

THE ROLE OF MUSIC IN WORSHIP

STRIVING FOR A BALANCED APPROACH TO MUSIC IN CORPORATE WORSHIP

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PART ONE: SCRIPTURAL PRINCIPLES FOR CORPORATE WORSHIP

A. PURPOSE OF A MUSIC MINISTRY

1. To worship God through music.

Psalm 27:6 (all Scripture quotations are NASB) "And I will offer in His tent sacrifices with shouts of joy; I will sing, yes, I will sing praises to the Lord."

2. To praise God through music.

Psalm 150:3-4 "Praise Him with trumpet sound; praise Him with harp and lyre. Praise Him with timbrel and dancing; praise Him with stringed instruments and pipe."

3. To lift the emotions of the heart.

James 5:13 "Is anyone among you suffering? Let him pray. Is anyone cheerful? Let him sing praises."

4. To learn Scripture and spiritual truths by singing.

Psalm 32:7-8 "Thou dost surround me with songs of deliverance. I will instruct you and teach you in the way which you should go."

5. To encourage one another with Biblical truth through music.

Ephesians 5:18-19 "...be filled with the Spirit, speaking to one another in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord."

6. To instruct and convict by the scriptural texts of the songs.

Isaiah 55:11 "So shall My Word be which goes forth from My mouth; it shall not return to Me empty, without accomplishing what I desire, and without succeeding in the matter for which I sent it."

7. To introduce others to Jesus Christ through special concerts which can be an outreach to the unsaved.

Psalm 40:3 "And He put a new song in my mouth, a song of praise to our God; many will see and fear, and will trust in the Lord."

B. SPIRITUAL MUSIC COMES FROM SPIRITUAL PEOPLE

The Levites separated themselves from the world, renounced their earthly inheritance, and consecrated themselves to God and His service for a lifetime.

1. The Old Testament musicians were very skilled.

1 Chronicles 15:22 "And Chenaniah, chief of the Levites, was in charge of the singing; he gave instruction in singing because he was skillful." 2 Chronicles 34:12 also speaks of the Levites who were skillful with musical instruments.

2. Not only were they skillful, but there were many of them.

1 Chronicles 23:3-5 "And the Levites were numbered from thirty years old and upward, and their number by census of men was 38,000. Of these, 24,000 were to oversee the work of the house of the Lord; and 6,000 were officers and judges, and 4,000 were gatekeepers, and 4,000 were praising the Lord with the instruments which David made for giving praise."

3. God used this combination of sanctified, skilled and unified men in meaningful worship.

2 Chronicles 5:12-14 "And all the Levitical singers, Asaph, Heman, Jeduthun, and their sons and kinsmen, clothed in fine linen, with cymbals, harps, and lyres, standing east of the altar, and with them one hundred and two priests blowing trumpets in unison when the trumpeters and the singers were to make themselves heard with one voice to praise and to glorify the Lord, and when they lifted up their voice accompanied by trumpets and cymbals and instruments of music, and when they praised the Lord saying, 'He indeed is good for His lovingkindness is everlasting,' then the house, the house of the Lord, was filled with a cloud, so that the priests could not stand to minister because of the cloud, for the glory of the Lord filled the house of God."

4. However, music offered from a wrong heart is unacceptable to God as worship.

Amos 5:23 "Take away from Me the noise of your songs; I will not even listen to the sound of your harps." God tells His people that their hearts were far from Him. In Amos 6:5, God sends a judgment against those living luxuriously "who improvise to the sound of the harp, and...have composed songs for themselves," instead of worshiping and living for God.

