



TABLE OF CONTENTS

Auditions.....	2
Administration.....	19
Band Coaching.....	25



AUDITIONS



WORSHIP APPLICATION

Dear Applicant,

Our application process for the LS worship ministry is designed to both test your character (1 Timothy 3:10) and make sure that you understand the commitment that worship ministries require. Of all the volunteer positions at Living Stones, the music team is the biggest time commitment.

IMPORTANT: During steps 1-4, you are expected to be actively attending a **community group** and **servicing** in another (non-music) ministry of Living stones.

STEP 1 THE APP.

The first step in joining the LS worship ministry is to email Liz Blauvelt, our Worship Arts Intern, at liz@lsreno.com for a worship application. If you're reading this, you have probably already done this step. Fill it out at your nearest convenience. Return to Liz via email or drop off your hard copy at the church during office hours.

STEP 2 THE CD

Exchange your completed application for a practice CD. The CD has common songs played at LS. Then, learn 3-4 songs, so that you can play them all the way through with no music sheets in front of you.

STEP 3 ATTEND AN AUDITION

Then, try out at a LS Worship Audition, or we will set up a private audition. Here you will play your prepared songs from step 2. You will receive constructive criticism on musical elements (tempo, pitch, style etc). Your evaluation will be submitted to you within a week of your audition. At this point, you may or may not be asked to continue in the process.

STEP 4 SIT -INS

Lastly, you will be asked to sit-in on 2-3 weeks of practices so that you understand how we run our rehearsals, and be ready to work with the rest of the team.

STEP 5 YOU'RE ON

Pending approval from the Living Stones Elders, you will then be placed in the worship team rotation. Make sure that if you are exiting other ministries of LS, that the team leader knows, and your role has been replaced and/or fulfilled.

QUESTIONS?

Liz Mumford

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ABOUT THE LS WORSHIP TEAM (Please read carefully)

VISION

The worship ministry of Living Stones exists solely to bring glory to our Maker, through music, prayer, and creative arts. We know that worship is not exclusively a song or the words of a prayer, *but an ongoing, never-ending life of praise* (Hebrews 13:15).

It is our goal as the MUSIC MINISTRY of Living Stones to always be:

- growing closer to Christ and maturing in our understanding of God, and who we are in Him
- improving musically/artistically/creatively
- accountable for our commitments

REQUIREMENTS & COMMITMENTS

The following is expected from all members from the worship team of Living Stones.

PRAYER

Praying for the ministry one serves in is perhaps *too* obvious, and thus overlooked. It is all too easy to forget, or procrastinate when it comes to covering your ministry in prayer, but we firmly believe that prayer is not an optional, but essential part of our service. Here is a short list of issues we need prayed for regularly:

- team unity
- receptive hearts in the body of attendees
- spiritual sensitivity, humility and focus for the leader and team
- protection from technical issues / distractions
- God's delight in our efforts

It is required that worship team members attend the Living Stones prayer meetings preceding the service they are serving at.

ATTENDANCE AND PREPARATION

Serving on the music team is a serious commitment. As a team, we are dependent on each other to work together in our effort and responsibility to play skillfully, offering only our best to God. Because most of us involved are volunteers, it is even more crucial that we respect each other's time. Being late without notice is disrespectful towards everyone else involved. **If for any reason you will be late/absent, contact the leader as early as possible.**

We are all also committed to many other things in our lives, our work, our school, our families... Please understand that signing up to serve in this ministry will mean that you will have fewer hours in your week to give to those other things.

PRACTICES

Mid-week Practices: Times/locations are set by the worship team leader. Always call the worship team leader to confirm the start time each week. Practices run from an hour to three hours long. This time is committed to arranging song order, completing road maps for each song, and introducing new songs to the band.

Pre-service Practices: The sound check immediately before the Sunday service is not meant to be a time for new material, but review. This time is committed to answering any questions, addressing trouble spots in the set, adjusting transitions, and clarifying the road map from the previous mid-week practice.

