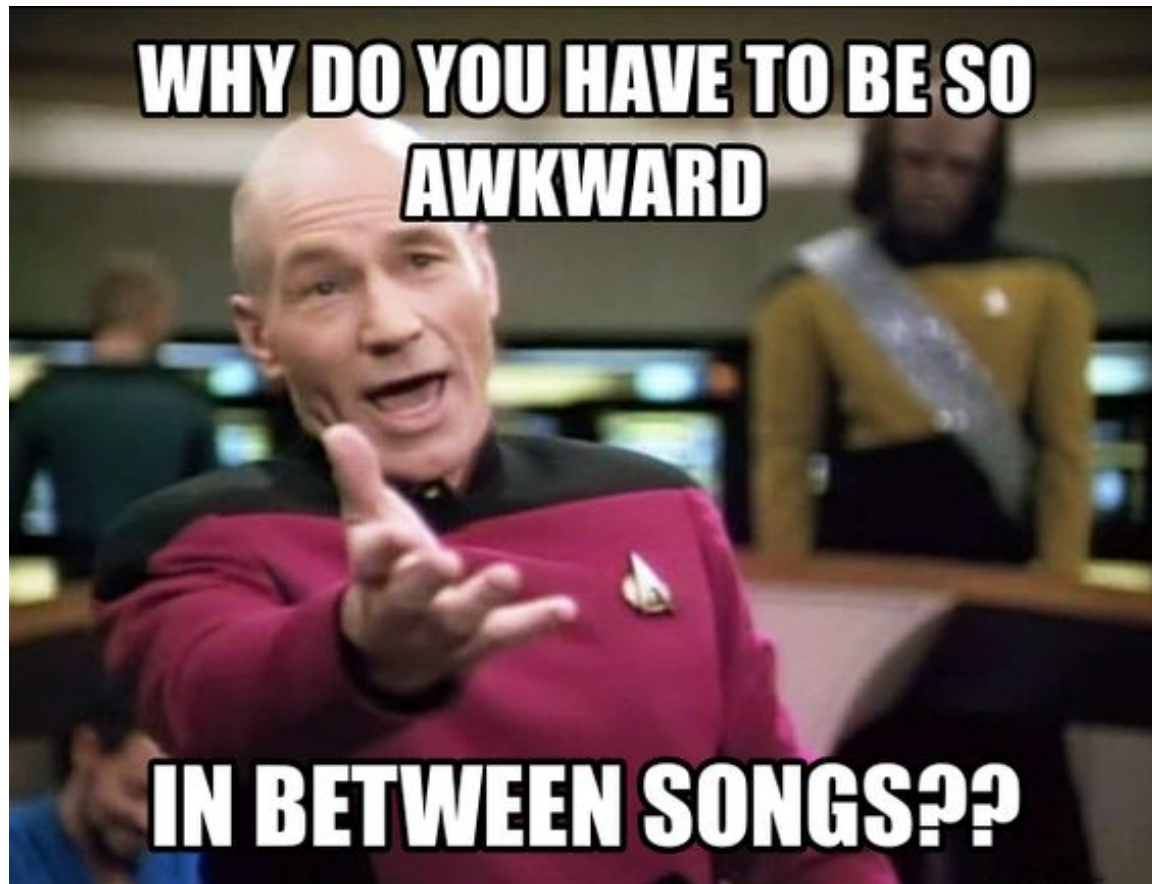


The Awkward Transitions & Solving Them



Learn How To:

1. Know the Flow
2. Where to Go (Key Changes)
3. How Not to Roll

Worship Flow

How do you deal with the “dead-spots” in between songs during worship? True, silence is golden, but not when long durations induce people into a coma. Keeping a consistent flow in worship not only engages people in God’s praise, but also does not break the moments of intimacy.

1. Know/Play The Flow

Spoken word of the lyrics

- Reciting a lyric in next chorus
- Brief passage of Scripture

The creativity of the band:

- Improved chords
- Droned instruments

Song sections – using the bridges

- Starting the next groove
- Prayer being underscored by keyboard

The creativity of rhythm:

- Power of percussion
- Color of Drums
- Tempos

2. Where to Go (Key Changes)

- **Connectivity by Key:** As keys change throughout the worship set, so does the range of pitch and tonal landscape. If you push the key too high or too low, regardless of how well it may benefit the worship leader, it can hinder the congregation and force them to withdraw.
- **Good Singing Ranges** are middle C to C Treble line or D (middle) to D (treble line). Choosing good keys is about finding comfortable ranges for everyone.
- **Choose Songs based on Key:** for worship, arrange them by a progression of keys. As in a well-constructed melody, ascending or descending keys can set the tone and mood of the music flow. Two approaches of key arrangements is to move by step and by skip

“Transitions is more than connecting songs, it’s sustaining worship.” @BranonDempsey

FOUR WAYS TO MODULATE / HOW TO CHANGE KEYS

1. Common Key – Same Note / No Movement:

6/8 Great Are You Lord (Leonard) (G) >> Good Good Father (Barrett) **Stay in G** (G1-B3-D5)

<u>Original Key: G</u>		<u>Same Key: G</u>
C Em7 Dsus (Build the Dsus)		C G Am D
<i>Great Are You Lord</i> : (2 bars) / / / /		<i>You’re a good, good Father ...</i>

2. By Step – Moving by Scale:

4/4 Hosanna (Baloché) (G) >> This Amazing Grace (Wickham) **Key A** (A1-C3-E5)

<u>Original Key: G</u>		<u>New Key: A</u>
G D Em D (E is the 5 th Chord of new key) E / / /		A / / /
<i>Worthy of all our praises...</i> (2 bars D & E) / / / /		<i>This is amazing grace ...</i>

3. By Fourth / Fifth:

4/4 Lion and the Lamb (Leeland) (A) >> What A Beautiful Name (Ligertwood) **Key D** (D1-F3-A5)

<u>Original Key: A</u>		<u>New Key: D</u>
D E (E resolves to A) (A is the 5th Chord of new key) D / / /		
<i>Every knee will bow before Him</i> : (2 bars A slow tempo) / / / /		<i>You were the Word at the beginning</i>

4. Direct Modulation (Most Contemporary) *Can feel like moving by 4th or 5th

4/4 What A Beautiful Name (Ligertwood) (D) >> Cornerstone (Mote/Myrin) **Key C** (C1-E3-G5)

<u>Original Key: D</u>		<u>New Key: C</u>
Bm A G (G is the 5th Chord of new key) Directly Play: C / / /		
<i>The Name of Jesus...</i> : (1 bar of D 2 bars of C – change pattern) / / / /		<i>My hope is built...</i>