C. THE ACTIVITIES OF BIBLICAL CORPORATE WORSHIP

1. **Praise and adoration** based on the nature and work of God as revealed in His Word. The Psalms illustrate at least two characteristics of this:
 - a. Our praise is to be expressed through vocal and instrumental music (Psalm 33:2-3).
 - b. Our praise is to review the attributes of God and doctrines of the Word (Psalm 51:14, 59:16, 89:1, 119:172).
2. **Thanksgiving** (Psalm 50:23, 95:2, 100:4, 107, 136, 140:13; Colossians 3:17, 1 Thessalonians 5:18, Hebrews 13:15).
3. **Reading of Scripture** (Exodus 24:7, Deuteronomy 31:11, Nehemiah 8:1-8, Luke 4:16, Colossians 4:16, 1 Thessalonians 5:27, 1 Timothy 4:13, Revelation 1:3).
4. **Confession** (repentance, submission; Leviticus 26:40-42, Nehemiah 9:2, Proverbs 28:13, Acts 19:18, James 4:7, 5:16; 1 John 1:9).
5. **Prayer** (numerous public prayers utilized in Israel's worship are Psalms; Matthew 21:13, Acts 2:42, 6:4; Ephesians 6:18, Colossians 4:2, 1 Thessalonians 5:17).
6. **Intercession** (2 Corinthians 1:11, 1 Thessalonians 5:25, James 5:14-16).
7. **Ordinances of baptism** (Matthew 28:19, Acts 2:38, 10:38, 19:5; Galatians 3:27, Ephesians 4:5, Colossians 2:12) **and communion** (Acts 2:42, 1 Corinthians 11:23-26).
8. **Giving** (Acts 2:45, 11:29; 1 Corinthians 16:2, 2 Corinthians 9:5, 7; Philippians 4:16).
9. **Instruction in the Word** (Acts 2:42, 1 Timothy 4:13, 5:17; 2 Timothy 3:16, 4:2).
10. **Application of the Word** (Nehemiah 8:7-8, 2 Corinthians 10:11, 2 Timothy 4:2).
11. **Fellowship** (Acts 2:42, Galatians 2:9)

D. HOW CAN WE KNOW THAT THE MUSIC WE USE IS WORTHY OF WORSHIP?

Are the words doctrinally sound? Is the text Biblical? Does it stimulate spiritual thought? Does it properly instruct? Does it inspire high spiritual ideals? Does the music fit the text? Is it excellent? Does it fit the need? Does it produce a wholesome response? Do harmful associations come to mind because of the musical style or the composer's name?

In setting standards it is essential to avoid making traditions or personal preferences take precedence over the Word of God, for that would be to "exceed what is written" (1 Corinthians 4:6).

A good verse to determine the value of a musical piece is found in Philippians 4:8: "Finally, brethren, whatever is true, whatever is honorable, whatever is right, whatever is pure, whatever is lovely, whatever is of good repute, if there is any excellence and if anything worthy of praise, let your mind dwell on these things." A good verse to determine the appropriateness of a musical piece for corporate worship is 1 Corinthians 14:26: "...Let all things be done for edification." Well-chosen music will build up the church through edification, without giving offense or causing any to stumble (Romans 14:7-21).

Please see Part Four for additional discussion concerning appropriate music choices.

E. ESSENTIAL QUALITIES IN A CHURCH MUSIC MINISTRY

1. Sensitivity to the Holy Spirit's direction, and soundness in Christian doctrine and its application in the personal, daily lives of the leadership and musicians.
2. Driven by Biblical content. This will be evidenced by the lyrics, appropriate musical styles, as well as the musicians' attitudes, appearance, and conduct. Over time, excellent Biblical teaching will produce godly musicians who will, in turn, reflect that teaching in how they minister. The spiritual depth of the musicians is largely determined by the teaching of the senior pastor and the spiritual commitment of the music pastor.
3. Enhancement of, but never overshadowing, the teaching ministry, always mindful that the teaching of the Word of God is central in the church.
4. Breadth in its range of musical content and style; always tasteful, but designed to speak to all in a diversified congregation.
5. Consistence in high quality so that the Lord is glorified, the heart is blessed, and the message is reinforced, not diminished, by the art that conveys it.
6. Offering a broad range of opportunity for those whom the Lord has gifted with musical ability, using instrumentalists as well as vocalists.
7. Encouraging those in the church who are not involved in the music ministry, but are musically gifted, to become involved.