Part of being involved with the music team means you will be expected to learn parts and songs outside of practice time. **It is important that you follow through by learning the parts that the worship leader asks of you before the pre-service practice on Sunday.**

FELLOWSHIP

Members of the music team are required to be in regular attendance of Living Stones worship gatherings. It is also required that you are involved in a community group of Living Stones. This serves as a means of spiritual accountability and avenue for building relationships with those in the church. **Members are required to be a LS Covenant Member or in the Membership process.**

WRITTEN PORTION

Fill out the questions below with several sentences or until adequately addressed. Include supporting scripture references where applicable. Email to liz@lsreno.com when finished, or drop off printed version at LS offices.

Define your understanding of worship.

What is your favorite verse pertaining to *worship* from God's word and why?:

What is your favorite verse pertaining to *music* from God's word and why?:

Describe your journey with Christ thus far. Was there a time when you made a decision to follow Him and make Him Lord?

PRACTICALITIES:

Primary Instrument: _____ Secondary Instrument(s) _____

Do you own your own gear: Y / N

If No, do you have a plan to purchase or borrow gear? _____

Can you transport your own gear in your own vehicle? _____

What is your availability? Please list a few possible times that you would be available for

mid week practices:

IF YOU HAVE ANY QUESTIONS ABOUT THIS APPLICATION, OR ABOUT WHAT IS EXPECTED FROM YOU AS A TEAM MEMBER, PLEASE ASK LIZ MUMFORD BEFORE SIGNING. ANY FAILURE TO CONSISTENTLY ACHIEVE THESE EXPECTATIONS WILL RESULT IN DISMISSAL FROM THE WORSHIP MINISTRY .

Today's Date: _____ Your birth-date (MM/DD/YY) _____

Full Name: (print clearly) _____

E-mail: _____ Phone: _____

Applicant Signature _____

Thank you for applying. We firmly believe that God desires to further His kingdom, using the music ministry of Living Stones. God places servants in positions of leadership, and that they are called to bring others into His presence. This is life's greatest ambition!!!



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WORSHIP AUDITION | *ADMINISTRATION "HOW TO"*

Pre Audition:

Arrange a communications plan for advertising the event

Update application (change old dates etc...)

Assign application due date at least a week ahead of audition (make the due date a Sunday).

Send out applications

Once applicants have turned in their applications they are then eligible for a practice packet. They must use the sign out sheet to get a packet. Once they receive a packet and sign out they officially are added to the roster for the audition.

Packets:

Choose 4-5 songs

Update and edit chord sheets for those songs

Create Packets

- Cover sheet and info

- Helpful Tips

- Chord Sheets

- CD's

Create sign out sheet (the sheet asks their name, instrument, e-mail, number, and whether they in a community group or serving)

Create a roster spread sheet

Reserve:

- Sanctuary on Church Calendar

- Green Room

- Sound Operator

- Judging Panel

- Slide Operator

- House Band

Traffic Signs:

- Entrances

- Check In Spot

- Block Sanctuary Windows

A week before the audition, when the roster is complete, assign time slots for the applicants. Send out to all applicants telling them to be at least 20 min early to their time slot.

Audition:

As the applicants arrive at the “check in point” they are given an orientation by an audition manager (someone who is not also judging, and who can escort applicants in and out of the audition room). They will be asked to wait in the Green Room until their allotted time. Read the “Worship Audition Info Packet” for more details on how the audition works.

Green Room:

- Snacks

Judging Table:

- Score Sheets

- Chord Charts

- Pens

- Program Outline (roster and list of time slots)

Create Orientation Outline

When an applicant is done, an audition manager copies score sheets and gives one copy to the applicant on their way out.

After Audition:

Make results letters and send them out

Read the “Worship Audition Info Packet for more information on “after the audition”

WORSHIP AUDITION | *INFO PACKET*

In this packet, you will find...

- A Practice CD/Set list
- A Packet of Chord Sheets
- Outline of Helpful Tips

Please ensure you have—and thoroughly attend to—all the components of this packet.

Some reminders...

Before the Audition:

PREPARE YOURSELF—take the time to prepare for the audition in every part—spiritually, physically, mentally and musically. Put first things first! Continue to seek God and His will. Pray like crazy. PRACTICE! Ask questions if you have them. Be smart—get a good amount of sleep the night before. Refer to the “Helpful Tips” sheet if you need some ideas on how to be musically prepared.

