the attitude of a person's heart.
- _____ 5) True or False - The term "Chief Musician" found in the Psalms is symbolically and poetically referring to God
- _____ 6) A song that comes from deep within the spirit of an individual and then blending together with the "New Song" of other worshippers forming a sweet sound, a sweet fragrance unto the Lord is called what? _____

- _____ 7) A true "worship song" is only for or about who? _____
- _____ 8) True or False - Songs of "inspiration" and/ or "prophetic songs" are for the purposes of blessing the Lord.
- _____ 9) True or False - A "Worship Song" is to lead worshippers into a "face to face" encounter with God.
- _____ 10) Matthew 5:8 tells us that with a pure heart, "we shall _____ God."
- _____ 11) Which of the following gives a good definition of having a "pure heart?"
a) We must be sincere before God
b) We must have correct motivations
c) We must be free from imperfections such as prides, fear, anger, ego
d) All of the above
e) None of the above
- _____ 12) True or False - The term "sanctification" means to be set apart for the service of God.
- _____ 13) True or False - The term "holiness" means to be set apart for the service of God.
- _____ 14) True or False - The term "consecration" means to be set apart for the service of God.

- _____ 15) True or False - The term "sanctification" means a process of exchanging your old ways of thinking and weakness to God's ways and His strength in you.
- _____ 16) True or False - The term "consecration" means a process of exchanging your old ways of thinking and weakness to God's ways and His strength in you.
- _____ 17) True or False - True "holiness" does not begin outwardly but rather it starts inwardly
- _____ 18) True or False - Worship is a lifestyle - 24hrs. a day/ 7 days per week
- _____ 19) True or False - As with everything else, Satan was the creator of music.
- _____ 20) True or False - Creation itself is an example of a great, orchestrated "symphony."
- _____ 21) True or False - Jubal is referred to in Genesis 4:21 as the "father" of "musicians" on this earth and he came from the ungodly line of Cain.
- _____ 22) True or False - Entertainment has no place in the church.
- _____ 20) Which of the following is not a part of the definition of the term "Lord?"
- The absolute, supreme and final authority in your life
 - To be the one who controls and manipulates you
 - To be the final determinant in our decisions, directions, and lifestyle.
 - None of the above
- _____ 21) True or False - Jesus is Lord of all!!
- _____ 22) True or False - Jesus is the head of the church- the Body of Christ.
- _____ 23) Which of the following is a part of the definition of the term "Disciple?"
- A pupil, student, learner, one who changes their lifestyle to the one they chose to follow.
 - A learner
 - One who changes their lifestyle to the one they chose to follow.
 - All of the above

Match the following terms to the correct definition below

a) Music b) Psalm c) Hymn d) Spiritual Song (an ode)

- _____ 24) To celebrate in song. Literally, to praise God in song.
- _____ 25) A song accompanied by a musical instrument, especially the harp. A poem set to notes, to make melody.
- _____ 26) A song that is quickened by the Holy Spirit. Implies spontaneous expression of the heart by the believer in a given service or in individual worship.
- _____ 27) To sing as in the idea of strolling minstrels to proclaim something, everywhere. The music of God should be brought forth to all the world.

_____ 28) True or False - One of the possible definitions of the term "Selah" is to "pause and calmly think on that".

Using the terms below, fill in the proper order of "God's Divine Order of Worship" as it relates to music

Harmony, Melody, Rhythm, Spirit, Body, Soul

MUSIC	29) _____ <----->	32) _____	PERSON
	30) _____ <----->	33) _____	
	31) _____ <----->	34) _____	

Match the following terms to the correct definition below

- a) "Responsorial" Songs b) "Antiphonal" Songs
- c) "Polyphonic" Songs d) Plainsong

_____ 35) This is a simple chant with a rhythmic utterance. This chant would many times be expressing the despair and despondency that is expressed within the words of the psalm. It was not usually used in joyful psalms.

_____ 36) This is choral singing in different voice parts such men's voices and then women's voices or what we would call in today's choirs - soprano, alto, tenor and bass.

_____ 37) These are songs for two groups of choirs or singers or priests would alternately respond to each other.

_____ 38) These would be psalms or passages that would be sung or presented by the priest, or choir, or singers, alone with the congregation replying or responding to what was being said with an "Amen, "Hallelujah" or "Praise the Lord", etc.

39) Proverbs 23:7 tells us that without a vision the people _____.

Part of the "mechanics" of songwriting is the term known as "form," which is also called the "format" or "structure." It is a song's basic shape or organization. What are the four basic components of "form"

40) _____

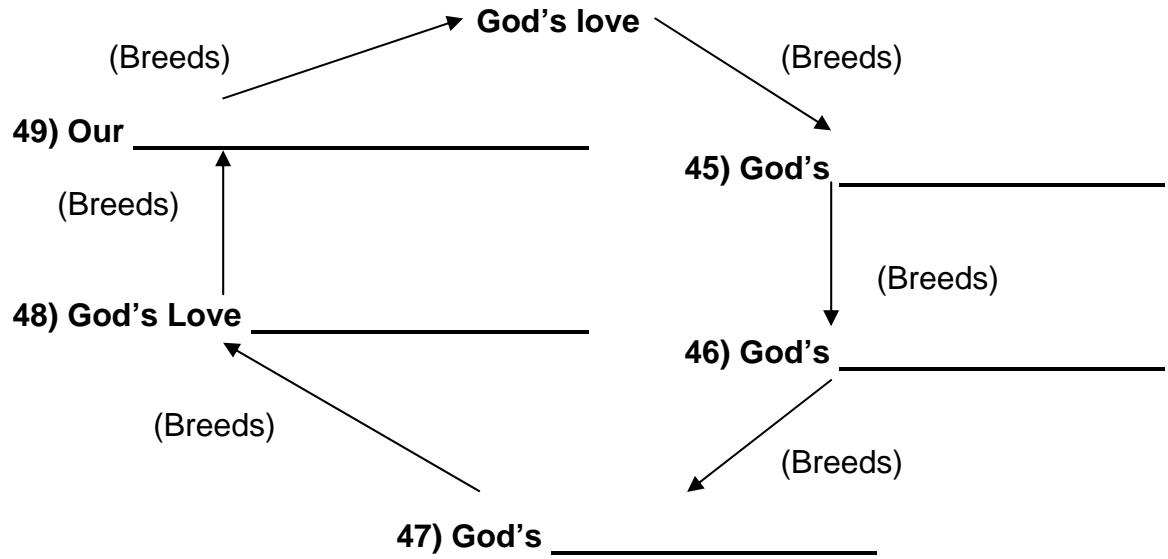
41) _____

42) _____

43) _____

_____ 44) True or False - An activity, which has no vision or purpose in bringing forth the Kingdom or to allow others to experience the Kingdom, becomes just that - an activity, not ministry.

Fill in the blanks below concerning the
 “Cycle of Worship”



_____ 50) True or False - Praying and seeking the leading of the Holy Spirit to receive a "purpose and vision" for the worship song is vital.

Short Essay (10 points)

Why is it important to be sensitive to the Holy Spirit with regard to songwriting? And how does this sensitivity affect your ability to write songs unto the Lord?