PART TWO: HOW TO DEVELOP A CHURCH MUSIC MINISTRY

Essential to the mechanics of developing a music ministry is that someone *must* be in charge—someone who is godly, a natural leader, and very musical. This individual usually is a paid staff member but could be a volunteer. Others who help in the ministry may be either staff or volunteer.

A. STAFF PERSONNEL

1. Minister of Worship or Music Director
 - a. Spiritual Qualifications
 - 1). Must have a personal relationship with Jesus Christ as Lord and Savior.
 - 2). Spiritually sound in Christian doctrine (2 Timothy 2:14-19, 3:16-17).
 - 3). A life that demonstrates the character of an elder (1 Timothy 3:2-7).
 - 4). Sensitive to the Holy Spirit's direction.
 - 5). Supportive of the pastor's teaching ministry (not isolated in music alone).
 - 6). Demonstrates the Fruit of the Spirit (love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self-control — Galatians 5:22-23).
 - 7). Shepherds the musical “flock” through prayer, the Word, counseling, fellowship, hospital visits, phone calls, etc.
 - b. Personality Qualifications
 - 1). Enjoys working with people.
 - 2). Good teaching skills and communication level.
 - 3). Ability to administer and organize.
 - 4). Has a servant's heart.
 - c. Musical Qualifications
 - 1). Experience in choral and instrumental conducting.
 - 2). Experience in planning and leading congregational worship.
 - 3). Integrity in musical taste (pastor and music minister must have similar musical tastes).
 - 4). Additional abilities that would enhance the music minister’s ministry (but is not essential):
 - a). Keyboard or instrumental proficiency.
 - b). Ability in arranging choral, orchestral and instrumental music.
 - c). Vocal or instrumental soloist.
2. Accompanist (organ, piano, keyboard)
 - a. Spiritual Qualifications: a life that demonstrates the character of a deacon/deaconess, (1 Tim. 3:8-13).
 - b. Personality Qualifications
 - 1). Able to take direction; not self-willed.
 - 2). Flexible.
 - 3). Even-tempered.
 - 4). Dedicated.
 - 5). Punctual.
 - c. Musical Qualifications
 - 1). Proficiency on instrument.
 - a). Willingness to spend the necessary practice time.
 - b). Good sight-reader.
 - c). Capable of improvisation.
 - d). Capable of playing from lead sheets (chord charts).

- 2). Able to follow director, vocalist, instrumentalists, etc.
 - 3). Has musical tastes similar to music minister and pastor.
 - 4). Has a good repertoire of church music.
3. Additional Personnel
- a. Music secretary.
 - b. Other choir directors: Children's, Junior High, High School, College, Senior Adult, Handbells.
 - c. Instrumental Director.
 - d. Worship leader who puts together and rehearses Worship Teams.
 - e. Technical director – e.g. sound ministry, media preparation.

B. LAY MUSICIANS

1. Vocalists
 - a. Let your needs be known (church bulletin, newsletter, telephone or announcement).
 - b. Set a time for an audition with the worship pastor and/or music committee.
 - 1). Determine spiritual commitment.
 - 2). Keep records on all who audition.
 - a). Vocal quality.
 - b). Reading ability.
 - c). Pitch.
 - d). Vibrato.
 - e). Diction.
 - c. Note those of solo quality, or proficient to sing duets, in small ensembles, etc.
2. Instrumentalists
 - a. Let your needs be known (church bulletin, newsletter, telephone, or announcement).
 - b. Set a time for an audition with the worship pastor and/or music committee.
 - 1). Determine spiritual commitment.
 - 2). Keep records on all who audition.
 - a). Proficiency on instrument.
 - b). Reading ability.
 - c). Pitch.
 - d). Tone quality.
 - c. Note solo or ensemble quality.
3. Some suggestions in handling those who do not qualify vocally or instrumentally.
 - a. Encourage additional study with a private teacher or at a college (community, private, etc.). When some proficiency is achieved, ask the individual to return and re-audition.
 - b. Suggest another ministry in the church. For those who are tone-deaf or monotone, liken the situation to a person who is color-blind, but who wants to be an artist. Explain that in rare occasions the basic ability to see color or to hear pitch is missing. Therefore, it is wiser for the person to choose a ministry for which they have a natural talent.