CHECK YOUR EMAIL! Everyone who turns in an application will be emailed their assigned time slot by “DATE” at the latest. Also, Be listening for updates during the Next Level part of the LS weekend services.

At the Audition:

“DATE” IS THE ONLY AVAILABLE DATE FOR AUDITIONING. NO EXCEPTIONS CAN BE MADE. This is not to be mean—this is due to the limited availability of the listening panel.

Each vocalist/instrumentalist will be asked to check in **30 minutes prior** to their time-slot in the foyer. The auditions will take place in the sanctuary. Vocalists/instrumentalists will audition with the house band. For example: If you are auditioning for a bass position, the house bass player will sit down, and you will take their place for the duration of your audition. Drummers will use the electronic kit on stage.

Each vocalist/instrumentalist will be expected to play 2 songs from the CD provided. At the listening panel’s discretion, a 3rd song may be requested. It is strongly suggested that instrumentalists have their parts memorized and not have the chord charts on stage with them at the time of their audition.

Those not performing will be asked to wait in the South Venue. Instruments will be provided, but please bring your instrument with you if you are able.

After the Audition:

The results of the audition will be emailed to each person individually, including a musical assessment, and discussion of your application. No one else will receive your results. There are four possible options:

1. You will be offered a spot on an existing large stage team.
2. You will be offered a spot on a small stage team (LS Kids, Paradox, Foyer Music)

3. We believe you would have what it takes to make a team in the future and would like you to continue practicing for a future audition, but we would not offer you a spot at this time.

4. We appreciate your hard work and willingness to serve, however, we would not offer you a spot at this time.

Artists are typically sensitive people. With that said, we expect all of those involved to have an attitude of humility. If you are not selected, this does not mean that you are not talented. It does mean for the time being that the current needs have been met. We would strongly encourage you to find other ways to get involved in the community and serve at Living Stones.

We will be hosting worship auditions annually, and everyone is welcome to reapply at that time.

Those that *are* accepted will hear from leadership regarding their future commitment and details about worship rotations, new teams, etc...

Thank you for showing interest in the worship ministries of Living Stones. Let us know if you have any questions.

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HELPFUL TIPS

These guidelines are by no means mandatory; although, they can assist you in achieving a well polished audition.

LISTENING

For the audition, we are asking that you refer to the CD that you have been given, and generally stick to playing parts already recorded. If your instrument does not have a prerecorded place then see the “what is open space” section on pg 2.

As you are listening:

- a. Pay specific attention to the parts *your* instrument is playing.
- b. Ask yourself questions such as: *Is my instrument playing an essential part that needs to be exactly like the CD? Or do I need to modify in order to play a live version?*
- c. **Follow along with your chord sheet** to learn the road map and watch the timing of the chord changes in relation to the lyrics or drums.
- d. If you are having trouble hearing your instrument in the mix, or know that your instrument doesn't play on a particular song, then listen for where there is open space so that you can insert your instrument tastefully without overplaying or conflicting with other instruments.

PRACTICING

- a. **Practice *with* the recording** as much as you can. This will help you get a feel for what it will be like to play with the band at the audition.
- b. Also, **practice *without* the recording** to make sure you have the road map of the song memorized, and that you are comfortable in knowing transitions.
- c. Have plenty of practice time under your belt in which you don't have the music in front of you. To those of you who think this is scary, know that the more you practice at home as if you were performing on stage, the more confident you will be when it comes time for the real thing. You don't want the audition to be the place where you first play through the songs without looking at the music.
- d. **Isolation and Repetition.** This technique for memorization can be used when learning any material of length. Take a list of 50 vocab words for example- simply going through all 50 words will take you a long time memorize; by the time you have read word 50, you probably have already forgotten word 1. So, practice 5 “words” at a time; meaning, practice just a chorus over and over until you are comfortable. Then move on to the next section. The better the song is ingrained in your memory, the better you will be able to play and the easier it is to truly worship.

As you know, the first 2, of the possible 3, songs that you will perform in front of the listening panel will be of your choosing. Choose the 2 songs that would highlight your instrument the most, or songs that would allow you to make a supporting contribution to the consistency of the music. Even though you

get to choose your first 2 songs, **you will want to have all the songs memorized**- just in case you get a special request from the panel.

Memorizing

a. Try practicing sometimes at night. Memorizing before going to sleep will help the brain to store information as relevant as it resets during the night.

b. Isolation and Repetition can also be applied to memorizing (see *practicing, d.*) But don't forget to come back and memorize the transitions between the sections in order to be comfortable with the flow of the road map.

BE COMFORTABLE IN YOUR ABILITIES

Remember, **the number one cause of mistakes during any performance is the fear of the unknown.** Fear that you can't remember the chords for the verse, fear that you might not be able to play the fills fast enough, fear that you don't know the words, etc... Work hard in order to go into the audition knowing your abilities. Being sure of yourself will keep your brain from slipping into a fright or flight syndrome that can ultimately freeze you up on stage.

What is "open space?"

There are two types of spaces: *Frequency space* and *Rhythmic space*.

Frequency space:

Listen to the recording you've been given and pay careful attention to what octave each of the instruments are in. For Example, the bass guitar is usually playing in the low end frequency ranges (or low notes), whereas the drum cymbals, and some guitar leads often take up the higher frequency ranges. The mid range usually includes male vocals, and other guitars (especially the acoustic). Keys have the possibility of playing all of the ranges. Inserting your instrument into an area of open space means that you have found some frequency ranges that aren't already heavily laden with sound. If there is no open space to fill you can also try supporting an existing instrument by harmonizing with it, but not playing the exact same notes unless you are going for a specific dramatic effect.

Rhythmic space:

If an existing instrument is playing a choppy sounding rhythm, you might play something smoothly connected to fill the space in-between the choppy notes, i.e. a strings patch lying underneath a percussive piano part.

***See next page for tips on specific instruments

TIPS FOR SPECIFIC INSTRUMENTS

Lead Vocals: Pay attention to the range that the songs are in. If you know that there is that one note in the chorus that is right out of your range, practice it many times so that you go into the audition knowing that you can hit it. This will keep from you sounding like you are anticipating and holding back when you know that spot is approaching. Avoid taking a breath in the middle of a word. And don't forget to add vocal dynamics that fit the song appropriately.

Background Vocals: Harmonies are key. Try not to sing the exact same note as the Lead Vocalists; it is much easier to sound flat because you are doubling up a frequency range. Also, very rarely will you sing along with every word. It is best to pick and choose lines or sections where a second voice would highlight the Lead. If possible, avoid using much vibrato. It clashes with the lead vocalist's vibrato and can sound pitchy. Furthermore, practice hitting each note dead on, as sliding into notes will also sound pitchy.

Drums: Overplaying is easy to do. It is not bad to add your own personal flare, but it should never sacrifice the overall foundational sense of timing for the rest of the band. Remember, you are the backbone, other members are trusting you to keep them on time. This is why we strongly recommend that you practice to a click track.

Bass: Similar to how the drums are the rhythmic foundation, you are the harmonic foundation. You and the drummer should be practicing clear communication at all times. Listen and play along with the rhythm of the drummer's kick pedal if you want to keep your section locked down.

Acoustic/Rhythm Guitar: It is often hard to hear the acoustic/rhythm guitar stand out in a mix if you haven't been trained to hear it. Listen in the mid-high section of the recording to hear a strumming pattern, or play along with the CD to check the timing of chord changes.

Lead Guitar: Most of the songs on the CD have pretty specific lead guitar parts. If you can't figure them out by ear, check online to see if you can find any tabs. For the songs that do not have specific leads, it is important that you listen to the open space to decide whether you want to play rhythm or lead, and which octaves you would best fit.