C. MUSICAL GROUPS

The number of groups and what they are is determined by the amount of musical talent in your church.

1. Suggested vocal groups.
 - a. Adult choir, children's choir, youth choirs.
 - b. Worship teams.
 - c. Select choral group (8-16 people).

- d. Vocal solo, duet, trio, and quartet.
 - e. Men's and women's choruses.
2. Suggested instrumental groups. MIDI sequences / keyboards can be a part of any ensemble.
 - a. Instrumental solo, duet, small ensembles (e.g. string quartet, brass choir).
 - b. Orchestra.
 - c. Blend different instrumental combinations together for special numbers, or to accompany vocal solos or groups.
 - d. Rhythm group/praise band.

D. REHEARSALS

1. Set a different time for each organized group.
2. Make the rehearsals long enough to accomplish your objectives.
3. For those groups or soloists who normally practice on their own, the Minister of Worship should be involved in at least one rehearsal before their ministering in a service.
 - a. Ask the soloist or group to submit three choices. If you do not like a particular number because of style, lyric content, range, etc., one of the other two numbers may be a better choice.
 - b. If you do not carefully monitor special music, the appropriateness, lyric content, quality of the music, etc. will fall short of your expectations.
4. Sound system rehearsal.
 - a. Before the service, rehearse *all* musical numbers and multimedia in the manner in which they will occur in the service.
 - b. The person scheduled to run the sound system for that service should also run it for the rehearsal.
 - c. Even if a musical group rehearsed with the sound system earlier in the week, they still should rehearse before the service. This enables technical problems with microphones, cords, amplifiers, monitors etc., to be corrected before the service begins. Otherwise, the problems will take place during the service.

E. BUILDING NEEDS

1. Corporate worship area (sanctuary, worship center, etc.).
 - a. Large enough for growth.
 - b. Comfortable (pews or seats).
 - c. Good sight lines.
 - 1). Floor slopes upward from front to back.
 - 2). Platform high enough to allow visibility from every seat.
 - 3). A fan-shaped auditorium is better than a long, rectangular-shaped room. The advantage with the fan shape is that the congregation is closer to the pulpit.
 - d. Easily darkened for multimedia presentations such as display of lyrics, video, etc.
2. Platform area.
 - a. Choir loft.
 - 1). Tiered seating with a rise high enough between rows so choir members do not sing into the head of the person in front on them.
 - 2). Slight curve to the loft to help choir members hear one another.
 - b. Platform should be large enough to accommodate a large group of instruments.
 - c. Seating for ministerial staff, participants, etc.

- d. Baptismal area in a position that allows its use with little or no physical changes to the platform, back wall, on the side, etc.
 - e. Organ chambers for pipes or electronics.
 - f. Pulpit.
 - 1). Raises and lowers and/or is easily removed.
 - 2). Clock permanently installed.
 - 3). Computer monitor built in for viewing of media or PowerPoint presentations.
 - g. Lighting systems.
 - 1). Pulpit area bright.
 - 2). Fixtures accessible for adjusting and changing of bulbs, and on dimming system.
 - 3). House lighting (ceiling lights) bright and on dimmers.
 - h. Acoustics.
 - 1). "Live," reverberant sound (not a "dead" acoustical environment). This improves congregational singing, instrumental sound, etc.
 - 2). Shape of room: curved or varied surfaces (non-parallel) at back and sides to prevent the reflected sound from having a distinct echo or "slap."
 - 3). Heating and air conditioning system: compressors, blowers, fans sufficiently removed from the building so machinery rumble and rushing air is not heard in the room. Vents also should be selected carefully for a low air noise level.
3. Choir room and/or robing room.
 - a. Large enough to accommodate choir and instrumentalists for rehearsal.
 - b. Seats on risers the same as the choir loft.
 - c. Choir folders and robes assigned to individual slots for each member.
 4. Music Office.
 5. Storage (files, music stands, instruments, anthems, etc.). This area often is slighted, but very important!