Keys: The piano has a one of the largest ranges of any instrument. It can be hard to not step on other instruments while playing. If you are playing chords in the low ranges of the keyboard, the notes should be spread farther apart. Playing notes too close together on the low end can get muddy. To play it safe, stick to octave bass notes with the left hand. Also, sometimes the use of a string pad, instead of straight piano, is a great way to fill out the open space of a song. Look for areas in the song where there are either frequency gaps, or frequencies that could be highlighted for dramatic effect, i.e. supporting the bass guitar in a song to create depth and moodiness. If your ear is up to the task, some of the songs on your CD have specific piano leads you are advised to pick out.

Single note instruments (violin, cello, saxophone etc...): There are times when these instruments should stand out, and times when they should be part of a soft supporting harmony. Try to not step on the space of other instruments such as the lead guitar or lead vocalists, but instead, insert your instrument in a way that supports their lines with a corresponding harmony. If there is space in a song, feel free to take the lead or experiment. And of course, if your instrument is already featured on the CD please try and pick out that part to play for the audition.

WORSHIP AUDITION SCORING SHEET

Name _____ Panel Member _____

CATEGORY	SCORE	COMMENTS
TIMING: Do they stay on tempo with the rest of the band; neither speeding up nor slowing down?	1 2 3 4 5	
ROAD-MAP: How well do they remember all the parts of the song? If they get confused, can they recover quickly? Smooth transitions between sections?	1 2 3 4 5	
PITCH/TUNE/TONE: (VOX) Do they stay on pitch? And do they have good tone? (INSTRUM) do they play in key? Did they use the appropriate tones?	1 2 3 4 5	
BLEND: Do they occupy the musical space they are supposed to? Are they over-playing or not supporting the song enough?	1 2 3 4 5	
STAGE PRESENCE: Do they appear nervous or confident?	1 2 3 4 5	
OVERALL PERFORMANCE	1 2 3 4 5	

See additional notes on back →

WORSHIP AUDITION | ORIENTATION OUTLINE

EXAMPLE SHEET

- A. Welcome/ check auditioner off the list
- B. Explain Audition Routine
 - a. Plug in with the house band
 - b. How many songs (2)
 - You might not play entire song
 - They might ask you to play a song a third song
- C. Have your instrument tuned and ready before stage time
- D. Do not leave green room until called
 - Bathroom is close
- E. After Audition
 - a. Please return to the conference room- you will be given a photo copy of your graded material
 - b. An official assessment will be sent to your e-mail within the week that includes whether or not you were accepted.
- F. Disclaimer
 - a. Artists are sensitive
 - b. Just because you didn't get accepted doesn't mean you weren't good
 - c. The goal is to have an audition annually, you are welcome to try out again next time

WORSHIP AUDITION | *PROGRAM*

EXAMPLE SHEET

5:45 Judging Panel / Group 1 CHECK IN

6:00 Group 1

Sandy	vox
Stacey	vox
Jessica	vox
Logan	bass

6:30 Group 2

Whitney	vox
Megan	vox/piano
Daniel	lead guitar/ leader
Scott	ac. Guitar/ lead guitar

7:00 Group 3

Micah	piano/bass/guitar
Nick	bass
Erica	vox
Jimmy	drums

7:30 Group 4

Keith	ac. guitar
Scott	ac. Guitar/ lead guitar
Jared	lead guitar/ leader
Jonathan	lead guitar/ leader

8:15 Leader Meeting

THEORY ASSESSMENT

Applicant Name: _____

This is NOT a pass or fail test, but simply an assessment of what type of musical knowledge you possess.

1. Briefly describe the difference between 3/4, 6/8, and 4/4 time.

2. What is the difference between a half step and a whole step?

3. What are the order of whole steps and half steps in a major scale?

What is the 5 chord in the key of C?

Transpose the following chords from the key of G major to the key of E major.

G D C Em:

 **ADMINISTRATION**

ADMINISTRATION | THE MINISTRY

Weekly:

*Affirm that Program Sheets has been turned in to Liturgy Director for the upcoming weekend Worship Gathering.

Quarterly:

*Black-outs and Schedules: Black-out dates are turned in a month before the upcoming quarter starts. Schedules are released every quarter as soon as black-outs are turned in.

*Round Table Quarterly (RQ): These meeting are held once a quarter and include Worship Band Leaders, Worship Leaders in Training, and Band Coaches.

*New **Catalogs** are due: Each band plays a certain amount of times per quarter. In order to figure out how many songs should be on the quarterly catalog, take the amount of times playing and times it by 3. For example, if a band was playing 6 times in one quarter, they should have 18 songs on the their catalog for that quarter. Furthermore, in order to figure out how many new songs a band can introduce per quarter, take the number of times playing and divide it in half (round down for decimals). For example, if a band plays 5 times in a quarter they would be able to introduce 2 new songs to the community.

Bi-annually or Annually:

*"Open" Worship Auditions: This audition is a church wide call-out for any musician to come and audition for the ministry.

*Worship Band Member Meetings: These meeting are designed to appreciate volunteers and also go over business items.

On Going:

*Track band's practice schedules and locations

*"Closed" Auditions: These are private auditions held with musicians who are eligible for the ministry between "Open" Auditions.

**Refer to "Worship Leader Check List" or "Band Coach Check List" for additional administration information.*

PROGRAM SHEET

	Song Title	Key / Transitions / Instrument Changes	Lyrical Purpose (Call to worship, Assurance of pardon, ect...)	Energy level (Energetic, Mid-tempo, Contemplative)	Tech Notes
1					
2					
3					
4					
5					
6					

Any songs flow particularly well together?

Other notes:

NEW WORSHIP BAND ORIENTATION

- *Philosophy of bands vs. teams.
- *Leading worship is a high calling.

The Leader

The leader is responsible for setting vision, as well as practice schedules, communicating info from DZ, and accountability with team members. Struggles are okay, but no surprises, and no unrepentant sin. Set specific goals for every rehearsal, and make sure you are prepared before-hand to make the most of your time together in practice (print out chord charts, burn CDs, pick songs, etc...) Be proactive about constant communication with Liz and DZ.

Expectations:

- 6 month commitment
- gear (self-sufficient)
- practice space & frequency at least once a week, but more if possible.
- individual practice time is ESSENTIAL
- band name

Spiritual Expectations: these should be verified by your team leader.

- community group participation
- worship gathering attendance
- accountability (its ok to not be ok, but darkness is not)
- giving
- replace yourself in other ministries where possible
- expect spiritual warfare

Communication

You will receive email/phone rosters.

Over communicate with your leader and each other! Be aware of who doesn't have text messaging. Band leaders need to pass along emails from DZ ASAP, and constantly follow-up on schedules and changes. Band members need to communicate schedule conflicts as soon as they are aware. If you're running late to practice (avoid this) then let your leader know.

Goals: Each step is contingent on completing the prior steps to the satisfaction of the worship pastor and staff.

STEP 1:

learn 10 songs that are in current rotation (tabs and CDs from Liz)

STEP 2:

When ready, set-up a band audition with DZ.

STEP 3:

Lead worship in the HS "small stage" venues of Sunday morning and Wednesday evenings.

STEP 4:

You will be added to the LS worship rotation.

ADMINISTRATION | FOR THE BAND LEADER

Weekly:

- *Provide consistent weekly practice times
- *Provide needed resources for every practice (i.e. recordings on The City, chord sheets, etc...)
- *Pray with your team
- *Turn in "program sheet" to Liz and Cory for the Sundays you will play by the succeeding Wednesday at 5:00pm.

Monthly:

- *Build Catalogs
- *Spiritually Assess the Team (i.e. Check in to see how their community groups are going, is everyone a Covenant Member, any major sin issues, any major evidences of grace, are the team members managing their time well, do they need any encouragement or breaks, etc...) Use the "Band Leader Pastoral Care Questions" if you need a guideline.
- *Check in with Donald for a "one on one" phone call/meeting to see how you are doing.
- *Check in with Liz to set up next coaching date.
- *Check in with Liz to set up any private lessons for any struggling team members.
- *Encourage team members individually by giving assignments where they can improve on their instrument playing or parts.

Quarterly:

- *RQ Meetings.
- *Turn in New Catalogs.
- *Turn in black-out-dates.
- *Fun nights (optional).