F. EQUIPMENT NEEDS

1. Sound System that is adequate for the building.
 - a. Full sounding and wide-range, not just light reinforcement.
 - b. Usable for all needs (speech, music, tape playback, etc.) and with a variety of musical styles.
 - c. Professional sound consultation is essential in this area.
2. Quality piano kept in tune.
3. Quality organ (e.g., pipe or Allen Digital) kept in tune and in good repair.
4. Synthesizer/keyboard/sound module/sequencer.
5. Acoustic or electronic drums.
6. Computer, which is used for department organization, communication (letters, e-mail, and Internet), music notation programs (e.g., *Finale* from Coda Software), worship planning tools, MIDI sequencing, sound editing, CD recording, and media creation (such as lyrics in PowerPoint).
7. Optional equipment.
 - a. Video projection for congregational singing (or an overhead projector).
 - b. Music stands and orchestra lights (Manhasset).
 - c. Handbells.
 - d. Other musical instruments (second piano, timpani, chimes, other percussion instruments).

G. OTHER NEEDS

1. Church hymnal. We use *The Hymnal for Worship and Celebration* published by Word Music, Inc. Advantages:

- a. Completely orchestrated. This includes a piano/keyboard/guitar edition.
- b. Topically arranged.
- c. Brief services with readings and medleys that are better than those of other current hymnals.
- d. Responsive Scripture readings.
- e. Indexes for scriptural resources.
- f. Index of descants, reharmonizations, and choral endings.
- g. Index of copyright owners and addresses.
- h. Metrical index of tunes.
- i. Index of hymns by key.

2. Copyright laws: copyrighted materials cannot be projected, recorded, or reprinted in any form, including bulletins and songbooks, without written permission of each copyright owner of every resource under copyright. To do so is to violate the copyright laws and to deprive those who produce these resources of necessary and rightful income. To avoid endless paperwork requesting copyright permissions, there is a company that provides a *blanket* license and does all the administration and paperwork for a yearly fee: Christian Copyright Licensing, Inc. in Portland, Oregon (phone (800) 234-2446, web site www.ccli.com). Their music license covers only congregational usage. Audio or video recordings containing copyrighted music must be from the services of the licensed church and used only by its members and regular attendees. An additional, separate video license covers the public “performance” of videos, whether they are clips shown in a service or videos shown to Sunday School classes, Awana, Fellowship Groups, etc. Additionally, CCLI offers an additional pay service of great value: SongSelect, a database available either online or as software containing song lyrics, composer data, and copyright information. A further deluxe version of SongSelect allows for the printing out of musical lead sheets for a select but significant repertoire of songs.

PART THREE: PLANNING WORSHIP SERVICES

A. PREPARATION FOR WORSHIP PLANNING

The first step in planning a worship service is to have a quiet time with the Lord, asking Him to lead and direct you as to what should be accomplished (James 1:5). After this, spend some time thinking through the service in an orderly manner. We are encouraged by the Apostle Paul who said, "But let all things be done properly and in an orderly manner" (1 Corinthians 14:40).

The flow of the service should be determined before putting the program together. Emotional peaks occur naturally (and should not be artificially manipulated). These peaks either can be stifled or enhanced by what is programmed next in the service. Sensitivity in programming is essential to produce a cohesive and meaningful service. The substance of the service is extremely important, as well as its arrangement. A carefully programmed service can be greater than the sum of its individual parts, while a poorly programmed service can diminish the effect of the individual parts. Many times a familiar format for the service is more effective than a program that is different merely for the sake of variety. (Even secular entertainers see the wisdom of this. Johnny Carson’s *Tonight Show* kept the same format for 30 years – and he was on every night, not once per week!) By mixing up the elements of the service, they may have a lesser impact than in a service with a tried-and-proven order.

Another important priority is to keep a record of your services. Know what music you have used in the past, when it was used, and which musicians were involved. At a later date, re-use the best music.

B. APPROACHES TO PLANNING A SERVICE

1. Thematic planning. All congregational hymns, special numbers, anthems, Scripture reading, sermon, prayer, any special events are related to one theme. For example, missions: all hymns and special numbers have a missionary emphasis. Even the offering appeal can be related, and the message also can be related to missionary work.

Other examples include praise to God, the name of Jesus, love, joy, etc. It is easier to start with the theme of the message and work your music from that. Or, start with a special holiday or event and work from that. For example, Communion, Thanksgiving, Christmas, Easter, Mother's Day, Father's Day, Independence Day, Baptism, Parent Dedication.

2. Partial thematic planning. Everything except the message is planned around one theme.

3. Similar type of music. If you have too much variance in style from one musical selection to another, your service may not be cohesive (although carefully chosen contrasts of style may also be effective). Keeping the style of music similar helps to create a unified service. Common elements may include musical periods, harmonic structure, instrumentation, key relationships, and rhythmic patterns. Musical periods or styles can be mixed either with a verbal introduction before the next number, or an instrumental interlude bridging the gap.

Experiment by playing the ending of one piece and the beginning of the next. Do they go together well?

4. Musicals. These are usually written with one theme, and some with congregational involvement. By planning the close of the service to coordinate with the theme of the musical, the entire service can be thematic. This also includes classical presentations such as oratorios (Handel's *Messiah*) and cantatas (Bach wrote over 200).

5. Concerts. Individually selected anthems, songs, and musical arrangements from a variety of different sources many times will be stronger than a musical or collection performed in its entirety.

6. No theme with musical transitions. When there is no central theme to the service, the instruments, organ, or piano can bridge from one song to another, beginning with the texture of the previous song and changing into the style of the next one. This can be entirely improvised by a gifted person or by taking excerpts out of each song, putting them together, and coming up with a composite. Keys should be coordinated ahead of time between the organist, pianist, and the Minister of Worship. Excellent transitions can enhance any service whether or not it has a theme.

7. Same musical group. By using the same musical ensemble for all items in a service, there is a similarity of vocal sound, instrumental sound, etc. There also is very little physical movement between numbers since there is no need to change positions on the platform from song to song.

8. Worship leader. A worship leader unifies and enhances the service by introducing songs and hymns with relevant background or Scripture. However, these introductions should be profound as well as succinct.

C. MECHANICS OF A SERVICE

1. Custodial: Let this department know what you need for set up. Also, decide what temperature the worship area should be.

2. Lighting: This is either handled by the custodian, usher, or a special lighting person. If changes are required within a service, give the lighting person clear instructions as to what and when they are. When having a multimedia presentation, if the speaker needs to refer to notes, make sure there is adequate lighting. The same applies for musicians that will be playing in a darkened auditorium.

3. Audio-visual: Have a clear understanding of what is needed. If it is necessary to run audio from a projector or computer through the sound system, make sure all necessary arrangements are made ahead of time. If PowerPoint is used with a video projector, make sure it works and has a competent operator. If major changes have to be made during the service to include an audio-visual presentation, try to restructure the service so that all the equipment can be in place ahead of time.

4. Sound system: Let the sound crew know ahead of time what will be needed. For musical portions, have at least one rehearsal before the service with the sound crew. People involved in running the sound system should have a good musical ear.

5. Ushers: There should be a head usher who informs the other men of the order of service and what is expected of them. See that there is a good supply of bulletins, visitor packets, registration cards, offering envelopes, etc. Their main concern should be the comfort of those who have come to the Worship Service, including a warm greeting as people enter.

6. Counselors: A good training program is important, with handpicked individuals under the total guidance of a senior counselor. Identify them with name tags.

D. PROGRAM PERSONNEL

Contact all personnel involved in each service ahead of time. Good communication with people by notes and programs can make a service really work and run smoothly. Make sure those involved:

1. Arrive well ahead of the service.
2. Have a copy of the program.
3. Know how much time he is allowed for his part.
4. Be close to or on the platform.

1. Pastor: He can either decide the format himself or delegate this responsibility to another staff member such as the Minister of Worship.

2. Non-musical participants: Those who pray, read Scripture, give announcements, etc., should be contacted ahead of time and informed as to what is expected of them.