On-Going:

- *Keep DZ and Liz updated on practice schedule changes.
- *Establish a routine for practice nights.
- *Communicate any feedback, updates, etc... from DZ, Liz, or Coaches to rest of team.
- *Encourage team members to use the City for communication.

BAND LEADER PASTORAL CARE QUESTIONS

1. "I just called you to see how are you doing? (i.e., with your relationship with God, with your relationships with people, with life struggles, with musical growth...)"
2. "How do you feel like everything is going with your commitment to our band? Are you worshipping when we play? Are you practicing? Do you feel like we are moving forward as a team musically and more importantly are we focused on Christ as a whole band?"
3. "Can I give you some feedback on areas that I think that you could improve in? Do you want help musically from a coach (Donald, Mike, Liz, Megan, Jeff)"
4. "How do you think that I am doing as a leader in the band? (Ex: Is there anything that you need from me to help you with improvement, practicing songs, or any equipment needs?"
5. "I love you and thank you for your commitment to this band. Is there anything you'd like prayer for?"

 **BAND COACHING**

BAND COACHING SYSTEM | WHAT IS A COACH?

Band coaches are assigned to each band. Ideally, we would like to have 1 coach for every 3 bands, or 1 coach for every rotation (site). These coaches are responsible for attending at least one practice by each band a month. See "Band Coach Check List" for details. These coaches also attend the worship leaders' Round Table Quarterly meetings for updates and are responsible for helping the leaders communicate and carry out changes to band members.

BAND COACH | CHECK LIST

Preparing bands for Worship Gatherings:

1. Help the bands arrange songs.
2. Look for open or crowded melodic/harmonic or rhythmic space
3. Help band set and hold tempos
4. Dynamics!
5. Look for musical errors that are not already being caught by the leader.
6. Make sure the musical intentions of the band are being communicated.
 - i.e. If the band wants the song to sound celebratory- does it?

Creating quality practices:

1. Teach bands how to practice.
2. Help the bands to have a basic understanding of theory.

This is to help with:

- leveling the musical language
 - saving practice time.
 - creating written parts
 - making less errors due to not "speaking fluently" in the key
3. Affirm the worship leader's authority during practice .
 4. Meet individually with band members outside of practice.

During Worship Gatherings:

Provide feedback for the bands. Make sure this information is given to Liz to send out to band leader the following week.

THEORY: LESSON 1

HALF STEPS, WHOLE STEPS, MAJOR SCALES, AND SCALE DEGREES

Half Step:

A half step is the distance between any one note and the note directly next to it.

Example 1: On guitar or bass, this distance is from one fret to the next.

Example 2: C to C# is a half step. E to F is also a half step because there is no sharp or flat between them.

Whole Step:

As its name implies, a whole step is actually two half steps, or the distance between any one note and another that is two notes away.

Example 1: For guitar and bass, the distance between one fret and another that is two frets higher or lower.

Example 2: C to D is a whole step. Likewise, E to F# is a whole step.

Major Scale:

The major scale is the most elementary (and most common) arrangement of half steps and whole steps in music. The pattern of a major scale goes up in such a way with whole steps depicted as "W" and half steps depicted as "½." The starting note is the root or "tonic" note of the scale. The scale will start and end on this note.

Example: Starting note, W, W, ½, W, W, W, ½ (this last half step brings you to the same note you started with, only an octave above)

From the starting note, the letters that will follow will be in alphabetical order and will never repeat a letter.

Example: "E F# G# A B C# D# E" *cannot* be written as "E Gb G# A B..."

Also, if you have ever listened to the solfege scale (Do, Re, Mi, Fa, So, La, Ti, Do), that is an easy way to remember how a major scale sounds.

Scale Degrees:

Each step of the scale is assigned a number called a scale degree.

W, W, $\frac{1}{2}$, W, W, W, $\frac{1}{2}$
1, 2, 3, 4, 5, 6, 7

Example: If the scale starts on C, then notes in the scale would then be:

C D E F G A B

1 2 3 4 5 6 7 – these are the assigned numbers

Why are these elements important to learn?