3. Minister of Worship: He is responsible for the total coordination of the service.

- a. Inform those involved with the mechanics of the service as to what is needed.
- b. Arrange the platform for specific needs of that service (microphone stands, furniture, seating arrangements, plants, etc.).
- c. See that all musicians are informed as to the order of the program.
- d. Have all the music ready.
- e. Arrange sufficient rehearsal time for special numbers.
- f. Inform the musicians from what location on the platform they will present their selections.
- g. Think through the traffic patterns of people coming from and going to the platform.
- h. Inform the choir, pastor, and any who participate when to enter and leave the platform.
- i. Instead of the organist, pianist, and director carrying large stacks of loose music, place all music in loose-leaf notebooks in the order in which it will be used.

4. Organist: He or she has a leadership role which can set the tone of the service. The effectiveness and flow of a service can be enhanced by:

- a. Choosing appropriate preludes and postludes.
- b. Adding musical interludes from one selection to another.
- c. Adding background music.
- d. Re-harmonizing a congregational hymn, usually for the final stanza.
- e. Providing solid leadership of congregational singing in the absence of someone conducting the congregation.

***E. CREATIVE WORSHIP PLANNING
FOR THE BLENDED CHURCH SERVICE***

1. PRE-SERVICE OPTIONS

- a. Prelude.
 - 1). Organ, piano, or instrumental music.
 - 2). Recorded music.
- b. Prayer.
 - 1). Corporate.
 - 2). Silent.
 - 3). Meditation.
- c. Instruction or announcements. (Be aware that on-screen announcements can seem “cold,” and latecomers will miss out on these opportunities.)

2. CORPORATE WORSHIP

- a. Call to Worship
 - 1). Brief scripture and prayer
 - 2). Choral call to worship
- b. Congregational singing.
 - 1). Hymns, choruses, responses.
 - a). A cappella.
 - b). Descants.
 - c). Rounds.
 - d). Counter melodies.
 - e). Women or men only verses.
 - f). Free harmonization.
 - g). Modulations.
 - h). Instrumental fanfares (transitions only; avoid instrumental refrains or verses).
 - i). Various instrumental combinations.
 - 2). Memorized hymns and choruses.
 - 3). Lyrics printed in bulletin.
 - 4). Song sheets.
 - 5). Projected lyrics (assisted by PowerPoint, SongSelect, or other software).
 - 6). Hymnal (valuable for part-singing).
- c. Special Music.
 - 1). Vocal.
 - a). Choirs.
 - b). Select vocal groups or ensembles.
 - c). Solo, duet, trio, quartet.
 - 2). Instrumental.
 - a). Acoustic instruments.
 - b). Electronic instruments.
 - c). Combination of both.
- d. Scripture by pastor or congregation, separate from the sermon.
- e. Confession.
- f. Prayer.

- g. Testimonies (if implemented carefully).
- h. Interviews.
- i. Baptism.
- j. Communion.
- k. Fellowship or greeting.
- l. Recorded messages or video presentations (e.g. from missionaries). These must be of high quality so they are clearly seen and easily understood over the sound system.

3. MINISTRY OPPORTUNITIES (Don't call them "announcements" because you're informing people of how they can be involved in ministry the rest of the week or in upcoming weeks.)

- a. Praise for specific ministries.
- b. Upcoming church events.

4. WORSHIP THROUGH GIVING

- a. Offering (usually preceded by prayer).
- b. Offertory special music. A vocal number is best here because people tend to talk during instrumentals. (It is better to use instrumentals at a different time in the service.)

4. MESSAGE

- a. Teaching.
- b. Preaching.
- c. Exhortation.
- d. Multimedia.

5. CLOSING

- a. Invitation.
- b. Prayer.
- c. Hymn.
- d. Choral benediction.
- e. Ordination of pastors.
- f. Commissioning of pastors and special ministries.

6. POST-SERVICE OPTIONS

- a. Instrumental postlude.
- b. Recorded music.
- c. Counselors and prayer room available.