When you are familiar with these concepts, and especially the major scale, you will become more aware of which notes fit in a scale (or sometimes more importantly, what notes do NOT fit in a scale). This way, when you are learning or playing a song, you will usually not even have to worry about playing an extremely off note or chord— if it fits in the scale, it will sound alright.

THEORY: LESSON 2

RELATIVE MINORS, TRIADS, TRANSPOSITION

Relative Minor:

Every Major scale has a minor scale that will have the exact same notes as the major scale. The only difference is that the minor scale starts and ends on a different note. Referring to the scale degrees mentioned in lesson 1, the relative minor starts on the "6"th of the major scale.

Example: In the key of G major, the scale is G, A, B, C, D, E, F#, G. Therefore, E is your "6," and thus, is the relative minor.

E minor would then use the same notes (including sharps and flats) as G major, but would start and end on E: E F# G A B C D E

Triads:

Triads are three notes that together create chords. They are built off of the scale degrees in a scale. To create triads in the same key, pick the note you want to make a chord built on (a root note) and then use the note 2 degrees up and another note 2 degrees up after that.

Example 1: use the 1 3 5 of a scale to create a "1" chord (a chord that is built on the "1" of the scale):

C D E F G A B C = C E G = C chord

1 2 3 4 5 6 7 1 = 1 3 5 = 1 chord

Example 1b: use the 4 6 1 to create a "4" chord.

C D E F G A B C = F A C = F chord

1 2 3 4 5 6 7 1 = 4 6 1 = 4 chord

Important Common Chords:

There are four chords in each key that are the most common in major and minor keys for worship music in particular.

In a major key the 1, 4, 5, and 6 chords are the most common. The 1, 4, and 5, chords are always major chords (we will discuss the specific differences between a major and minor chord next lesson). The 6 chord is always minor.

Example: major key

C D E F G A B C = C, F, G, Am

1 2 3 4 5 6 7 1 = 1, 4, 5, 6

Lesson 2 continued on next page...

In a minor key the 1, 3, 4, and 5 chords are the most common. The 1, 4, and 5, are minor (sometimes the 5 is major, we will discuss this in a later lesson). The 3 chord is always major.

Example: minor key

E F# G A B C D E = Em, G, Am, Bm, or B

1 2 3 4 5 6 7 1 = 1, 3, 4, 5,

Transposition:

Transposition is when, a song is changed to another key. However many steps higher or lower the key is changed, all notes and chords in the song will change the exact same amount. Thus, the essence of the sound of the song remains the same, but at a different pitch.

Any easy way to transpose is by using the scale degrees and their triads.

Example: A song is in the key of G and the 4 chords of the song are G, C, D, Em. These chords are the 1, 4, 5, and 6 in G. To transpose to another key, simply use the 1, 4, 5, and 6 of that key and replace the appropriate chords. If the song were being moved to the key of A then all G's would become A's, all C's would become D's, etc... You must know the scale of the key you are moving into in order to assign the right root notes.

Key of G: G C D Em

Key of A: A D E F#m

Why are these elements important to learn?

Scale degrees make it much easier to communicate with other band members about a note or chord based of a note. For example, if a song is in the key of A, and the keyboardist and bassist are playing simply in A, but a guitarist has a capo on the second fret so they are technically playing in the position of G. When there is a wrong chord, it may be less confusing to say the number of the chord instead of the note.

When you are familiar with relative minors, it cuts out half of the memorizing of notes in scales and key signatures (more on that Lesson 4). If you know that F# minor is the relative minor of A major, you only have to know the notes in an A major scale!

Shortcuts to memorization = Great!

Similarly, when you are familiar with the 1, 4, 5, and 6 progressions, so much less memorization is necessary. With practice, you will be able to identify the sound of each of these chords and you will be able to play more by ear than relying on your recollection of that B chord... or was it Bb? 😊

Finally, transposition is just a necessary part of the music world. Not all singers have the same ranges, not all songs are in a congregationally friendly key to sing, and sometimes transposition is used just to make tricky chords a little easier. Therefore, since it is used quite often, it is good to know HOW transposition works so that changes are fairly seamless.